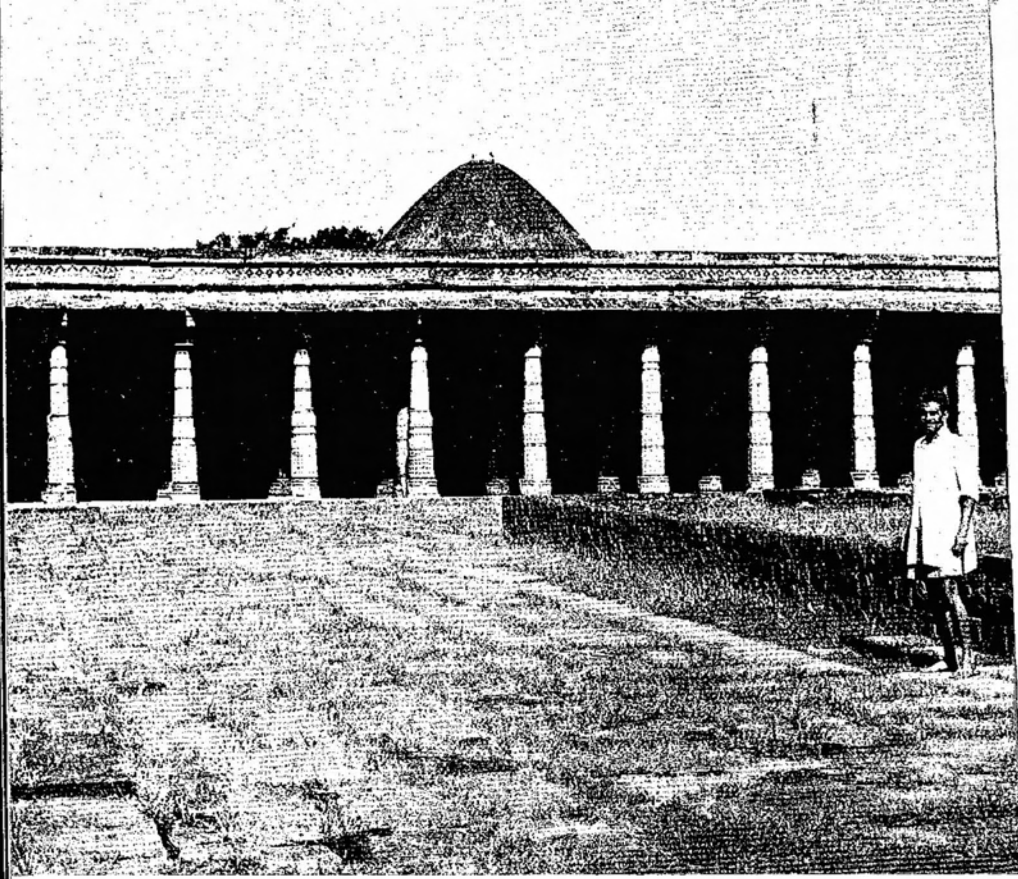


The main hall at the rear in the desecrated BHOJASALA, Bhoja's Temple of Learning at Dhar, where the Vāgdevī image reproduced here stood

BHOJA'S ŚṚṄGĀRA PRAKĀŚA

(Recipient of the Sahitya Akademi Award for the best book of Sanskrit Research)

BY

DR. V. RAGHAVAN, M.A. PH.D., VĀCASPATI

Professor of Sanskrit, University of Madras (Retd.)

Honorary Member, Ecole Francais d'Extreme-Orient and the Austrian Academy of Sciences

President, International Association of Sanskrit Studies

Third Revised Enlarged Edition

'PUNARVASU'

1, SRI KRISHNAPURAM STREET, MADRAS 600014

INDIA

1978

Published with the financial assistance of the Ministry of Education and Social Welfare, Government of India

PRINTED IN INDIA

At the Vasanta Press, The Theosophical Society, Adyar, Madras 600 020

"एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसम्पदुपनिषदाम्
अखिलकलाकाव्यौचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते ।"

Śr. Pra. XI. p. 436, Vol II. Madras MS.

"यदि वा नास्य वाक्यस्य यः कश्चिद्वक्ता, किं तर्हि ? पूर्वज्ञैः
क्रमागतविश्वपालने नियुक्तो महामाहेश्वरः कोऽपि पुंविशेषः ।"

Ibid., ch. 7, p. 405, HOS edn.

PREFACE TO THE THIRD REVISED AND ENLARGED EDITION

BESIDES revision, the present edition carries much additional material, particularly in the chapters on Bhoja's predecessors and successors, works and authors in the different Śāstras whom Bhoja has cited or drawn upon and Śāstraic discussions. I had recently taken up an edition of the Sanskrit text of the *Śṛṅgāra Prakāśa* of Bhoja for the Harvard Oriental Series under a project supported by the Jawaharlal Nehru Memorial Fund, New Delhi. In that connection I had collected palm-leaf Mss. of the text from Kerala and examined the work afresh, particularly in the first nine chapters which are full of Śāstraic discussions. The new material collected during this work has been incorporated in the present edition, with additional page references (upto ch. IX) to my coming edition of the Sanskrit text in HOS.

Two of my former students have assisted in the reading of the proofs, Dr. S. S. Janaki and Dr. M. Narasimhacharya. As there is difference in the page numbers between the second and third editions, the revision of the Index required arduous work. Here again Dr. Janaki has been very helpful.

The Vasanta Press, Theosophical Society, Adyar, who printed the second edition of this book, agreed to print its third edition also. To the authorities of the Society and Sri K. Ramanathan, Manager of the Press and to Ms. V. T. Rajan & Co., Paper Merchants, I must express my appreciation of their co-operation.

This publication had imposed a heavy strain on me owing to the rocketing of the costs of paper and printing. I must therefore express my gratitude to the Ministry of Education and Social Welfare, Government of India, New Delhi, for their financial aid.

I must make special mention of my two 'putra-ratnas' Cirañjīvins Sri R. Kalidas and Dr. R. Charudattan whose 'pitṛ-bhakti' has made possible since 1971 the uninterrupted continuation of my academic activities and research and publication work, and of my wife Saubhāgyavatī Sarada, the full witness at home these years of my work round the clock and on diverse fronts.

May 12, 1978, Punarvasu
Śrī Sankarajayantī, Madras

V. RAGHAVAN

SECOND EDITION

TO

HIS HIGHNESS THE MAHARAJA OF MYSORE

Sri Jaya Chamaraja Wadiar Bahadur

G.C.B., G.C.S.I.,

GOVERNOR OF MYSORE

Patron, Scholar and Friend

PREFACE TO THE SECOND COMPLETE EDITION

In 1940 and 1945, with the permission of my University authorities, I brought out two parts of my work *Bhoja's Śṛṅgāra Prakāśa*, extending to 19 chapters and 542 pages. Unfortunately owing to an untoward turn in the fortunes of the Printers, the publication of the work could not be continued and completed. Any resumption of printing meant the printing of the whole work as copies of the two published parts, owing to the limited number printed, soon became scarce. There were continuous enquiries for the book but because of its size, the rising cost of printing and the difficulty of procuring paper, I had given up all hope of being able to publish it.

It is a matter of supreme gratification that I have been able, at least now, to bring out the whole of my work in one volume. Among those who have been evincing a warm interest in my work, it is my good fortune to count the distinguished savant and patron, His Highness the Maharajah of Mysore, Sri Jaya Chamaraja Wadiyar. But for the munificence of this *Pratyakṣa-Bhoja*, the full publication in this form of my exposition of the *magnum opus* of the ancient Bhoja could hardly have been possible.

In bringing out this full one-volume publication of my work, I have effected some reduction in its bulk by condensing some portions and by omitting some, *e.g.* the sections on old lost Rāma plays which I have utilised in a separate publication on that subject.

My exposition draws material from several texts in manuscript; some of these texts have, since I first wrote my work, been published. While the original references to the manuscripts and their page-numbers have, in these latter cases, been retained in the body of my work, references to their printed editions have been added, particularly in the Bibliography at the end. Certain texts not available at the time of writing the work have also been now used.

During my visit to England in 1953-4, one of the first things I did, as a *maṅgala* before beginning my work there, was to visit the British Museum, London, and see the Sarasvatī image which once stood in the Temple of Learning of King Bhoja at Dhārā. Subsequently I paid a visit to this ruined temple itself at Dhar. I have reproduced in this publication pictures of this Vāg-Devī and Her temple, as it was before Her, in this place, that Bhoja's literary Court sat and the *Śṛṅgāra Prakāśa* was written.

It remains for me to express, again, my gratitude to the Maharajah of Mysore. My student Kumārī Dr. D. C. Sarasvati, helped me in the preparation of the Indexes, and in the checking of the proofs of these she and my son R. Kalidas assisted me. The British Museum authorities gave me permission to reproduce a picture of the image of Sarasvatī and Dr. R. Subramanyam of the Archaeological Survey of India helped me in my visit to Dhar and the securing of the photographs of the Bhojasala Temple. To all these, my thanks are due. The Vasanta Press, Adyar is well known for the excellence

of its printing and I must thank its Manager Sri K. Ramanathan for his co-operation. On the dust cover, I have tried to present symbolically Bhoja's ideology and theory of Rasa; in designing and executing them, I have been helped by my son R. Charudattan and Sri E. Kodandaram.

The scholarly world has long been associating me with the *Śṛṅgāra Prakāśa* of Bhoja, with which I have had almost a lifelong companionship. Among its expectations from me is also an edition of the full Sanskrit text of this work. I am glad I am able to say that, through the help of Prof. D. H. H. Ingalls, I will, ere long, be fulfilling this desideratum too by bringing out the full Sanskrit text, with my Sanskrit annotations, in the reputed *Harvard Oriental Series*.

Madras, September 13, 1963
PUNARVASU

V. RAGHAVAN

PREFACE

TO THE FIRST PARTIAL PUBLICATION

THIS thesis entitled *Bhoja's Śṛṅgāra Prakāśa* which was presented to the University of Madras for the degree of Ph. D. represents mainly the results of the investigation carried on by me as a Research Student at the University of Madras from September 1931 to September 1934 under the guidance of Mahāmahopādhyāya Prof. S. Kuppuswami Sastri, M.A., I.E.S., Professor of Sanskrit and Comparative Philology, Presidency College, Madras.

Bhoja's *Śṛṅgāra Prakāśa*, in thirty-six chapters, running to 1908 pages in foolscap size in manuscript, is one of the biggest works in Sanskrit literature and the biggest in the whole field of Alaṁkāra Śāstra. Though this huge work came to light as early as about 1920 when the peripatetic party of the Madras Government Oriental MSS. Library secured it for the Library, it has not so far been fully analysed and critically reviewed in detail anywhere. A few chapters of this work published by H. H. Sri Yadugiri Svamin of Melkote, a short chapter in Dr. A. Sankaran's work on 'Theories of Rasa and Dhvani', and a short paragraph in Mr. K. S. Ramasvami Sastri's Introduction to his edition of Śāradātanaya's *Bhāvaprakāśa* in the Gaekwad's Oriental Series—these are the only publications so far available on Bhoja's *Śṛṅgāra Prakāśa*. Besides Bhoja's contribution to Sanskrit Poetics proper, a thousand things of interest with reference to almost all branches of Sanskrit learning lie scattered in the 1908 pages of this *magnum opus* of King Bhoja. This thesis gives an exhaustive and critical exposition of all the contents of the *Śṛṅgāra Prakāśa*. The manuscript of the work on which this study is based is described in the opening section called 'Manuscript Material'.

Although this thesis has been titled *Bhoja's Śṛṅgāra Prakāśa* it is only very rarely that I have restricted myself to that single work. The chapters in this thesis represent a nearly complete account of the evolution of the various concepts which come within the encyclopaedic range of literary criticism as conceived by Bhoja.

This thesis owes its publication to the 'nirvyāja śraddhā' of Dr. S. M. Katre and Prof. P. K. Gode, the Editors of the *New Indian Antiquary*. To them and to the Publishers, the Karnatak Publishing House, Bombay, I take this opportunity to render my thanks. My thanks are also due to the University of Madras for giving me an opportunity to carry on research work under my esteemed Professor, Mahāmahopādhyāya S. Kuppuswami Sastri. I could not have tracked the tropical forest of such manuscripts as the *Śṛṅgāra Prakāśa* and the *Abhinavabhārati* if my Professor had not given his kind guidance at every step.

स्वबुद्धिमृत्तिकाश्वेन समतारि नदी कथम् ।
ननु पोतायितं प्रेम्णा गुरुपादाम्बजन्मनाम् ॥

University of Madras, July 16, 1939

V. RAGHAVAN

FOREWORD

THIS thesis gives a full and critical review of Bhoja's *Śṛṅgāra-prakāśa,* which is a hitherto unpublished work on *alaṁkāra* of an encyclopaedic character. In this mammoth work on *alaṁkāra,* Bhoja endeavours to bring under literature and literary appreciation, everything of importance in Indian thought, as embodied in Sanskrit writings, both śāstraic and non-śāstraic; and the method which Bhoja adopts for this purpose is eclecticism of an all-comprehending type. Bhoja's massive mind and work have luckily found in DR. RAGHAVAN's massive thesis an efficient search-light reaching far backwards and forwards in the long course of development of literary criticism in Sanskrit.

. . . When the whole treatise is published, the world of scholars will see how King Bhoja's mind was moving about a thousand years ago in the sphere of literary criticism in Sanskrit and what a well-informed Sanskrit scholar of conspicuous ability—DR. RAGHAVAN—has done in the same sphere in modern times.

S. KUPPUSWAMI SASTRI

Madras, July 9, 1939

CONTENTS

CHAPTER I

MANUSCRIPT MATERIAL

THIS STUDY of mine of Bhoja's *Śṛ. Pra.* is based mainly on the four volumes of the Ms. of the *Śṛ. Pra.* deposited in the Govt. Oriental Mss. Library, Madras, R. No. 3252, of which I give a description here.

Vol. One (I. 39. 52) containing from chapter one to chapter six and a little in the beginning of chapter seven. Pages 437.

Regarding this portion of the *Śṛ. Pra.* from chapter one to six, I consulted, for choosing readings and filling small lacunae, a press copy of these six chapters prepared by the Curator, Mm. Prof. S. Kuppuswami Sastri, and the staff of the Madras Govt. Oriental Mss. Library, when they had an idea of publishing the work. This press copy is also deposited in the above-said Library and has been prepared with three *Śrītāla* Mss. of Malabar. Quotations in this portion have been identified as far as possible. This press copy runs to 555 pages.[1]

Vol. Two (I. 39. 53) containing from chapter seven from where it was left in the first volume to chapter twelve. This volume runs to 553 pages. Chapters nine (with some omission in the beginning), ten and eleven are available in another copy of this portion of the *Śṛ. Pra.* which is a transcript, from a palm-leaf Ms. in the Library of the Curator for publishing Sanskrit Mss., Trivandrum [R. 3785. (T. 2. 158) Mad. Govt. Ori. Mss. Library.] The readings of this duplicate for chapters nine, ten and eleven are not generally good but I used the copy to fill up certain gaps in the main Ms.

Vol. Three (I. 39. 54.) containing from chapter thirteen (with the beginning wanting) to chapter twenty-three. This Volume runs to 408 pages.

Vol. Four (I. 39. 55.) containing from chapter twenty-three to thirty-six, running to 510 pages.

The total number of pages of these four volumes of the *Śṛ. Pra.* is 1908. (437 plus 553 plus 918.)

[1] This has not been available in the Library for a long time now.

CHAPTER II

LACUNAE IN THE MANUSCRIPT (*ŚṚ. PRA.*)

ग्रन्थपाताः

VOLUME ONE:

1. Pp. 25-28 and 30-31: Many lines are lost in these pages.
2. P. 31. Another gap; the section where the last two gaps occur treats of Avyaya and its varieties.

The above gaps are filled in the Press-copy of chs. I-VI already referred to.

VOLUME TWO:

3. P. 398. Two lines are missing.
4. Pp. 400, 401, 403, 404 and 409. Small gaps in the lines. On pp. 403 and 404 no single line is completely available. But gaps numbered here 3 and 4 can be filled up by a reference to the corresponding portion of the *Sarasvatī-kaṇṭhābharaṇa* as well as to the other copy of the *Śṛ. Pra.*, chapters 9-11, which exists in the Library.

VOLUME THREE:

5. The beginning of this Vol., i.e., of chapter 13, is wanting. The portion lost seems to be small; it mentions Śṛṅgāra, i.e., Ahaṁkāra, as of four kinds according to the four Puruṣārthas, giving the Pravṛttis, Vṛttis, Rītis, type of hero and heroine etc., for each of these four Śṛṅgāras. The gap is no loss, for the same topic is more elaborately dealt with again in the further chapters of this volume.
6. Pp. 1-16, 28 and 56-58. Small gaps in most of the lines.
7. P. 210. The section here illustrates the Anubhāvas born of mind and speech (*mānasika* and *vācika*). In a hiatus in this section on p. 210 are lost the illustrations of the mental Anubhāvas, from Hāva to Gāmbhīrya, and of the vocal Anubhāvas, from Ālāpa to Atideśa. On p. 211 we see the jump from Hāva on p. 210 to Atideśa. The Ms. itself notes here that one leaf in the original was blank. (अत्र मातृकायामेकं पुटं शून्यं दृश्यते)
8. P. 236. Some part of the illustrations of the thirty-six kinds of emotional glances, Kānta etc., is missing and the Ms. here also says that two leaves in the original were blank. (अत्र मातृकायां पुटद्वयं शून्यं दृश्यते)
9. P. 238. The gap is in the chapter on Dharma Śṛṅgāra and is towards the end of p. 238. In this gap are lost three varieties of physical (Kāyika)

virtuous acts; and the illustrations of the first five varieties of Dharma of the Nivṛtti type along with the enumeration of the ten kinds of Nivṛtti dharma.

VOLUME FOUR:

It is in this, the Fourth Volume, that the greatest loss is seen.

10. P. 464. The biggest lacuna in the Ms. occurs here. It is towards the end of chapter 25, and sweeps away the last portion of chapter 25, *the whole of chapter* 26, and the beginning of chapter 27. Thus the loss is three-fold here.

(*a*) The portion of chapter 25, which is lost, is descriptive of some varieties of the verbal sources of knowledge through which first love (Pūrva Anurāga) springs up. The sources of knowledge are divided into two classes, Darśana and Śravaṇa; the former is a certain number of Pramāṇas based on Pratyakṣa; the latter on Śabda, and comprises Śabda, Aitihya, Śrutānumāna, Śruto, pamāna, Śrutārthāpatti, and Śrutasambhava. The treatment with illustrations etc. of the five beginning with Aitihya is lost.

(*b*) The whole of chapter 26 is lost. It is not possible to make out exactly all the subjects dealt with in it. But it can be guessed in general that the lost chapter speaks of some aspects of Pūrva Anurāga.

(*c*) The first half of chapter 27 is lost. The topics that made up this portion are not known. Where the text begins, we find the treatment of the subjects, Saṁketa and Abhisaraṇa and the colophon says that the chapter as a whole speaks of Abhiyoga.

11. P. 574. There must have been a derangement of the leaves of the original here. The portion refers to the end of chapter 29, devoted to the description of a set of 48 conditions of Love, 'Sending of Messenger' (Dūta-sampreṣaṇa) etc. The whole subject is put under the head 'Dūta-sampreṣaṇādi' which must have been the name of the chapter also. Somewhere, on or near p. 574, this 29th chapter should have ended. The last topics of this chapter of 48 items are Itivṛttākhyāna and Samīhitasiddhi. These are almost finished when there occurs the gap in which are lost the end, colophon, etc. of the chapter. A small part of this missing portion is however available, having been misplaced in the middle of the next chapter, pp. 613-4.
12. Pp. 574-578. These pages deal with certain ideas related to Māna. But these do not form the beginning of the 30th chapter, which is devoted to Māna. The real beginning of this chapter has been fixed by me at the end of p. 578 and the chapter runs up to p. 649.

P. 613. The matter between pp. 574-578 should come over to pp. 613-4, where there is a gap and an exchange of leaves with the final portion of the last chapter as pointed out above. Some part of a topic in Māna is also lost in this derangement of leaves.

13. P. 622. A small gap in which are lost the illustrations of the six seats (Sthāna) of Māna, heart etc.

14. Pp. 678 and 831-4. Small gaps in a few lines on these pages.

15. P. 840. A gap in which are lost illustrations of six of the 64 stages of Love after Pūrva-anurāga-vipralambha.

16. Pp. 913-7. Small gaps in a few lines.

17. Pp. 915-6. A bigger gap, in the last, i.e., the 36th chapter. In this lacuna have disappeared the illustrations of seven kinds of Anubandhas in the list of twelve Anubandhas of Preman forming the Sampūrṇa and Anubandha stage of Sambhoga. Also the enumeration of the twelve varieties of Prema-pāka forming the fourth stage of Sambhoga named Samyak and Prakarṣa, together with the illustrations of the first eight Pākas, is lost.

CHAPTER III

BHOJA'S AUTHORSHIP OF THE ŚṚ. PRA.

BHOJA[1] has been credited with works in every branch of knowledge, in every Śāstra[2]; and when modern scholars see a 'formidable' list of works attached to the name of an author, they are usually sceptical about one single writer's authorship of all those works. And when the writer happens to be a king, they generally put down those works as the productions of court-poets who suppressed their own names and allowed their royal patrons to become famous instead. It cannot be contended that there were not cases of poets writing works and passing them off as their king's work; indeed such cases are numerous; and there were also cases where later and minor writers preferred the suppression of their own names to allowing their works to die and sent their works out as those of a celebrated old writer. The former phenomenon at least, namely, the self-effacing spirit of certain original writers who allow other highly situated personalities, to whom they are indebted, to publish the works as their own, is not peculiar to ancient India and Sanskrit literature; instances can be given from

---

[1] For Bhoja's date, see *Epi. Ind.* I. pp. 230-233, BÜHLER: Bhoja might have assumed reins of government about 1010 A.D. or somewhat later. His Rājamṛgāṅka is dated 1042-3 A.D. He died sometime after 1062 A.D.

"Insc. of N. I." Nos. 132 and 133 dated A.D. 1055 and 1056 speak of Bhoja's successor, Jayasimhadeva. Nos. 108 and 110 are Bhoja's inscriptions dated A.D. 1019. (ed. in *IA*. XLI and *Epi. Ind.* XI) and No. 111 is another Bho nscription dated A.D. 1021.

[2] According to Ājaḍa who commented on Bhoja's *Sarasvatīkaṇṭhābharaṇa*, Bhoja wrote 84 works and all these were given names which were Bhoja's own titles, Birudas. 'Sarasvatī-kaṇṭhābharaṇa' and 'Śṛṅgāraprakāśa' were also Bhoja's titles like 'Rājamṛgāṅka', 'Samarāṅgaṇasūtradhāra' etc.

"इह हि शिष्टशिरोमणि-निखिलनिरवद्यविद्यानिर्माणापूर्वप्रजापति-प्रचण्डभुजदण्डपराक्रमार्जित-**चतुरशीतिबिरुदप्रकाशितस्वकृतग्रन्थसमाज:** श्रीभोजराज: शास्त्रारम्भे etc." p. 37, *Des. Cat. of Mss. in Jain Bhandars at Pattan*, Vol. I, Palm-leaves, GOS. LXXVI.

The *Prabhāvakacarita* of Candraprabhasūri, N.S. Edn., I, p. 300, verses 75-78, refers to Bhoja's works in the several branches:

भोजव्याकरणं ह्येतत् शब्दशास्त्रं प्रवर्तते ॥
असौ हि मालवाधीशो विद्वच्चक्रशिरोमणि: ।
शब्दालङ्कार-दैवज्ञ-तर्कशास्त्राणि निर्ममे ॥
चिकित्सा-राजसिद्धान्त-तरु-वास्तूदयानि च ।
अङ्क-शाकुनकाध्यात्म-स्वप्न-सामुद्रिकाण्यपि ॥
ग्रन्थान्निमित्तव्याख्यान-प्रश्नचूडामणीनिह ।
विवृत्तिं चायसद्भावेऽर्थशास्त्रं मेघमालया ॥

our own research-world of to-day. That apart, even when the above-said two positions are granted, it must be accepted, that very learned men among kings there were; and that when we see modern writers, some of them engaged in multifarious public activities, producing voluminous books on diverse subjects, sometimes in unconnected branches of knowledge, we can certainly believe that the ancient Hindu system of education and the old Hindu devotion to learning did produce giants who wrote a very large number of works, in different fields of learning.

This general question apart, we shall come to the authorship of the *Śṛ. Pra.* of Bhoja. All the writers who have known the *Śṛ. Pra.* have quoted it as a work of king Bhoja; the peculiar views propounded in the work have been cited as Bhoja's; and Bhoja as an Ālaṁkārika is a very prominent name. The work *Śṛ. Pra.*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śṛ. Pra.*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. For instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that *not one* of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN's edition of chapters xxii-xxiv of the *Śṛ. Pra.*, Mr. A. RANGASVAMI SARASVATI says less strongly: "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śṛ. Pra.* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign." (p. vii). 'Minute analysis' and 'selections of quotations' by themselves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarṇāmṛta* compiled by Śrīdharadāsa gives the opening Maṅgala-śloka of the *Śṛ. Pra.* on Ardhanārīśvara—

अच्छिन्नमेखलमलब्धदृढोपगूढमप्राप्तचुम्बनमवीक्षितवक्त्रकान्ति ।
कान्ताविमिश्रवपुषः कृतविप्रलम्भसम्भोगसख्यमिव पातु वपुः पुरारेः ।।

p. 37. Bib. Ind. Edn.; p. 22, Punj. Ori. Ser. Edn.

as a verse[1] of a poet named Cittapa who is cited also as Chittapa, Kṣittapa, Chitrima and Chinnama.[2] Some of the forty[3] verses ascribed to this poet in

[1] This verse is not found in other anthologies including the *Sūktimuktāvali* of Jalhaṇa.

[2] See the *Śārṅgadharapaddhati*, AUFRECHT's *Catalogus Catalogorum* (I. p. 1936), the *Gaṇaratnamahodadhi*, edn. EGGELING, pp. 80, 140, and also F. W. THOMAS, Introduction to the '*Kavīndravacanasamuccaya*', pp. 37-40.

[3] Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 123, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 294 and 327.

the *Saduktikarṇāmṛta* are quoted in the *S. K. Ā.* and the *Śṛ. Pra.* Of the many royal panegyrics among these verses, a few are on King Bhoja. The *Subhāṣitāvali* of Vallabhadeva has a verse mentioning Cittapa as a poet attached to Bhoja (p. 30. śl. 186. PETERSON's edn. भोजश्चित्तपबिल्हणप्रभृतिभिः etc.). The *Prabhāvakacarita* of Candraprabhasūri (N. S. edn. Pt. I, pp. 242 ff) refers to Cittapa as a poet in Bhoja's court and as the pupil of Kardamarāja. All these taken together might induce one to accept the conclusion that Bhoja's court-poet Cittapa wrote the *Śṛ. Pra.*

The large number of Cittapa-verses and the proximity by time though not by place predispose one to attach weight to the authority of the *Saduktikarṇāmṛta* but it must be remembered that an anthology as such must not form the determining evidence. The verse in the *Subhāṣitāvali* connecting at the same time Bilhaṇa with Cittapa as poets who sang of Bhoja seems to assume questionable chronology if it means that both of them were in Bhoja's court. And the *Prabhāvakacarita* is only a book of tales. Even if the *Saduktikarṇāmṛta* is correct in its ascription of the verse 'Acchinnamekhalam etc.' to Cittapa, it is probable and natural that Bhoja used one of his court-poet's verses which was apt as the Maṅgala Śloka when he wrote the *Śṛ. Pra.* or that Cittapa assisted the king all through in the *Śṛ. Pra.* From the *Gaṇaratnamahodadhi* of Vardhamāna, we also know that Cittapa was a grammarian and it is likely that some of the grammatical illustrative verses cited in the first chapter of the *Śṛ. Pra.* are from a poem that Cittapa wrote to illustrate grammar.[1]

Whether king Bhoja wrote the *Śṛ. Pra.* or Cittapa or some other poet wrote it for the king, the work is of absorbing interest for its main theory of the new Rasa of Ahaṁkāra-Abhimāna-Śṛṅgāra, for the numberless noteworthy points of originality in its treatment of the other topics of poetics, for the wealth of illustrative literature, (much of it otherwise little known), that is quoted and for the remarkable, if not masterly, mind that is revealed through its whole length. I should now proceed to give an adequate account of these.

[1] See p. 12, my edition of the Sanskrit text of *Śṛ. Pra.* in the *Harvard Oriental Series*, Sanskrit notes.

CHAPTER IV

SCHEME, SCOPE AND CONTENTS OF THE ŚṚ. PRA.

आस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ।।

SAYS KUNTAKA in his *Vakroktijīvita*. Writers must name their works in such a manner that the names themselves give the theme and the main idea of their works. Works must be significantly named as *Abhijñāna-Śākuntala, Mudrā-Rākṣasa* and so on and not as *Rāmābhyudaya, Rāmacarita* and so on. The name *Śṛ. Pra.* is not like the name of Bhoja's other, earlier and very much smaller work, the *Sarasvatīkaṇṭhābharaṇa*. *Śṛ. Pra.* is a significant name. The work purports to explain or treat of Śṛṅgāra Rasa. Thus the main part of Bhoja's huge work, which Bhoja himself thinks as important enough to serve as the basis of the name of the work itself, is the exposition of his new-found theory of the one Rasa of Ahaṁkāra, Abhimāna or Śṛṅgāra. Besides this Śṛṅgāra of Ahaṁkāra explained in chapter xi, the 'lower' Śṛṅgāra Rasa of Rati between man and woman is also elaborately treated in chapters xiii, xv-xvii, xx, xxii-xxxvi. Thus the chief subjects of the whole work are the two, major and minor, Śṛṅgāras; and hence is the work called *Śṛ. Pra.*

In chapter xi, Bhoja gives the last variety of composition as *Sāhitya Prakāśa* and says that his own *Śṛ. Pra.* is an example of that type. We can take this *Sāhitya Prakāśa* as another name for the *Śṛ. Pra.*; for it is in this word 'Sāhitya' that the scheme underlying the *Śṛ. Pra.* is found. In chapter i, Bhoja states that Rasa is the greatest element by virtue of which men are called Rasikas, that this Rasa is conveyed to responsive hearts through Drama and Poetry, i.e., Kāvya, that Poetry or Kāvya is Śabda and Artha, Word and Sense united. शब्दार्थौ सहितौ काव्यम्, Bhoja starts with this foundational definition of Poetry which he borrows from Bhāmaha. These three words, Śabda, Artha and Sāhitya, give us the idea of how the huge *Śṛ. Pra.* moves on. The work treats of Śabda, Artha and Sāhitya. In chapters i-vi, which are purely on Grammar, Śabda, Artha and their varieties are dealt with. From chapter VII begins the treatment of Sāhitya or the Relation between Śabda and Artha. This Sāhitya itself can be divided into two parts, the grammatical and the poetical relations; and the grammatical part itself is split by Bhoja into two sets of four, Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis. The grammatical relations are eight in number and are:

Abhidhā, Vivakṣā, Tātparya, and Pravibhāga;
Vyapekṣā, Sāmarthya, Anvaya, and Ekārthībhāva.

To these Bhoja devotes two chapters, vii and viii. The rest of the whole work is devoted to the remaining fourfold poetical relations—Doṣahāna, Guṇopādāna, Alaṁkāra-yoga and Rasa-aviyoga. These four are, in a way, finished with chapter xi, chapter ix dealing with Doṣas and Guṇas, chapter x with three kinds of Alaṁkāras and chapter xi with Rasa. Chapter xii is on the structure of the Drama which also goes with part of the contents of chapter xi. The rest of the work, chapters xiii-xxxvi, deals exclusively with Rasas, the fourth and the greatest 'Sāhitya' of Śabda and Artha in Kāvya. Thus underlying the edifice of this sky-scraper of *Śṛ. Pra.* is the foundation and scheme of *Sāhitya*, expressed in the three words—शब्दार्थौ सहितौ काव्यम्. Thus, just as the name *Śṛ. Pra.* gives one, from the outside, an idea of the main subject of the work, the words शब्दार्थौ सहितौ काव्यम् and the concept of *Sāhitya* give one, on the first entrance into the work, an idea of how the work proceeds with the subject.

The *Śṛ. Pra.* is at once a treatise on Poetics and Dramaturgy. Bhāmaha, Daṇḍin and Vāmana mention Drama, but they refer us to other works on that branch of literature and restrict themselves to Poetics. Rājaśekhara's *Kāvya-mīmāṁsā*, as planned out at the beginning of the first chapter, seems to have dealt with both Poetics and Dramaturgy. Bhaṭṭa Tota's *Kāvyakautuka*, as citations from it in the *Abhinavabhāratī* of his pupil Abhinavagupta show, dealt with both. And so also perhaps the *Hṛdayadarpaṇa* of Bhaṭṭa Nāyaka. But these works are lost. The geneal tendency of the times was to write special treatises propounding special theories and not comprehensive works dealing with all branches. Corresponding to works exclusively on Poetics, there were works like the *Daśarūpaka* exclusively on Dramaturgy. Bhoja seems to be the first writer, whose work is available to us now, who embraced both branches and wrote in the same work on both. In later times, writers like Viśvanātha and Vidyānātha followed Bhoja by writing on both, while there were others who followed the model set by Mammaṭa's *Kāvyaprakāśa* and excluded Dramaturgy. There were also works modelled after the *Daśarūpaka*, for instance, the *Rasārṇava-sudhākara* of Siṅga Bhūpāla, dealing only with Rasa and the ten kinds of drama. Besides being an encyclopaedic compilation, the *Śṛ. Pra.* is also a *Prasthāna Grantha*, a work which appeared for establishing a theory of poetry and poetic appeal and in this respect it resembles in a measure the *Dhvanyāloka*, the *Vakrokti-jīvita* and others; for, Bhoja has tried to propound a new Rasa theory in this treatise of his.

It also seems that Bhoja attempted to imitate Bharata whose *Nāṭya Śāstra* speaks of Poetics also though its main subject is Dramaturgy. For, Bharata wrote in 36 chapters and so also Bhoja; Bharata dealt with Sanskrit language and its grammar to some extent and Bhoja dealt with both more elaborately. It is however strange how Bhoja omitted the treatment of prosody which is very closely related to Poetics. Bhoja could have, with greater propriety than in his digression into the Śāstras of Pada and Vākya, comprehended within his work the subject of metres. Similarly he could have devoted a chapter to Kavi-samaya which subject latterly attained greater importance and appropriated to itself a definite place and a few chapters in many Alaṁkāra works. Kavi-samaya and Kavi-śikṣā formed part of the pre-Bhoja work of Rājaśekhara,

the *Kāvyamīmāṁsā*, which influenced Bhoja much. It must also be mentioned regarding the subjects dealt with in the *Śr. Pra.*, that other topics of Nāṭya found in Bharata's work could have come into the *Śr. Pra.* with greater relevancy than grammatical discussions, Vākya-dharmas of Mīmāṁsā, Pramāṇas of Nyāya etc.

Some of the grammatical topics can be never left out of Poetics. In the post-Dhvani period, works which followed the Dhvani-mārga began always with the treatment of the three Śabda-vṛttis of *Mukhyā*, *Gauṇī*, and *Vyañjanā*. Bhāmaha, Daṇḍin and Vāmana make slight mention of Śabda, Artha and Bhāṣās in the opening part of their works; and in Bhāmaha and Vāmana, we have the last chapter devoted to a discussion of grammatical usages in poetic composition. Topics of Logic were also not excluded and Bhāmaha dealt with them in one chapter, Pratijñā, Hetu and Dṛṣṭānta, in relation to Doṣas. But none entered into discussions on these and other subjects of Pada, Vākya and Pramāṇa as elaborately as Bhoja. A perusal of the notice of the detailed contents of the 36 chapters of the *Śr. Pra.* which follows, will show everything that is comprehended in this mammoth work of Bhoja. The following analysis with the list of the chapter-names will give a bird's-eye view of the same.

Chapters I-VI. Śabda and Artha.

Chapter 1. प्रकृत्यादि-प्रकाश: }
,, 2. प्रातिपदिकादि-प्रकाश: } शब्द:
,, 3. प्रकृत्यादिशब्द ,, }
,, 4. क्रियाद्यर्थ-चतुष्टय ,, }
,, 5. उपाध्यर्थ-चतुष्टय ,, } अर्थ:
,, 6. विभक्त्यर्थादि-चतुष्टय ,, }

Chapters VII-XI Sāhitya; VII and VIII Grammatical part; IX-XI Poetical part of Sāhitya.

Chapter 7. केवलशब्दसंबन्ध-शक्ति-प्रकाश: } अभिधा, विवक्षा, तात्पर्यं, प्रविभागश्च.
,, 8. सापेक्षशब्दशक्ति-प्रकाश: } व्यपेक्षा, सामर्थ्यं, अन्वय:, एकार्थीभावश्च.
,, 9. दोषहानगुणोपादान-प्रकाश: } दोषा गुणाश्च
,, 10. अलङ्कारयोग-प्रकाश:—अलङ्कारा:
,, 11. रसावियोग-प्रकाश:—रस:, दृश्यश्रव्यप्रबन्धभेदा:, प्रबन्धे दोषहान-गुणालङ्कारयोग-रसावियोगादय:
,, 12. Mainly on Drama and its features.
प्रबन्धाङ्गचतुष्षष्टि-चतुष्टय-प्रकाश: } सन्ध्यङ्गादि
,, 13. रतिप्रकाश: रतिप्रपञ्च:
,, 14. हर्षादिप्रकाश: हर्षादि-अष्टचत्वारिंशद्भावा:

With this, a brief treatment of Rasas is finished. Now begins an elaborate treatment of Rasa.

Chapters XV-XVII. Vibhāvas and Anubhāvas of Rati.

Chapter 15. रत्यालम्बनविभावप्रकाश:
,, 16. उद्दीपन ,, ,,
,, 17. अनुभाव-प्रकाश:

The next section in four chapters deals with the four Śṛṅgāras of the four Puruṣārthas.

Chapter 18. धर्मशृङ्गार-प्रकाश:
,, 19. अर्थ ,, ,,
,, 20. काम ,, ,,
,, 21. मोक्ष ,, ,, and
नायकनायिकाविभाग: and ना० ना० गुणा:

Then begins the last and the greatest elaboration of the 'lower' Śṛṅgāra Rasa developing from Rati-sthāyin, in its two phases of Vipralambha and Sambhoga.

Chapters XXII-XXIII on love in general; XXIV-XXXII Vipralambha and its four varieties; XXXIII-XXXVI Sambhoga and its varieties.

Chapter 22. अनुरागस्थापनप्रकाश:
,, 23. विप्रलम्भसम्भोग ,,
,, 24. विप्रलम्भान्वर्थप्रकाश:
,, 25. पूर्वानुरागविप्रलम्भप्रकाश:
,, 26. ,, ,,
,, 27. ,, ,,
अभियोगविधि-प्रकाश:
,, 28. दूतविशेष-दूतकर्मोपवर्णन-प्रकाश:
,, 29. दूतसंप्रेषणादि (?) प्रकाश:
,, 30. मानप्रकाश:
,, 31. प्रवासोपवर्णन ,,
,, 32. करुणनिर्णय ,,
,, 33. सम्भोगशब्दार्थ ,,
,, 34. प्रथमानुरागानन्तरसम्भोगप्रकाश:
,, 35. मानाद्यनन्तरसम्भोगप्रकाश:
,, 36. सम्भोगावस्थाप्रकाश:

CHAPTER V

DETAILED NOTICE OF THE CONTENTS OF THE 36 CHAPTERS OF THE ŚṚ. PRA.

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान् कवेः ॥

CHAPTER I. Pp. 1-65

Two Maṅgala Ślokas.

Ten introductory verses which briefly state Bhoja's new theory of the one and only Rasa named Ahaṁkāra-Abhimāna-Śṛṅgāra. A brief note explaining in prose the same Rasa theory. Drama or poetry present and depict this Rasa to the Sahṛdaya. Pp. 1-4.

Kāvya greater than Nāṭya; poet and dramatist greater than the actor. Definition of Kāvya; Bhāmaha's definiton accepted; शब्दार्थौ सहितौ काव्यम्- Poetry is the Sāhitya of Śabda and Artha. Śabda and its 12 varieties; Artha and its 12 varieties, Sāhitya, the relation or Sambandha between the two, Śabda and Artha; this is of two kinds,—grammatical or syntactic relations in two sets called Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis; poetic relation of four kinds, Doṣahāna, Guṇādāna, Alaṁkārayoga and Rasa-aviyoga.

Kāvya

1 *Śabda* 12 Kinds	2 *Artha* 12 Kinds	3 *Their Sāhitya* 12 Kinds
Prakṛti	Kriyā	Abhidhā
Pratyaya	Kāla	Vivakṣā
Upaskāra	Kāraka	Tātparya
Upapada	Puruṣa	Pravibhāga
Prātipadika	Upādhi	Vyapekṣā
Vibhakti	Pradhāna	Sāmarthya
Upasarjana	Upaskārārtha	Anvaya
Samāsa	Prātipadikārtha	Ekārthībhāva
Pada	Vibhaktyartha	Doṣahāna
Vākya	Vṛttyartha	Guṇopādāna
Prakaraṇa	Padārtha	Alaṁkāra-yoga
Prabandha	Vākyārtha	Rasa-aviyoga

Prakṛtis (Pp. 4-58. Vol. I)

1. Dhāturūpas 6 Kinds	2. Pratyayarūpas 6 Kinds	3. Prātipadikarūpas 6 Kinds
Paripaṭhitas	Sup-pratyayāntas	Nāma (Pp. 9-10)
Aparipaṭhitas	Tiṅ-pratyayāntas	Avyaya (Pp. 11-31)
Paripaṭhita-aparipaṭhitas	Kṛt-pratyayāntas	Anukaraṇa (Pp. 32-34)
Pratyaya-dhātus	Taddhita-pratyayāntas	Kṛt (Pp. 34-35)
Nāma-dhātus	Dhātu-pratyayāntas	Taddhita (P. 35)
Pratyayanāma-dhātus	Strīpratyayāntas	Samāsa (Pp. 35-58)
(Pp. 4-7)	(Pp. 7-9)	(Pp. 9-58)

In this section there is a large amount of grammatical discussion in the sub-section of Samāsa (Pp. 35-58); Samāsa is defined and its varieties are explained.

Pratyayas (Pp. 58-61)

1. Dhātupratyaya 6 Kinds	2. Pratyayapratyaya 6 Kinds	3. Prātipadikapratyaya 6 Kinds

Upaskāras (Pp. 61-64)

1. Prakṛtyupaskāra 6 Kinds	2. Pratyayopaskāra 6 Kinds	3. Ubhayopaskāra 6 Kinds

Upapada (Pp. 64-66)

3 Kinds, Tiṅ-upapada, Kṛd-upapada and Sub-upapada. Each of these three again has six sub-varieties.

With this Upapada ends chapter I.

प्रकृतिप्रत्ययावेवमुपस्कारश्च दर्शितः ।
क्रमादुपपदस्यापि स्वरूपमुपवर्णितम् ॥
अव्ययानि निपाताश्च गतयश्च निरूपिताः ।
कर्मप्रवचनीयाश्च सोपसर्गाः प्रकाशिताः ॥
न केवलेह प्रकृतिः प्रयुज्यते न केवलाः सुप्तिङ्जण्क्यजादयः ।
भवत्युपस्कार इहापृथग् द्वयोः द्वयार्थमेवोपपदं प्रयुज्यते ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते शृङ्गारप्रकाशे प्रकृत्यादिप्रकाशो नाम प्रथमः प्रकाशः समाप्तः ॥

CHAPTER II. Pp. 66-159

Prātipadika: Three kinds: Vibhaktāvayava, Avibhaktāvayava and Anukaraṇa treated respectively between pages 66-132, 132-133 and 133-34.

1. *Vibhakti*: p. 134. 2. *Upasarjana*: p. 136. 3. *Samāsa*: p. 140.

The following is the end and colophon of the chapter:

प्रकृतिप्रत्ययौ त्रेधा त्रिधोपस्कारभक्तयः ।
त्रिधैवोपपदप्रातिपदिकाभ्यां विभक्तयः ॥
त्रिधोपसर्जनं त्रेधा समास इति कीर्तितः ।
प्रातिपदिकशब्दोऽयमथान्वाख्याय उच्यते ॥
पदमिह त्रिविधं प्रतिपाद्यते त्रिविधमेव हि वाक्यमथ त्रिधा ।
व्यवहृतिः खलु शब्दनिबन्धना यदनयोरुभयोः प्रतितिष्ठति ॥

इति श्री + + + शृ० प्र० प्रातिपदिकादिप्रकाशो नाम द्वितीयः प्रकाशः ॥

CHAPTER III. Pp. 160-258

Pada: 3 kinds, Kriyā, Kāraka and Upaskāra; each of these three is of six kinds. Pp. 160-191.

Vākya: एकार्थपरः पदसमूहो वाक्यम् । Pp. 191-221. Three kinds, Saṁskṛta, Prākṛta and Apabhraṁśa.

Saṁskṛta is of three kinds: Śrauta, Ārṣa, Laukika. Śrauta is Mantra and Brāhmaṇa; Ārṣa is Smṛti and Purāṇa; Laukika is Kāvya and Śāstra.

Prākṛta is of three kinds: Sahaja, Lakṣita and Śliṣṭa. Sahaja is Saṁskṛtasama and Deśya; Lakṣita is Mahārāṣṭra and Saurasena; Śliṣṭa is Paiśāca and Māgadha.

Apabhraṁśa is of three kinds: Uttama, Madhyama and Kaniṣṭha. Uttama is Āvantya, Lāṭīya etc.; Madhyama is Ābhīra, Gaurjara, etc. Kaniṣṭha is Kāśmīra, Paurastya, etc. (Pp. 192-3).

This kind of classification of Prākṛta and Apabhraṁśa is not available in Vararuci's *Prākṛtaprakāśa*. It seems to be Bhoja's own. Lakṣmīdhara's *Ṣaḍbhāṣācandrikā* also has no such classification.

Then, each of these Vākyas is said to be of 11 kinds through Ākhyāta:

"तदेतत् समस्तमपि वाक्यजातम् आख्यातोपाधेः एकादशप्रकारं विप्रथते, तद्यथा—एकाख्यातम्, अनेकाख्यातम् आवृत्ताख्यातम् अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थाख्यातम् समुच्चिताख्यातम्, कृदभिहिताख्यातम्, अपेक्षिताख्यातम्, एकान्तराख्यातम्, निरन्तराख्यातमिति ।" Pp. 193-5. Illustrations for each of these, Pp, 194-5. While illustrating, Bhoja gives 12 kinds; Apekṣitākhyāta is given as Adhyāhṛtākhyāta and next to it, a new variety, Anapekṣitākhyāta is given. See separate section on Bhoja and Rājaśekhara; also p. 169, Sanskrit notes, my edn. of the Skt. text of *Śṛ Pra., HOS.* These varieties refer to the number and nature of the verb occurring in a sentence.

A discussion follows (p. 196) on the possibility of such a classification of Vākya into Vākyas with more than one verb. Kātyāyana's view is cited that

there is no Sambandha between Ākhyātas and then the Sūtrakāra's (Pāṇini's) view is cited that Vākya with more than one verb is possible:

"तदेवं कात्यायनमते नास्त्येव आख्यातयोः सम्बन्धः । सूत्रकारस्य तु मतेऽस्त्येव आख्यातयोरनेकवाक्यत्वेन अभिसम्बन्ध इति ।" p. 210.

The *Mahābhāṣya* and the *Vākyapadīya* are also quoted in this section. On p. 220 Bhoja begins to explain that in the cases of sentences with more than one verb, there is no room for the objection of Vākyabheda. The Bhāṣyakāra is said to agree with the Sūtrakāra.

Two kinds among Vākyas having more than one verb: Bhinna-pravaktṛka (with different speakers) and Abhinnavaktṛka (with the same speaker); illustration of these two. P. 221.

Prakaraṇa: Pp. 222-228. 3 kinds,—Prastuta, Kalpita and Ākasmika. Each is twofold. Prastuta is divided into Aṅga and Varṇaka. Aṅga is part of the story, for example, the advent of the Brahmacārin into Pārvatī's Āśrama and his talk with Pārvatī; "Prakaraṇārthasya kathāśarīratvam". Varṇaka is a descriptive section, for example, the description of Pārvatī in Canto I of the *Kumārasambhava*. It is so called because, though an essential part of the story, it is purely descriptive of a person, of a single situation or of a scene. Kalpita is either Sābhāsa or Nirābhāsa. Sābhāsa is the imaginative items which are introduced by the poets but which have their counterparts in history or Purāṇa. E.g. Māgha's imaginative description of the same evil spirit being born again and again as Hiraṇyakaśipu, Rāvaṇa and Śiśupāla in Canto I of his *Śiśupālavadha*. Nirābhāsa is purely imaginative details. E.g. description in the *Kirātārjunīya* of the fight between Śiva and Arjuna. Ākasmika is also of two kinds, Sabīja and Nirbīja. Sabīja is an accidental anecdote coming by the way but which influences the future course of the story. E.g. Aja meeting the Gandharva cursed to be an elephant and getting from him the Astra Prasvāpana, which later helps him to defeat the royal suitors who attack him: "Agrataḥ phalopalambha." Nirbīja is an incident on the way which has nothing to contribute to the story: "Agrataḥ phala-anupalambha". E.g. killing of Virādha in *Raghu.* XII.

This classification goes up to p. 225.

The above classification is said to be based on Artha. Another classification of Vākyas based on Śabda follows: 3 kinds called Ekavākya, Anekavākya and Ekānekavākya. Ekavākya is Sānubandha and Niranubandha. Anekavākya is Ādyupasaṁhṛta and Antopasaṁhṛta; Ekānekavākya is Sarvanāmayojita and Vibhaktiyojita. These extend up to p. 227.

It is then pointed out that one Prakaraṇa may have many minor Prakaraṇas within it. For example, the Indumatī-svayaṁvara in *Raghu* VI is a Prakaraṇa and within it, the many separate descriptions of the several kings assembled there are minor Prakaraṇas. Similarly a Prabandha like the *Uttararāmacarita* contains within it another Prabandha like the *Garbhanāṭaka* in the last Act. (Pp. 227-8).

Prabandha: Its definition—विधिनिषेधावगतिहेतुः महावाक्यं प्रबन्धः । It is of three kinds: Padya, Gadya and Miśra. Padya or verse is of three kinds: Akṣaracchandas (Vedic verses), Mātrācchandas and Gaṇacchandas. All these three

again are of three kinds each: Sama, Ardhasama and Viṣama. Gadya is Vṛttagandhi or Cūrṇa or Utkalikāprāya. Miśra is Padyapradhāna, Gadyapradhāna or Tulyarūpa. These classifications end on p. 232.

Then follows a long discussion on the definition of Śabda whose treatment in 12 varieties Bhoja now finishes with this chapter. कः पुनः शब्दः? He has defined it as Prakṛti etc. in an enumerative manner. There is the other structural definition that Pada is a collection of letters, वर्णसमूहः शब्दः। Bhoja discusses the issue. Upavarṣa is quoted on Śabda and the subject later touches on the doctrine of Sphoṭa. This section closes on p. 237 with the chapter itself ending there.

Thus, with the third chapter ends the treatment of Śabda in the triad, Śabda, Artha and Sāhitya.

The colophon of the third chapter is as follows:

उक्तः क्रमाद् द्वादशभेदभिन्नः शब्दप्रपञ्चोऽयमनादिसिद्धः।
अथार्थमूर्त्यास्य विवर्तमाद्यं तावत्प्रकारं प्रतिपादयामः ॥

इति श्री + + शृ० प्र० **प्रकृत्यादि-शब्दप्रकाशो** नाम **तृतीयः** प्रकाशः ॥

CHAPTER IV. Pp. 238-308

With this chapter begins the treatment of Artha and its twelve varieties. The first is *Kriyā*. Kriyā is defined as Dhātvartha. Dhātus are classified into three kinds: Astyarthas, Bhavatyarthas and Karotyarthas. Pp. 238-9.

There is an interesting philosophical paragraph here wherein is said that the state of equilibrium which transcends the three states of Asti, Bhavati and Karoti is that of *Śabda Brahman* or *OM*; its first manifestation (vikāra) in terms of *Artha* is *Asti* whose reflex is *Nāsti*; from *Asti* arises *Bhavati* and from that, *Karoti*.

Then a long discussion on Dhātvartha, i.e. Kriyā and Kāraka follows in which the *Vākyapadīya* is profusely quoted. The discussion extends from p. 239 to p. 268.

Kāla: Its definition and classification; illustrations of the different kinds of Time from poetry, pp. 268-278. *Kāraka*: Six kinds, Kartā, Karman, Karaṇa. Sampradāna, Apādāna, Adhikaraṇa; each of these has 3 varieties, pp. 278-305. *Puruṣa*: three kinds,—Prathama, Madhyama and Uttama, pp. 305-8. The chapter ends here.

तेऽमी क्रिया च कालश्च कारकं पुरुषस्तथा।
उक्ताः परा(दा)र्थाश्चत्वारः स्वैस्स्वैर्भेदैस्समन्विताः ॥
द्रव्यात्मा चापि कालो यः प्रसङ्गात् सोऽपि कीर्तितः।
स हि प्रायः प्रबन्धेषु तत्र तत्रोपयुज्यते।
क्रियायां कालोऽन्तर्भवति पुरुषः कारकपदे प्रधाने सोपाधिद्वयमपि तदेतन्निविशते।
प्रधानं तं प्राहुर्यमभिदधते घञ्प्रभृतयः सहोपस्कारार्थैर्निविशति स तु प्रातिपदिके ॥

इति महाराज + शृ० प्र० **क्रियाद्यर्थचतुष्टयप्रकाशो** नाम **चतुर्थः** प्रकाशः समाप्तः ॥

CHAPTER V. Pp. 311-366

This chapter deals with *Upādhi*, *Pradhāna*, *Upaskārārtha* and *Prātipadikārtha*. The chapter closes with a discussion on Nipātas. Towards the end, the *Nyāyamañjarī* is profusely quoted.

उपाधिरेवं त्रिविधः प्रधानमपि च त्रिधा।
त्रिधोपस्कारवान् प्रातिपदिकार्थश्च वर्णितः ॥
वाचकत्वं निपातानां द्योतकत्वं च निश्चितम्।
कर्मप्रवचनीयानामुक्ता सम्बन्धसङ्गतिः ॥
अथो विभक्त्यर्थविधस्त्रिधोच्यते त्रिधैव वृत्त्यर्थपदार्थनिर्णयः।
क्रियादिवाक्यार्थनिवर्तनात्ततः त्रिधैव वाक्यार्थगतिः प्रपञ्च्यते ॥

इति महा + + शृ० प्र० **उपाध्यर्थचतुष्टयप्रकाशो** नाम **पञ्चमः** प्रकाशः ॥

CHAPTER VI. Pp. 366-427

Vibhaktyartha: Pp. 366-382. 3 kinds, Saṁkhyā, Kāraka and Śeṣa. A discussion follows.

Vṛttyartha: Pp. 382-392. 3 kinds, Apadārtha, Ekapadārtha and Anekapadārtha. Then follows a discussion on the definition of Vṛtti. Pp. 384-392.

Padārtha: Pp. 362-407. Jāti, Vyakti and Ākṛti. A long discussion on these three in which the views of Vyāḍi and Vindhyavāsin are quoted. Most of the matter here is reproduced from the *Nyāyamañjarī* of Jayantabhaṭṭa. The *Vākyapadīya* is also quoted often.

Vākyārtha: Pp. 407-427. Bhāvanā, Vidhi and Pratibhā. Vidhi includes Niṣedha also. Bhāvanā is Puruṣa-vyāpāra; Vidhi is Śabda-vyāpāra; Pratibhā is Buddhi-vyāpāra (p. 413). Discussion on Bhāvanā.

On p. 424 begins a discussion on Vivarta of the Śabda Brahman; Artha is explained as Adhyāsa on, Vivarta of, or Vipariṇāma of Śabda; the suggested idea or Pratīyamānārtha also is considered as Vipariṇāma among Arthas. Pp. 425-427.

With this, the sixth chapter, closes the treatment of Artha. The next chapter begins Sāhitya.

विभक्त्यर्थोऽथ वृत्त्यर्थः पदार्थश्चोपवर्णितः।
भावनादिप्रभेदेन वाक्यार्थश्च प्रकीर्तितः ॥
क्रियायाश्च पदार्थत्वाद् वाक्याथत्वमुपाकृतम्।
कृतं च भावनायास्तदपदार्थत्वहतुकम् ॥
वाच्या विशष्याः प्रत्याय्याः शब्दस्योक्ताः क्रियादयः ॥
अध्यासविपरीणामविवर्ताश्चास्य तान्प्रति ॥
विभक्तिवृत्त्यर्थवतोरुपस्क्रिया प्रधानयोर्धामि पदार्थं इष्यते।
पदं पदार्थस्य तु वाक्यगोचरः भवेद्यतोऽथः तदतो निरूप्यते ॥

इति महा + + शृ० प्र० **विभक्त्यर्थादिचतुष्टयप्रकाशो** नाम **षष्ठः** प्रकाशः ॥

2

Chapter VII

Vol. I. Pp. 428-437; Vol. II. Pp. 1-75

This chapter begins the treatment of the twelve-fold Sāhitya.

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थीभाव-दोषहानगुणोपादानालङ्कारयोग-रसावियोगरूपा: शब्दार्थयो: द्वादश सम्बन्धा: साहित्यमित्युच्यते ।।

1. *Abhidhā*: 3 kinds, Mukhyā. Gauṇī and Lakṣaṇā.

अभिधा p. 428

मुख्या		**गौणी**		**लक्षणा** (Vol. II. pp. 9-18)	
तथाभूतार्था	तद्भावापत्ति:	गुणनिमित्ता and उपचारनिमित्ता		लक्षणा	लक्षितलक्षणा
जातिविषया	अध्यासात्मिका	Pp. 434-437 Vol. I. and pp. 1-2 Vol. II.	pp. 2-9 Vol. II.	सामीप्यलक्षणा	रूढलक्षणा
व्यक्ति ,,	कल्पना ,,			साहचर्य ,,	प्रतीक ,,
आकृति ,,	वितर्क ,,			सहचरित ,,	विवक्षित ,,
गुण ,,	विपरिणाम ,,			हेतु ,,	विरुद्ध ,,
क्रिया ,,	विपर्यय ,,			तादर्थ्य ,,	तदन्य ,,
सम्बन्ध ,,	प्रवाद ,,			परिणाम ,,	प्रकीर्ण ,,
Pp. 429-433				Pp. 9-11	Pp. 12-18

Vol. I of the Madras Ms. of the *Śṛ. Pra.* closes with p. 437 in the middle of Guṇa-nimittā Gauṇī.

2. *Vivakṣā*: Pp. 18-21 वाङ्मयस्त्रिधा—

(*i*) अपौरुषेयम्—वेद :—शब्दप्रधानम्—तत्र वक्तुरभावाद् विवक्षा नोपपद्यते।

(*ii*) आर्षम्—स्मृतीतिहासादि—अर्थप्रधानम्—तत्र विवक्षामात्रं प्रवर्तते—'लौकिकानां हि साधूनां वागर्थमनुवर्तते। ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ।।'

(*iii*) पौरुषेयम्—उभयप्रधानम्—'विवक्षात: कारकाणि भवन्ति।'

Pp. 21-22. 3 verses of general literary criticism bearing on poet's Vivakṣā.

असम्बन्धे सम्बन्धविवक्षा, अचेतनेषु चैतन्यविवक्षा, प्रधाने गुणविवक्षा, गुणे प्रधानविवक्षा, अवयवे समुदायविवक्षा, समुदायेऽवयवविवक्षा, अभेदे भेदवि०, भेदे अभेदवि०, सदसतोर्वि०, सदसतोरवि०, स्तुत्या निन्दावि०, निन्दया स्तुतिवि०, विधिना निषेधवि०।

एवमियमनेकधा विवक्षा विप्रथते। तदेष लौकिकवाद: -

"अस्मिन्नपारे संसारे कविरेक: प्रजापति:।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ।।"

अपि च—

ठिअमठिअं दीसइ अठिअंपि जह ढिअंव पढिभाइ।
जह संठिअं अ दीसइ सुकईण इमाओ पअईओ ।। (Vākpati, the *Gauḍavaho*, 66)

किञ्च—

क्वचित्स्वल्पेऽप्यर्थे प्रचुरवचनैरेव रचना क्वचिद्वस्तु स्फारं कतिपयपदैरर्पितरसम्।
यथावाच्यं शब्दा: क्वचिदपि तुलायामिव धृतास्त्रिभि: कल्पैरेवं कविवृषभसन्दर्भनियम: ।।

विवक्षा Pp. 22-31

काक्वादि-व्यङ्ग्या	**प्रकरणादि-व्यङ्ग्या**	**अभिनयादि-व्यङ्ग्या**
काकु:	प्रकरणम्, अर्थ:,	अभिनय:, अपदेश:, निर्देश:,
स्वर:	लिङ्गम्, औचित्यम्,	संज्ञा, इङ्गितम्, आकार:
विच्छेद:	देश:, काल:	
	P. 30	Pp. 30-31

काकु: Pp. 22-25

नियतप्रतिबन्धा	**अनियतप्रतिबन्धा** अनन्ता:—	**अप्रतिबन्धा**
साकाङ्क्षा—(आक्षेपगर्भा, प्रश्नग०, वितर्कग०)	अभ्युपगमानुनयकाकु:, अभ्यनुज्ञोपहासकाकु: etc.	एकगुणा, द्विगुणा, त्रिगुणा, चतुर्गुणा
निराकाङ्क्षा—(विधि-उत्तरनिर्णयरूपा)		

स्वरा: Pp. 25-26

प्लुतादय:	उदात्तादय:	प्रगृह्यादय:

विच्छेद: Pp. 26-30

पदविच्छेद:	**वाक्यविच्छेद:**	**यतिविच्छेद:**
शृङ्खला	,, सम्भेद:	पदे
भङ्ग:	,, अन्यथात्वम्	पादे
परिवर्तक:	,, असमाप्ति:	अर्धे
चूर्णकम्	,, अनुच्चारणम्	स्थाने

Then प्रकरणादि and अभिनयादि; Vivakṣā ends on p. 31.

3. *Tātparya*: Pp. 31-42. 3 kinds: Abhidhīyamāna, Pratīyamāna and Dhvanirūpa.

तात्पर्यम्

अभिधीयमानम्	**प्रतीयमानम्**	**ध्वनिरूपम्**	
विधि:	विधौ निषेध:		
निषेध:	निषेधे विधि:	अर्थध्वनि:	शब्दध्वनि:
विधिनिषेध:	विधौ विध्यन्तरम्	अनुनादध्वनि:	अनुनादध्वनि:
अविधिनिषेध:	निषेधे निषेधान्तरम्	प्रतिशब्दध्वनि:	प्रतिशब्दध्वनि:
	विधिनिषेधे विधि:	Pp. 36-39	Pp. 40-41
	,, ,, निषेध: etc., etc., etc.,	General remarks on Dhvani and Tātparya. (See ch. XII below.)	

Having spoken of Tātparya and Dhvani, Bhoja takes a few of his own introductory verses in chapter I of his *Śr. Pra.* on Śiva, Gaṇeśa and on his new Rasa theory and gives us a model exposition of their Tātparya. The verse अच्छिन्नमेखलं etc. is especially commented upon at great length to yield many meanings, including the indication of the scope and contents of the whole work. This goes from p. 42 to p. 54.

Between pp. 55-65 is a *Śāstraic* discussion on the difference between Upamā and Rūpaka and on Guṇa.

4. *Pravibhāga*: Pp. 66-75.

प्रविभागः

पदे वाक्ये प्रबन्धे वा अस्य एतावतः शब्दस्य अयमर्थः; अस्मिन्नर्थे चायमेतावान् शब्द इति शब्दार्थयोः मिथः सम्बन्धितया पृथक्त्वेन अवधारणं प्रविभागः ।

The chapter ends thus:

अभिधा च (1) विवक्षा च (2) तात्पर्यं च (3) विभागवत् ।
चतस्रः केवला ह्येताः शब्दसम्बन्धशक्तयः ॥
यापेक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथः ।
ऐकार्थ्यं यच्च तास्तस्य ससहायस्य शक्तयः ॥
उक्ताश्चतस्रः प्रथमाः क्रमेण क्रमादथान्याः प्रकटीक्रियन्ते ।
अखण्डवाक्यार्थविवेचकानां शब्दार्थसंवित्परिशुद्धिहेतोः ॥

इति श्री महा + + श्रृ० प्र० **केवलशब्दसम्बन्धशक्तिप्रकाशो** नाम सप्तमः प्रकाशः समाप्तः ॥

CHAPTER VIII. Pp. 76-114

This chapter begins with the treatment of the second set of relations between Śabda and Artha. The four considered in the previous chapter are called Kevala-śabda-śaktis. The four considered in this chapter are called Sāpekṣa-śabda-śaktis and they are Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva.

व्यपेक्षा P. 76 84, 97-98

आभिधानिकी
- श्रुति-आभिधानिकी
- समाख्या - ,,
- वाक्य - ,,
- विकल्प - ,,
- समुच्चय - ,,
- अतिदेश - ,,
- प्रसङ्ग - ,,

Pp. 76-79

नैयायिकी
- ऊह - नैयायिकी
- विपर्यय - ,,
- विपरिणाम - ,,
- अध्याहार - ,,
- वाक्यशेष - ,,
- व्यवहितकल्पना ,,
- अपोद्धार - ,,
- वाक्यभेद - ,,

Pp. 79-82

नैषेधिकी
- वचन-नैषेधिकी
- असम्भव - ,,
- विरोध - ,,

Pp. 82-84

- परिसङ्ख्या ,,
- नियम - ,,
- असम्भवनियम - ,,
- विशेषप्रत्यक्षश्रुति - ,,

Pp. 97-98

On pp. 84-87 there is a discussion on Guṇa. There seems to be a disorder in the leaves as between the portions pp. 87-96 and 97-98.

Then *Anvaya* is taken up: three kinds of it with sub-classes, Śākta, Vaibhakta and Śakti-vibhakti-maya. Pp. 87-90.

There is a second discussion beginning on p. 90. It pertains to Abhihitānvaya-vāda and Anvitābhidhāna-vāda going up to p. 96. On p. 97 again begins the treatment of other varieties of Naiṣedhikī vyapekṣā which ends with p. 98.

Ākāṅkṣā: Pp. 99-100.

Sannidhi: Pp. 101-103: 2 kinds, Abhidhāna-viṣaya and Abhidheya-viṣaya.

Yogyatā: Pp. 103-105: 2 kinds, Mukhyārtha-dvāraka and Jaghanyārtha-dvāraka, with sub-classes.

Sāmarthya: Pp. 105-130. Bheda, Saṁsarga and Ubhaya. Again the discussion on Abhihitānvaya and Anvitābhidhāna-vādas. Bhoja, it may be noted, rejects here both views and prefers a third view according to which all padas cumulatively deliver the meaning: अनुभयवादिनः पुनरित्थं समर्थयन्ते—नान्विताभिधानं न चाभिहितान्वयः। किं तर्हि? समुदितैः पदैः एको वाक्यार्थः प्रत्याय्यते। + + नेदमन्विताभिधानम्; किं तर्हि? संहत्यकारिता पदानामुच्यते; संहत्यकारिताप्यस्ति। P. 126. Pressing the analogy of Prakṛti and Pratyaya, he says again (p. 127): एवं पदान्यपि परस्परापेक्षीणि संहत्य कार्यं करिष्यन्ति। Again (p. 128): अयमेव पक्षः श्रेयान्-संहत्यकारित्वं पदार्थनाम् + + तस्मान्नान्विताभिधानं नाप्यभिहितानामन्वयः किन्तु यथोपन्यस्तपक्ष एव श्रेयान्। तदेवमाकाङ्क्षासन्निधियोग्यतावन्तः पदार्थाश्चतुष्प्रकारमन्वयमनुभवन्तो वाक्यार्थीभवन्ति। Pp. 108-128. All this is from Jayanta's *Nyāyamañjarī*. See below chapter on Śāstraic Discussions.

Ekārthībhāva: P. 130. व्यपेक्षावतां समर्थानामन्वितार्थानां च पदार्थानां तिलतण्डुलवत् क्षीरनीरवत् पांसूदकवच्च यदविभागरूपेण भवनं स एकार्थीभावः। First is discussed its difference from Vyapekṣā. Pp. 130-131. On p. 131 begins its treatment in all its varieties. Its varieties are three, Vākya-tulyārtha, Vākya-adhikārtha and Vākya-anyārtha, all the three comprising the various Samāsas, Taddhita, Ākhyāta etc. On pp. 131-133, the various kinds of Samāsas are given with illustrations.

On p. 133, under Upameya-samāsa, begins a long discussion on Upamāna and Upameya and the Upameya-samāsa, going up to p. 138.

Pp. 138-139 Taddhita-ekārthībhāva and its three varieties: Sambandha-viṣaya, Kāraka-viṣaya and Svārtha-viṣaya.

- सम्बन्धविषयः
  - प्रधानम्
  - अप्रधानम्
- कारकविषयः
  - प्रधानम्
  - अप्रधानम्
- स्वार्थविषयः
  - मुख्यः
  - उपचरितः

Pp. 139-142 Ākhyāta-ekārthībhāva and its three varieties:

1 कारकेण
2 सम्बन्धिना
3 प्रादिभिः

6 kinds of प्रादिs—वाचकाः, द्योतकाः, सहाभिधायकाः, विशेषकाः, कार्यार्थाः, निरर्थकाः

Pp. 139-142

Vākyārtha: P. 142. Bhāvanā, Vidhi and Pratibhā; Muktaka, Yugalaka, Sandānitaka, Kalāpaka, Kulaka etc.; Kośa, Saṅghāta; Prakaraṇa called Avāntaravākyārtha; and Prabandha which is Mahāvākyārtha. These are varieties of Vākyārtha or Ekārthībhāva.

The Prabandha is one like *Subhadrāharaṇa*, *Jānakīharaṇa* or *Rāmāyaṇa* characterised by five Sandhis, sixty-four Sandhyaṅgas and the four Vṛttis (P. 143).

Beyond this Prabandha-mahā-vākyārtha, there is still another and further Mahā-vākyārtha which is the moral (Vidhi-niṣedha) suggested by the Kāvya. Following Hari, Bhoja calls this also Śabda-brahman.

यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणेन उपहितसंस्कारस्य 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः **परो महावाक्यार्थः** अर्थमूर्त्या विपरिणतमनादिनिधनमखण्डं शब्दब्रह्मेत्युच्यते ।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते ।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम् ।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः ॥ (वाक्यपदीयम् 1.16) P. 143.

With this, the eighth chapter, is finished the grammatical eight-fold relation between Śabda and Artha and with the next chapter Poetics proper begins with the treatment of the four-fold poetic Sāhitya between Śabda and Artha. The chapter ends thus:

उक्ताश्चतस्रोऽथ पुनश्चतस्रः शब्दार्थसम्बन्धभिदाः क्रमेण ।
चतस्र एवाथ वचोविशेषे निषेदुषीस्ताः परिकीर्त्तयामः ॥

इति श्री महा + + शृ० प्र० **सापेक्षशब्दशक्तिप्रकाशो** नाम **अष्टमः** प्रकाशः समाप्तः ॥

CHAPTER IX. Pp. 144-265

This chapter begins the treatment of the last, the poetic, part of the Sāhitya, Doṣa-hāna, Guṇopādāna, Alaṁkārayoga and Rasa-aviyoga. These alone are said to secure the Samyaktva, excellence or perfection, of Vākya. First Doṣa-hāna is taken up and Doṣas are said to be of three kinds, of Pada, Vākya and Vākyārtha. Bhāmaha and Daṇḍin are quoted on the Doṣas. Then follows a grammatical digression as to the real nature of Padas and Padārthas in Vākya (Pp. 145-148). Bhoja then gives a list of *Vākya-dharmas*, forty-eight in number:

Pradhāna, Śeṣa, Prayojaka, Aprayojaka, Nāntarīyaka, Mukhya, Gauṇa, Vyāpaka, Laghu, Guru, Arthavāda, Anuvāda, Bheda-vivakṣā, abheda-vivakṣā, Vyavahita-kalpanā, Upacāra-kalpanā, Tadbhāvāpatti, Yogyatāpatti, Sambandhābādhana, Vikalpa, Samuccaya, Niyama, Niṣedha, Pratinidhi, Ūha, Bādha, Tantra, Prasaṅga, Āvṛtti, Bheda, Sāmānyātideśa, Viśeṣātideśa, Adhikāra, Adhyāhāra, Vipariṇāma, Vākyaśeṣa, Avadhi, Apoddhāra, Anirjñāta-praśna, Kriyāntara-vyudāsa, Liṅgādbheda, Liṅgādibheda, Śabdāntarādibheda, Śaktyādibheda, Śrutyādiviniyoga, Śrutyādibalābala, Śrutyādikrama and Kramasambheda.

These forty-eight are defined and illustrated both from Mīmāṁsā and Kāvya. The subject extends up to p. 197. On some, e.g. Pratinidhi, Ūha,

there is more detailed discussion. On p. 180 there is a discussion on Vākyaśeṣa and Śrutārthāpatti.

Pp. 197-8. The discussion on the reality of Padārthas in Vākya closes with a long quotation from the *Vākyapadīya* and Bhoja justifies the treatment of Pada-doṣas separately. तस्माद्युक्तैव पदगतदोषनिरूपणेति ।

The Doṣas then begin:

Doṣas

Of Pada: 16	*Of Vākya*: 16	*Of Vākyārtha*: 16
Asādhu	Śabdahīna	Apārtha
Aprayukta	Punaruktimat	Vyartha
Kaṣṭa	Apakrama	Ekārtha
Anarthaka	Bhinnavṛtta	Sasaṁśaya
Anyārthaka	Yatibhraṣṭa	Apakrama
Apuṣṭārthaka	Visandhi	Khinna
Asamartha	Vyākīrṇa	Atimātra
Apratīta	Saṁkīrṇa	Paruṣa
Kliṣṭa	Garbhita	Virasa
Gūḍhārtha	Apada	Hīnopama
Neyārtha	Aśarīra	Adhikopama
Sandigdha	Ūnopama	Asadṛśopama
Viruddha	Adhikopama	Aprasiddhopama
Aprayojaka	Bhinnaliṅga	Niralaṁkāra
Deśya	Bhinnavacana	Aślīla
Grāmya	Śleṣādi-guṇaviparīta	Viruddha
Definition and Illustration of these on pp. 199-202.	Definition and Illustration of these on pp. 203-206.	Definition and Illustration of these on pp. 207-211.

The *S. K. Ā.* is repeated here with the difference that while in the former work Bhoja leisurely defines each in a verse and explains each illustration with some Vṛtti, he hurries over this section in the *Śṛ. Pra.* with brief prose renderings of the definitions of the *S. K. Ā.*

The Guṇa-section begins on p. 211. निर्दोषस्य च काव्यस्य शरीरवस्तुनः (?) कामनीयकोपपत्तौ अयमुपायः यद्गुणोपादानम् अलङ्कारयोगश्च । Vāmana's verse on Guṇa and Alaṁkāra—युवतेरिव रूपं etc. is quoted. Of Guṇa and Alaṁkāra, the former is of great importance. तत्र गुणोपादानालङ्कारयोगयोः गुणोपादानं गरीयः and Vāmana's

verse on this point यदि भवति वपुश्च्युतं etc. is quoted. On this point, the *S. K. Ā.* is brief but the *Śṛ. Pra.* slightly elaborates.

Guṇas

Bāhya: *Śabdaguṇas*: 24	*Ābhyantara*: *Arthaguṇas*: 24	*Vaiśeṣika-guṇas*: *Doṣa-guṇas* 16+their 8 sub-varieties=24
The same 24 are Guṇas of both Śabda and Artha. They are: Śleṣa, Prasāda, Samatā, Mādhurya, Saukumārya, Arthavyakti, Kānti, Udāratā, Udāttatva, Ojas, Aurjitya, Preyas, Suśabdatā, Samādhi, Saukṣmya, Gāmbhīrya, Vistara, Saṁkṣepa, Sammitatva, Bhāvika, Gati, Rīti, Ukti and Prauḍhi. Pp. 211-223.		All the three sets of Doṣas given above in the Doṣa-section are shown here to turn out to be Guṇas in certain circumstances. Pp. 223-241.

On p. 242 begins a long discussion on Guṇa-vṛtti and Upacāra-vṛtti with other discussions also, e.g. on Tamas, in which Praśastapāda is quoted, and it extends to the very end of the chapter on p. 264. The following is the end of the chapter:

तदेतद् दोषहानं च गुणोपादानमेव च ।
ज्ञात्वा कुर्वन् कविः काव्यं प्रेत्य चेह च नन्दति ॥
निर्दोषं गुणवद्यस्य सालङ्कारं रसान्वितम् ।
सतां वसति चेतस्सु वचः, स दिवि मोदते ॥
इत्येष दोषपरिवर्जनया गुणानामावर्जनेन च किलोभयथान्तरङ्गः ।
काव्ये यथायथमलङ्कृतियोग उक्तः तत्रैव बाह्यमथ तं क्रमशोऽभिधास्ये ॥

इति श्री महाराज + + शृ० प्र० **दोषहानगुणोपादानप्रकाशो** नाम **नवमः** प्रकाशः समाप्तिमगमत् ॥

CHAPTER X. Pp. 265-352

This chapter is devoted to Alaṁkārayoga, the addition of figures. अथ अपास्तदोषस्य उपात्तगुणस्य च काव्यशरीरस्य चारुत्वोत्कर्षप्रसिद्धये प्राप्तकालोऽलङ्कारयोग उच्यते । Some general remarks on the three kinds of Alaṁkāras,—Bāhya (Śabda), Ābhyantara (Artha) and Bāhyābhyantara (Ubhaya), with the simile of three kinds of toilet of women.

On Alaṁkāras also, there is no substantial difference between the *S. K. Ā.* and the *Śṛ. Pra.* The treatment in the latter is briefer and has some minor differences. See the Alaṁkāra-chapter and the special chapter on the *S. K. Ā.* and the *Śṛ. Pra.*

Alaṁkāras

Bāhya (*Śabda*) 24	*Ābhyantara* (*Artha*) 24	*Bāhyābhyantara* (*Ubhaya*) 24
Jāti, Gati, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Ukti, Bhaṇiti, Paṭhiti, Śravyatva, Prekṣyatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka and Anuprāsa. Each has six varieties. Pp. 266-297. At the end, there are some general remarks on these Śabdālaṁkāras. Pp. (296-7)	Jāti, Sūkṣma, Sāra, Samāhita, Bhāva, Vibhāvanā, Hetu, Ahetu, Sambhava, Virodha, Dṛṣṭānta, Vyatireka, Anyonya, Parivṛtti, Mīlita, Vitarka, Smaraṇa, Bhrānti, Upamāna, Anumāna, Arthāpatti, Abhāva, Āgama and Pratyakṣa. Pp. 297-324. There are some general remarks at the end.	Upamā, Rūpaka, Sāmya, Saṁśaya, Samādhi, Samāsokti, Sahokti, Samuccaya, Tulyayogitā, Leśa, Apahnuti, Aprastutapraśaṁsā, Utprekṣā, Arthāntaranyāsa, Dīpaka, Parikara, Krama, Paryāya, Atiśaya, Ākṣepa, Viśeṣa, Śleṣa, Bhāvika and Saṁsṛṣṭi. Pp. 324-351.

The chapter ends with a praise of Saṁsṛṣṭi as the greatest Alaṁkāra. Next to it comes Ubhayālaṁkāra, next Arthālaṁkāra and last Śabdālaṁkāra.

चतुर्विंशतिरित्येताः क्रमेणोभयसंश्रिताः ।
काव्यालङ्कृतयः प्रोक्ताः यथावदुपमादयः ॥
इदं हि चा(हीवा)दिभिः शब्दैः सादृश्यादि प्रतीयते ।
अर्थोऽस्मात्सूरयः प्राहुरुभयालङ्कृतीरिमाः ॥
अलङ्क्रिया यास्त्विह शब्दसंश्रयाः ततोऽर्थभूषाभ्यधिकं प्रकृष्यते ।
ततोऽभिरूपामुभयोरलङ्कृतिं वदन्ति संसृष्टिरतोऽपि शोभते ॥

इति श्रीमहा + + शृ० प्र० **उभयालङ्कारप्रकाशो** नाम **दशमः** प्रकाशः समाप्तः ॥

CHAPTER XI. Pp. 352-449

This is the most important chapter of the *Śṛ. Pra.* It deals with the last and the greatest aspect of Sāhitya, viz., *Rasa-aviyoga*. Here it is that Bhoja expounds his new theory of Rasa.

Synthesis of all Rasas in Preman; Śṛṅgāra is the only Rasa; enumeration of the 49 Bhāvas which are born of Śṛṅgāra; criticism of the ideas on Rasa traditionally handed down. Ahaṁkāra-Abhimāna-Śṛṅgāra is the only Rasa. Not Rasa from Bhāva but Bhāvas from Rasa. Pp. 352-356.

Three aspects of Rasa, Prakṛṣṭa, Bhāvarūpa and Ābhāsa. Rasāviyoga in Vākya and Prabandha by the three ways of Doṣahāna, Guṇopādāna and Alaṁkārayoga. Guṇa, Alaṁkāra and Rasa are all only Alaṁkāra and hence Nānālaṁkāra-saṁsṛṣṭi is the one means of Rasāviyoga. Pp. 356-7. Daṇḍin is quoted and followed on the point that Guṇa and Rasa also are Alaṁkāra.

Saṁsṛṣṭi is hence the only overall Alaṁkāra; its two varieties, Pradhāna-aṅgabhāva and Samakakṣyatā and discussion on them. Further grammatical discussion based on Daṇḍin's observations on the Utprekṣā verse लिम्पतीव तमोऽङ्गानि etc. A list of words indicating similarity. Pp. 357-365.

P. 365: Guṇas are also Alaṁkāras. P. 366: Rasas also Alaṁkāras. The new Ahaṁkāra theory of Rasa with three Koṭis—Ahaṁkāra, Rasa and Preman characterised respectively as Pūrvakoṭi, Madhyamāvasthā and Uttarakoṭi up to p. 368.

Pp. 368-9. The explanation of the difference from one another of Rasavat, Preyas and Ūrjasvin on the basis of their etymology; these three are both Rasas and Guṇas. They are Rasas when they attain climax (*Yuktotkarṣa*) and Guṇas when they are not so (*Ayuktotkarṣa*). As Guṇas they are called Bhāvika, Preyas and Aurjitya. Bhoja takes a verse of Daṇḍin as the basis for this interpretation. Pp. 369-370. Etymological significance of the name Rasavat. Pp. 370-371. Vibhāvas, Anubhāvas and Vyabhicārins are not Alaṁkāras; they are factors producing the Alaṁkāra called Rasa. P. 372. Three kinds of Alaṁkāras—Svabhāvokti, Vakrokti and Rasokti. Pp. 372-376: illustration and explanation of the eight Rasavadalaṁkāras according to Daṇḍin and his illustrations.

Pp. 376-381. Criticism of Bharata's doctrine of four subsidiary Rasas from four main ones and Bhoja's view that all the 49 Bhāvas, even in the state of Prakarṣa, are alike born of the one Rasa of Ahaṁkāra-Śṛṅgāra. Criticism of the view that Rasas are only eight. Four new Rasas pointed out: Śānta, Preyān, Uddhata and Udātta. The possibility of all Bhāvas becoming Rasas as held by Rudraṭa accepted by Bhoja. Though Rasa is only one, viz., Ahaṁkāra, the 49 Bhāvas born of it can be called Rasa in their developed state which forms the Madhyamāvasthā of the Ahaṁkāra-rasa.

Pp. 381-382. Statement of Bhoja's theory of one Ahaṁkāra-rasa.

Pp. 382-385. Explanation with simile and illustration of how Vibhāvas, Anubhāvas and Vyabhicārins develop Rasa. Pp. 385-386. The various stages of the developed Rasa—Niṣpatti, Upacaya, Rasa-sāmānya and Rasa-viśeṣa-niṣpatti. Pp. 386-388. The various stages of Bhāva, Rasa, Ābhāsa, Utkaṇṭhā, Abhiṣaṅga, Nirvṛtti, Utpāda, Abhivṛddhi, Sthairya, Bhāva-viśeṣa, Rasa-viśeṣa and Ābhāsa-viśeṣa,

Pp. 388-410. Nānālaṁkāra-saṁsṛṣṭi, Alaṁkāra-saṁkara and its varieties; Guṇa-saṁkara, Rasa-saṁkara, Alaṁkāra-saṁkara, Guṇa-rasa-saṁkara, Guṇālaṁkāra-saṁkara and Rasālaṁkāra-saṁkara.

P. 389. Two kinds of Guṇas, Sollekha and Nirullekha. Guṇa-saṁkara illustrated up to p. 392. Pp. 392-395. Rasa-saṁkara illustrated. Pp. 395-409. Alaṁkāra-saṁkara.

P. 410. Rasāviyoga in Vākya ends here. " सोऽयं वाक्यवि[शे]षयो रसावियोग उक्तः ॥ "

Then begins Rasāviyoga of Prabandha through the avoidance of flaws and the addition of Guṇas and Alaṁkāras of the Prabandha as a whole. Bhoja thus speaks of Doṣas, Guṇas and Alaṁkāras of larger scope pertaining to the Prabandha as a whole.

Pp. 410-411. Prabandha-doṣa-hāna.

P. 412. Different kinds of Prabandha enumerated.

Prabandha

Prekṣya: 24 kinds	*Śravya*: 24 kinds
Nāṭaka pp.. 412-415	Ākhyāyikā, pp. 427-428.
Prakaraṇa pp. 415-417.	Upākhyāna, p. 427.
Īhāmṛga p. 417.	Nidarśana, p. 428.
Vyāyoga p. 417.	Pravahlikā, p. 428.
Samavakāra pp. 418-419.	Manthullikā p. 428.
Ḍima pp. 419-420.	Maṇikulyā p. 428.
Utsṛṣṭikāṅka, p. 420.	Kathā, p. 428.
Bhāṇa, p. 420.	Parikathā, p. 428.
Prahasana, pp. 420-421.	Khaṇḍakathā, p. 428.
Vīthī, p. 421.	Upakathā, pp. 428-429.
Nāṭikā, p. 421.	*Bṛhatkathā* (Guṇāḍhya's), p. 429
Saṭṭaka, pp. 421-422.	Campū, p. 429.
These are the twelve kinds of Vākyārthābhinaya.	Parvabandha (*Mahābhārata*) p. 429.
Śrīgadita, p. 422.	Kāṇḍabandha (*Rāmāyaṇa*) p. 429
Durmallikā, p. 423.	Sargabandha, p. 429.
Prasthāna, p. 423.	Āśvāsakabandha, p. 429.
Kāvya, p. 423.	Sandhibandha, p. 429.
Bhāṇaka, pp. 423-424.	Avaskandhabandha, p. 429.
Bhāṇikā, p. 425.	Kāvyaśāstra, p. 429.
Goṣṭhī, p. 425.	Śāstrakāvya, pp. 429-430.
Hallīsaka, p. 425.	Kośa, p. 430.
Nartanaka, p. 425.	Saṅghāta, p. 430.
Prekṣaṇaka, p. 425.	Saṁhitā, p. 430.
Rāsaka, p. 425.	Sāhityaprakāśa. p. 430
Nāṭyarāsaka, pp. 426-427.	(Bhoja's own *Śṛ. Pra.*)
These are the twelve kinds of Padārthābhinaya.	

These are each defined and illustrated with the mention of many rare and lost works. On Daśarūpaka, the first ten types of Drama, Bhoja reproduces Bharata's definitions.

Pp. 430-431. Enumeration of the Guṇas and alaṁkāras pertaining to Prabandha as a whole. Pp. 431-446. Explanation and illustration of these in three sets as applied to Śabda, Artha, and both.

P. 447. In the end is quoted Daṇḍin's definition of Mahākāvya from which Bhoja derives these Prabandha-guṇas and Prabandha-alaṁkāras. Pp. 447-449. See Alaṁkāra-chapter. Then a quotation from Bharata's description of drama (*N. Ś.* XXI. Śls. 107, etc. Kasi Edn.) is given to which Bhoja adds a few verses of his own, making some general remarks on the nature of dramatic varieties. Thus ends this chapter on p. 449 dealing with Rasa-aviyoga, first in Vākya and then in Prabandha, through the three-fold process of Doṣa-hāna, Guṇādāna and Alaṁkāra-yoga.

वाक्यप्रबन्धानुगतोऽप्युक्तो मया समासेन रसावियोगः।
अथेह येऽर्था न विवेचिताः पृथग् विभज्य ते केचिदुदाह्रियन्ते ॥

इति महाराज + + + शृं० प्र० रसावियोगप्रकाशो नाम एकादशः प्रकाशः समाप्तिमगमत् ॥

CHAPTER XII. Pp. 450-553

The chapter opens with the description of Nāṭaka with verses taken from Bharata. The chapter is devoted to the study of the structure and technique of drama which consist of:

I. (1) Five Ārambha-vidhis.
(2) „ Arthaprakṛtis.
(3) „ Avasthās.
(4) „ Saṁsthās.
(5) „ Samavasthās.
(6) „ Sandhis.
(7) („ Vṛttis.
(8) Four (five ?) Pravṛttis.)
(9) 24 Pravṛtti-hetus . . . . *First* '64'

II. (1) Ten Lāsyāṅgas.
(2) Thirteen Vīthyaṅgas.
(3) Sixteen Vṛttyaṅgas.
(4) Twenty-one Sandhyantaras.
(5) Four Patākāsthānas. . . . . *Second* '64'

III. Sixty-four Sandhyaṅgas. . . . . *Third* '64'

IV. Sixty-four kāvya-lakṣaṇas. . . . . *Fourth* '64'

P. 451. Five kinds of themes: Itihāsāśraya, Kathāśraya, Utpādya, Anutpādya and Pratisaṁskāra, with illustrations.

P. 452. Five Ārambha-vidhis:

Pramāṇa: Yukti, Ukti, Dṛṣṭa, Nidarśana and Arthāpatti.

Prameya: Dharma, Artha, Kāma, Loka(?), and Lokayātrā.

Vimarśa: Karmaṇām ārambhopāya, Puruṣadravya-sampat, Deśakāla-vibhāga, Vinipāta-pratīkāra and Kārya-siddhi.

Nirṇaya: Anupalabdhasya jñānam, Upalabdhasya Niścaya-balādhānam, Advaidhasya Saṁśayaccheda (?), Ekadeśadṛṣṭasya Viśeṣopalabdhiḥ and Viparyaya-cikitsā.

Pravṛtti: Alabdha-lābhārthā, Labdha-paripālanārthā, Rakṣitābhivṛddhyarthā, Vardhitopayogārthā, Upayoga-paryāptyarthā.

Pp. 452-455. *Five Arthaprakṛtis*: Bīja, Bindu, Patākā, Prakarī and Kārya. Definition and illustration of these.

Pp. 456-457. Avasthā, Saṁsthā, and Samavasthā explained as action aided by divine agency (*Daiva*), by pure human endeavour (*Pauruṣa*) and by both. Each of these three have five stages.

Five Avasthās: Ārambha, Prasava, Udbheda, Kiñciccheṣa and Samāpti.

Five saṁsthās: Prārambha, Prayatna, Prāpti-sambhava, Niyata-phalaprāpti and Phala-yoga.

Five Samavasthās: Prārthanā, Lābha, Saṁyoga, Nāśa and Prāpti.

अत्र लाभनाशयोः दैवस्य प्राधान्यम्, प्रार्थनासंयोगयोः पौरुषस्य, संप्राप्तौ दैवपौरुषयोः।

Pp. 457-8. *Five Sandhis*: Mukha, Pratimukha, Garbha, Vimarśa and Nirvahaṇa. The distinction into Ādhikārika, Ānuṣaṅgika and Prāsaṅgika.

P. 459. *Five Vṛttis*: Kaiśikī, Ārabhaṭī, Sāttvatī, and Miśrā.

P. 459-465. To make up the number sixty-four Bhoja must have given five Pravṛttis but he gives only four. The four Pravṛttis are Paurastya, Auḍhramāgadhī, Dākṣiṇātyā and Āvantī. Other views on other of kinds of Pravṛttis are here mentioned. See below chapter XIV, *Rīti*, *Vṛtti* and *Pravṛtti*.

Twenty-four Pravṛtti-hetus: Deśa, Kāla, Pātra, Vayas, Avasthā, Śakti, Sādhana, Abhiprāya, Vyatyāsa, Vipariṇāma, Nimitta, Abhigama, Saṅgrāma, Vihāra, Upahāra, Chala, Chadma, Āśrama, Jāti, Vyakti, Vibhava, Prakīrṇa, Saṅkīrṇa and Viprakīrṇa. On p. 465 ends the treatment of the first set of sixty-four items.

Pp. 465-469. Ten Lāsyāṅgas with definitions and illustrations.

Pp. 469-477. Thirteen Vīthyaṅgas with definitions and illustrations.

Pp. 477-480. Sixteen Vṛttyaṅgas with definitions and illustrations.

Pp. 480-487. Twenty-one Sandhyantaras with definitions and illustrations.

Pp. 487-489. Four Patākāsthānas with definitions and illustrations.

These constitute the second set of sixty-four.

The sixty-four Sandhyaṅgas. Some general remarks on the purpose of these according to Bharata. The Aṅgas of each of the five Sandhis are enumerated, defined and illustrated from dramas. Pp. 489-524.

The Sixty-four Lakṣaṇas. Pp. 524-552. Vide chapter on Lakṣaṇa in my *Concepts of Alaṅkāra Śāstra*, Adyar Library, second revised edition (1973), pp. 27, 28.

In this chapter many rare and lost dramas are quoted.

The chapter ends as follows:

एतानि काव्यस्य विभूषणानि प्रायश्चतुष्षष्टिरुदाहृतानि।
प्रबन्धशोभाकरणाय तज्ज्ञैः सम्यक् प्रयोज्यानि यथारसानि ॥

उदाहृता नाटकनाटिकादौ इयं चतुष्षष्टिचतुष्टयी या ।
रसाविरोधेन निबन्धनीया कथासु काव्येषु च सा महद्भिः ।।
भक्तीर्द्वादशधा पृथक्पृथगिमाः संचिन्त्य शब्दार्थयोः
साहित्यस्य च शब्दशासनविदा कार्यः प्रबन्धे श्रमः ।
कीर्तिर्यावदनश्वरी हि विदुषां रोदोगृहं गाहते
ब्राह्मं लोकललामधाम तदमी तावत्किलाध्यासते ।।

इति श्री + + + शृ० प्र० **प्रबन्धाङ्गचतुष्षष्टिचतुष्टयप्रकाशो** नाम **द्वादशः** प्रकाशः ।।

Vol. II of the Ms. of the *Śṛ. Pra.* closes with this twelfth chapter. P. 553.

CHAPTER XIII

Vol. III. Pp. 1-33

P. 1. Four kinds of Śṛṅgāra pertaining to the four Puruṣārthas, Dharma, Artha, Kāma and Mokṣa; description of each with its appropriate Nāyaka, Nāyikā, Vṛtti, Pravṛtti and Rīti.

Pp. 1-8. The Vibhāvas, Anubhāvas and Sañcārins of the forty-nine Bhāvas beginning with Rati.

P. 9. Two kinds of Rati, Sambhoga and Vipralambha.

Pp. 9-33. Nine kinds of Rati: Naisargikī, Sāṁsargikī, Ābhiyogikī, Ādhyātmikī, Aupamānikī, Vaiṣayikī, Sāmprayogikī and Ābhimānikī.

Each of these has five stages, Janma, Anubandha, Pravṛddhi, Saṁvṛtti and Anuvṛtti. Each of these (nine × five: forty-five) are illustrated. The nine kinds of Rati are given with illustrations in *S.K.Ā.* V. Pp. 515-520. The chapter ends on p. 33 with these verses:—

सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुरः ।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः ।।
भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते ।
कविवर्गस्समग्रोऽपि तमेनमनुधावति ।।
निसर्गसंसर्गमुखैः प्रभेदैर्जन्मानुबन्धातिशयादिभिश्च ।
इदं विनिश्चित्य निवेशयन्तः कवी.दालं (न्द्रभावं) कवयो लभन्ते ।।

इति श्रीमहा + + शृ० प्र० **रतिप्रकाशो** नाम **त्रयोदशः** प्रकाशः समाप्तः ।।

CHAPTER XIV. Pp. 34-83

The illustrations for all the forty-eight Bhāvas in their five stages of Janma etc.

The chapter closes thus:

एते रत्यादयो भावाः शृङ्गारव्यक्तिहेतवः ।
कात्स्न्येविकोनपञ्चाशद्य -(था) भेदं प्रकाशिताः ।।

जन्मानुबन्धातिशयसम्पर्कानुगमा [द्] इति ।
युञ्जीत सर्वभावेषु वर्गयोरुभयोरपि ।।
यदपि च कथितं प्रकर्षगामी भवति रसो रतिविस्मयादिरेव ।
तदपि (च) न समञ्जसं प्रकृष्टाः प्रतिनिजभेदममी हि सर्व एव ।।

इति महा + + + शृ० प्र० **हर्षादिभावपञ्चक (प्रवञ्च** or **अवस्थापञ्चक)-प्रकाशो** नाम **चतुर्दशः** प्रकाशः समाप्तः ।।

CHAPTER XV. Pp. 84-162

P. 84. Rati is taken up for special treatment with elaborate exposition of its Vibhāvas etc., in all their infinite varieties.

Two kinds of Vibhāva—Ālambana and Uddīpana. Ālambana of two kinds—Nāyaka and Nāyikā. Four main kinds of Nāyakas—Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta. Explanation of the qualification Dhīra (Dhairya) in each hero. Pp. 84-85. Each of these four is again of various kinds according to the four features—Guṇa, Prakṛti, Pravṛtti and Parigraha.

Guṇa: Twenty-four: high pedigree etc. Men are of three kinds in respect of this Guṇa—Uttama, Madhyama and Adhama. See Bharata, XXXIV. Kasi Edn.

Prakṛti: Sāttvika, Rājasa and Tāmasa.

Pravṛtti: Anukūla, Dakṣiṇa, Śaṭha and Dhṛṣṭa.

Parigraha: (Number of wives) Asādhāraṇa like Rāma and Sādhāraṇa.

Pp. 85-88. Illustration of these twelve varieties of men.

P. 88. When this twelve-fold classification is applied to the first and major four-fold classification of heroes we get 104 kinds of men. Dhīrodātta 8 plus Uddhata 44 plus Lalita 44 plus Praśānta 8=104. Pp. 88-111. Illustration of these 104 types. See *S.K.Ā.* pp. 485 and 589-592 for an enumeration and illustration of these types.

नायकस्तत्र गुणत उत्तमो मध्यमोऽधमः ।
प्रकृतेः सात्त्विकः स स्यात् राजसस्तामसस्तथा ।।
साधारणोऽनन्यजानिः स विज्ञेयः परिग्रहात् ।
उद्धतो ललितः शान्त उदात्तो धैर्यवृत्तितः ।।
शठो धृष्टोऽनुकूलश्च दक्षिणश्च प्रवृत्तितः ।। *S. K. Ā.*

Some mixed varieties are then given. Endless is the variety of character.

एवमन्येऽपि विज्ञेया भेदाः सम्भेदतो मिथः ।
चतुर्णामपि लक्ष्येषु नायकानां मनीषिभिः ।
धीरोदात्तादिभेदेन चतुरश्चतुरोऽपि च ।
चतुश्शतविधान्वेत्ति नायकान् स कविः कविः ।।
परिग्रहप्रवृत्तिभ्यां गुणप्रकृतियोगतः ।
चातुर्विध्याच्च धैर्यस्य नायकत्वं नियम्यते ।।

इति निगदित एष नायकानामसदृशभङ्गिमनोहरः प्रपञ्चः ।
निजनिजपटुभङ्गिमङ्गनानां बहुविधभेदवतीमतोऽभिधास्ये ।।

P. 111. *Nāyikās*: Four main kinds: Svakīyā, Parakīyā, Punarbhū and Sāmānyā. The first two are then divided into:

Uttamā, Madhyamā and Kaniṣṭhā, Ūḍhā and Anūḍhā, Dhīrā and Adhīrā, and Mugdhā, Madhyamā and Pragalbhā.	Pp. 112-114 illustrations of these varieties.

Punarbhū: Akṣatā (e.g. Satyavatī), Kṣatā, Yātāyāta (e.g. Tārā, Bṛhaspati's wife) and Yāyāvarā (e.g. Mādhavī, Yayāti's daughter who married in succession four husbands and after giving birth to eight children through them, retired to the Vindhyas for penance).

Sāmānyā: (*a*) Ūḍhā (e.g. Draupadī), Anūḍhā (any Kanyā), Svayaṁvarā; (*b*) Svairiṇī and Veśyā. The last, Veśyā is of three kinds, Gaṇikā, Vilāsinī and Rūpājīvā. By the mixture of the various sub-classes we get a total number of 143 Nāyikās, त्रिचत्वारिंशच्छत, in the first class called Svakīyā. All these 143 are illustrated at the end of which, the following verses summarise (P. 139):

शतमेतत् स्वकीयानां त्रिचत्वारिंशदुत्तरम् ।
उत्तमादिविभेदेन नायिकानामुदाहृतम् ।।
श्रुतिप्रवृत्तितो धर्मः तथार्थोऽपत्यलक्षणः ।
प्रायो विस्रम्भजः कामः स्वकीयास्वेव तिष्ठति ।।
गुणपरिणयधैर्याधैर्यमुग्धाभियोगव्यतिकरपरिपाटया विस्तृतोऽयं प्रकारः ।
निजयुवतिषु सम्यग् धर्मकामार्थहेतोरमुमथ परकीयासूक्तवत्कीर्तयामः ।।

Pp. 139-160. Mixed varieties of the Parakīyā, 143, and their illustrations.

एवं पुनर्भूसामान्ययोः यथासम्भवमुत्तमा(दि)भेदोऽभ्यूहनीयः ।

P. 161. Another classification of Nāyikās: Vāsakasajjā, Abhisārikā, Vipralabdhā, Khaṇḍitā, Kalahāntaritā, Proṣitapatikā, and Svādhīnapatikā.

For a detailed account of Bhoja's treatment of this subject and its special features, see my work *Śṛṅgāramañjarī of Akbar Shah*, Introduction, pp. 23-25.

P. 162. The chapter ends thus with the treatment of both kinds of Ālambana-vibhāva. The *S.K.Ā.* deals with the classification of Nāyikās on pp. 592-602.

इति प्रपञ्चः कथितोऽङ्गनानां क्रमात्स्वकीयादिविभेदभिन्नः ।
चतुष्प्रकारं तममुं निबध्नन् कविश्चतुर्वर्गफलं लभेत ।।

Cf. *S.K.Ā.* V. Kārikās 110-120 and Vṛtti with illustrations on pp. 592-602.

तथा तत् (तदेतत्) सर्वस्वं भुवनजयिनः पुष्पधनुषो
मनुष्याणामेकं तदिदमसम(म् जीवि)तफलम् ।
इदं तत्सौख्यानां कुलभवनमाद्यं त्रिभुवने
यदेकः(तत्) तारुण्योपहितमहिमानो मृगदृशः ।।

For this verse, see *Saduktikarṇāmṛta*, p. 59. (v. 489)

इति श्रीमहा + + शृ० प्र० रत्यालम्बनविभावप्रकाशो नाम पञ्चदशः प्रकाशः ।।

CHAPTER XVI. Pp. 163-207

Uddīpana Vibhāvas

1. Ṛtu: Six. Each has four stages, Sandhi, Utpatti (Śaiśava is the name given by Rājaśekhara), Prauḍhi and Avasiti (Anuvṛtti according to Rājaśekhara). Illustration of these four stages of the six seasons, pp. 163-173. See pp. 93-4 of my 'Ṛtu in Sanskrit Literature'.
2. Upakaraṇa: like Mālya, Aṅgarāga etc., and their illustrations. Pp. 173-178.
3. Itihāsa-śravaṇa: listening to love-stories of old.
4. Deśa: Grāma, Pattana, Upavana, Kāntāra, Parvata, Sarit, Sāgarādi. Illustrations upto p. 183.
5. Kāla: Rātri, Divā, Sūryodaya, Candrodaya, etc. Illustrations up to p. 191.

ऋतूपकरणैरेभिरितिहासोपवर्जनैः(पवर्णनैः)।
देशकालोपसेवाभिः चित्तजन्मा प्रदीप्यते ।।
नातः परतरं पुष्पधनुषस्तीक्ष्णमायुधम् ।
ऋतूपकरणादीनां यदेतद् रामणीयकम् ।।
ऋतुरुपकरणं तथेतिहासः कथितमिदं सह देशकालभेदैः ।
पृथगनभिहितं कलाविचारप्रभृतिक(म)ल्पमथोपदर्शयामः ।।

6. The 64 Arts—Catuṣṣaṣṭi-kalās. These sixty-four are Mūla-kalās. They fall into the following classes: Karmāśrayas 24, Dyūtāśrayas 20 (Nirjīvas 15, and Sajīvas 5), Śayanopacārikīs 16 and Uttara-kalās 4.

There are other numerous Avāntara-kalās dealt with in works devoted to them but Bhoja says that he omits them lest his work should grow bigger still.

Twenty-four Karmāśrayas:

Gīta, Vāditra, Nṛtta, Nāṭya, Citra, Pustakarma, Patracchedya, Lipijñāna, Vacanakauśala, Vaicakṣaṇya, Mālyavidhi, Gandhayukti, Āsvādyavidhāna, Rañjanavidhāna, Ratnaparīkṣā, Sīvya, Upakaraṇakriyā, Ājīvajñāna, Tiryagyonicikitsita, Māyākṛta, Pāṣaṇḍa-samaya-jñāna, Krīḍākauśala, Saṁvāhana and Śarīrasaṁskāra-kauśala.

Fifteen Nirjīvas:

Āyaprāpti, Rakṣāvidhāna, Rūpasaṁkhyā, Kriyāmārga, Jīvagrahaṇa, Nayajñāna, Karaṇajñāna, Citrācitravidhi, Gūḍharāśi, Tulyābhihāra,

Kṣipragrahaṇa, Anuprāpti, Lekhasmṛtyanukrama, Cchalavyāmohana and Grahaṇādāna.

Five Sajīvas: Upasthāna-vidhi, Yuddha, Tata, Gata and Nṛtta.

Sixteen Śayanopacārikīs: Strī-puruṣa-bhāva-grahaṇa, Svarāgaprakāśana, Pratyaṅga-dāna, Nakha-danta-vicāra (two), Nīvīsraṁsana, Guhyasparśa-ānulomya, Paramārtha-kauśala, Harṣaṇa, Samānārthatā, Kṛtārtha-protsāhana, Mṛdukrodha-pravartana, Kruddha-prasādana, Supta-aparityāga, Caramasvāpa-vidhi and Guhya-gūhana.

Four Uttara-kalās: Sāśrupātam ramaṇasya vīkṣaṇam, Svayam śapatha-kriyā, Prasthitānugamanam and Punar-nirīkṣaṇam.

Pp. 192-204. Illustration of these sixty-four Kalās.

7. *Vayas*: Four Avasthās: Sandhi, Utpatti, Prauḍhi and Atiprauḍhi. Illustrations on pp. 204-205.

Pp. 205-207. Vayasyopadeśa, Sandeśa, Upacāra, Daivasampat, Upacārasmaraṇa.

The chapter ends thus:

कलाविचारप्रमुखा अपि. . . . . प्रकाशिताः।
आदिग्रहणतोऽन्येऽपि लक्षणीया विचक्षणैः ।।
सञ्जीवनमनङ्गस्य सुखाय(त)नमात्मनः।
ऋत्वादीनामियं भङ्गिः शृङ्गारस्यापि जीवकम् ।।
उपनिषदुपदिष्टा सेयमुद्दीपनानां त्रिभुवनविजयाप्ता वैजयन्ती स्मरस्य ।
तदुपहितविशेषोद्बोधसंस्कारजन्याननुपदमनुभावानेव सम्भावयामः ।।

इति श्री + + शृ० प्र० **उद्दीपनविभावप्रकाशो नाम षोडशः** प्रकाशः समाप्तः ।।

CHAPTER XVII. Pp. 208-236

Anubhāvas

इदानीमनुभावं व्याख्यास्यामः। तत्र विभावैः प्रबुद्धसंस्कारस्य नायकादेः ये स्मृतीच्छाद्वेषप्रयत्नजन्मानः मनोवाग्बुद्धिशरीरारम्भाः तेऽनुभूयमानत्वाद् रत्यादीनामनन्तरभवनाच्च अनुभावाः।
See *S.K.Ā.* V. 543, pp. 477-478.
Illustrations of the Anubhāvas of Manas, Vāk, Buddhi and Śarīra up to p. 210.

1. Twelve Mana-ārambha-anubhāvas: Bhāva, Hāva, Helā, Śobhā, Kānti, Uddīpti, Mādhurya, Dhairya, Prāgalbhya, Audārya, Sthairya and Gāmbhīrya. See Bharata's *N.Ś.* XXIV. p. 271, Śl. 24. Sthairya and Gāmbhīrya are added by Bhoja from *N.Ś.* XXIV. 31.

2. Twelve Vāgārambhas: Ālāpa, Pralāpa, Vilāpa, Anulāpa, Saṁlāpa, Apalāpa, Sandeśa, Atideśa, Nirdeśa, Upadeśa, Apadeśa and Vyapadeśa.

3. Twelve Buddhyārambhas: 3×4=12:—

Rīti	*Vṛtti*	*Pravṛtti*
Pāñcālī	Bhāratī	Paurastyā
Gauḍī	Ārabhaṭī	Uḍhramāgadhī
Vaidarbhī	Kaiśikī	Dākṣiṇātyā
Lāṭīyā	Sāttvikī	Āvantyā

4. Twelve Śarīrārambhas: Līlā, Vilāsa, Vicchitti, Vibhrama, Kilakiñcita, Moṭṭāyita, Kuṭṭamita, Bibboka, Lalita, Vihṛta, Krīḍita and Keli. See Bharata's *N.Ś.* XXIV. p. 270. Kasi Edn. Bharata gives only ten and Bhoja adds the last two for which Siṅgabhūpāla criticises him. See also *S.K.Ā.* V. 42, p. 478.

For the first set of twelve Mana ārambhas, see Bharata's *N.Ś.* XXIV, p. 270. Śls. 7-11; p. 271, Śls. 24 and 31. Bharata gives them in three separate sets. For the Vāgārambhas see *N.Ś.* XXIV, p. 273. Śls. 49-51, twelve Vāṅmārgas or Mārgas of Vācikābhinaya according to Bharata. Bharata did not speak of Vṛtti and Pravṛtti as Anubhāva or Buddhyārambhānubhāva, though scientifically, they would come under such a classification. Siṅgabhūpāla follows Bhoja and Bhoja himself follows Rājaśekhara.

Illustrations of these up to p. 220, except the last, Śarīrārambha.

Rīti, Vṛtti and Pravṛtti on pp. 211-220.

मनोवाग्बुद्धिजारम्भाः क्रमेणैते प्रदर्शिताः।
अतः शरीरजारम्भप्रकारोऽयं प्रपञ्च्यते ।।
मनोवाग्बुद्धिजन्मानः आरम्भास्तु सहस्रशः।
भरतादिप्रणीतत्वात् किन्त्विहैते (?)प्रदर्शिताः ।।
लीलादयोऽधरकपोलविकल्पवा(हा)सैः भ्रूतारकापुटविचेष्टितवीक्षितानि ।
षट्त्रिंशदेव च दृशो भरतप्रणीताः काव्यक्रियोपकरणार्थमथोद्ध्रियन्ते ।।

Illustrations of twelve Śarīrārambhas: pp. 221-222.

Then another set of Śarīrārambha anubhāvas relating to lips etc., as set forth below, are illustrated. Pp. 222-236.

1. Adharārambhas: Visarga, Vinigūhana, Sandaṣṭaka and Samudgama of Adhara with illustrations: Bharata VIII. Śls. 135-140.
2. Kapolārambhas: Kṣāma, Phulla etc. (4): Bharata VIII. 130-134.
3. Hāsārambhas: Smita, Hasita etc. (6): The six kinds of Hāsa in Bharata VI.
4. Bhrūkarma: Utkṣepa, Pātana etc. Bharata VIII. 114-123.
5. Tārākarma: Bhrama, Valana etc. Bharata VIII. 93-100.
6. Akṣipuṭakarma: Unmeṣa, Nimeṣa etc. Bharata VIII. 106-113.
7. Dṛṣṭiprakāras: Sama, Sāci etc. Bharata VIII. 101-105.
8. Then are given 36 Dṛṣṭis, Kāntā etc. Bharata VIII. 37-91.

The chapter ends thus (p. 236):

मनोवाग्बुद्धिजा ये च ये चारम्भाः शरीरजाः ।
अनुभावानुभामी (?) ते यथा . . . प्रदर्शिताः ॥
भावाः सञ्चारिणो ये च स्थायिनो ये च सात्त्विकाः ।
सविभावानुभावास्ते शृङ्गारस्य प्रकाशकाः ॥
प्रकृतिभवमन्तो(मतो)ऽभिमानसंज्ञं सममनुभावविभाववर्गः ।
स्वमवसरमुपेयिवानुपास्ते नृपतिमिवाधिकृतेनु(षु) नीविसर्गः (नीतिवर्गः) ॥

इति महा + ÷ शृ० प्र० **अनुभावप्रकाशो** नाम **सप्तदशः** प्रकाशः समाप्तः ॥

With chapter XVII, a section begun in chapter XV closes. In chapters XIII and XIV, the 49 Bhāvas were given and then Bhoja proceeded to enumerate and illustrate the varieties of the Vibhāvas and Anubhāvas with reference to one Bhāva, namely Rati, and this subject finishes with chapter XVII. The chapter ends with the two verses given above, on the general Rasa theory of Bhoja that all the 49 Bhāvas with their Vibhāvas and Anubhāvas only serve to heighten the inner Śṛṅgāra of Ahaṁkāra.

Chapter XVIII. Pp. 237-264

Dharma-śṛṅgāra

With this chapter begins a section which goes up to the end of chapter XXI. These four chapters deal with the four Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. Chapter XVIII Dharma-śṛṅgāra.

Definition of Dharma: तत्र धर्मो नाम श्रुतिस्मृतिविहिताचारः ।
It is of three kinds, Pravṛtti, Nivṛtti and Niyama. Pravṛtti is of ten kinds, being done by Vāk, Manas and Kāya. (4 plus 3 plus 3=10)

Vāk (Speaking): Hita, Priya, Satya and Āpta.

Manas (Thinking): Āstikya, Dayā and Parasva-anīpsā.

Kāya (Doing): Gurūpāsanā, Dāna and Ārtatrāṇa.

See Vātsyāyana's *Nyāya-bhāṣya*, p. 14. Chowk. Edn. Vātsyāyana is slightly modified by Bhoja. Illustrations of these ten on pp. 237-8. Illustrations of the three physical Dharmas are missing in the Ms.

Pp. 238-9. Nivṛtti of ten kinds. Five are missing in the Ms. Those available are Nivṛttis from Nṛśaṁsatā, Parasvābhidhyā, Niṣiddhasevā, Steya and Hiṁsā. Illustrations from Kāvyas.

Pp. 239-242. Niyama, also of ten kinds.

अथ नियमरूपः । सोऽपि दशधा वाङ्मनःकायक्रियादिभिः । तद्यथा निमित्तनैमित्तिकयोरत्यागः, स्वजातिधर्मादविचलनम्, सदृशैः सम्बन्धः, लोकागमविरुद्धैरसंसर्गः, न्यायतोऽर्थाधिगमः, गुर्वाज्ञानतिक्रमः, अप्रार्थनाभङ्गः, प्रतिज्ञानिर्वाहः, समरादपलायनम्, गोब्राह्मणार्थे प्राणादिपरित्यागः ।

Definition of Dharma again and of its three forms Pravṛtti, Nivṛtti and Niyama and of Dharma-Śṛṅgāra. P. 242.

The Rīti, Vṛtti and Pravṛtti of this Dharma-śṛṅgāra are given as Pāñcālī, Paurastyā and Bhāratī respectively. With a lot of ingenuity, the old definitions

of Bhāratī vṛtti, Pāñcālī rītī and Paurastyā pravṛtti are shown to refer significantly to the various aspects of Dharma-śṛṅgāra.

P. 244. The Nāyikā of this Dharma-śṛṅgāra is Svakīyā and the Nāyaka, Dhīrodātta. The explanation of the element of Dhairya in the Nāyaka-name Dhīrodātta: तद्धि इन्द्रिय-अविकारकारणं चित्तधर्मः । A list of the Guṇas of a Dhīrodātta. This goes up to p. 264. All these Guṇas, given in three sets, are illustrated with two verses each.

I. 1 अभ्युदयादिभिः अनुत्सेकः। 2 शोकादिभिः अवैक्लब्यम्। 3 व्यसनादिभिरदीनत्वम्। 4 रागादिभिर्न धर्मबाधा । 5 चकि(रि)तेषु उत्तमस्पर्धा। 6 नीचेष्वर्थेषु जुगुप्सा। 7 शक्तिसद्भावे क्षान्तिः। 8 प्रमादस्खलितेषु अनुशयः। 9 सदाचारेषु आदरः। 10 परगुणेष्वमात्सर्यम्। 11 परव्यसनेषु न प्रहर्षः। 12 परापवादेषु न प्रवृत्तिः। 13 अस्थानेषु न क्रोधः। 14 प्रारम्भेषु न अनिर्वाहः। 15 कर्मातिशयैः न विस्मयः। 16 जात्यादिभिः न अभिमानः।

II. शीलम्, दाक्षिण्यम्, स्थैर्यम्, गाम्भीर्यम्, प्रागल्भ्यम्, शोभा, कृतज्ञता and अविकत्थनता।

III. 1 अनुकूलेषु रतिः। 2 अनवगीतेषु प्रीतिः। 3 उत्तमेषु उत्कण्ठा। 4 धर्मार्थकामेषु चिन्ता। 5 उत्तरपक्षे मतिः। 6 अव्याहतक्रमा स्मृतिः। 7 तत्त्वानुवादी वितर्कः। 8 फलानुसारिणी शङ्का। 9 विविक्तेषु निद्रा। 10 निशीथे स्वापः। 11 अपररात्रे प्रबोधः। 12 स्वश्लाघादिषु व्रीडा। 13 सर्वत्रैव अवहित्थम्। 14 सम्भवाधिक्ये धृतिः। 15 परार्थसिद्धौ हर्षः। 16 परापदाने रोमाञ्चः। 17 स्मितमात्रकारी हासः। 18 महारम्भेषु उत्साहः। 19 व्रतातिशयादिषु ग्लानिः। 20 स्वशक्तिधर्षणेषु क्रोधः। 21 महादुःखेषु शोकः। 22 दुःखातियोगे अश्रूद्गमः। 23 प्रारम्भातिरेके स्वेदः। 24 आयासातिशये श्रमः। 25 महाप्रहारादिषु मूर्च्छागमः। 26 गर्वादयश्च न सत्यपि गर्वादिहेतौ ॥ (गर्व, मद, अमर्ष, असूया etc.—absence of these even when causes for these appear). Most of these are given two illustrative verses each and the section affords interesting reading.

The chapter ends thus:

तदेतद् धर्मशृङ्गारे धीरोदात्तस्य चेष्टितम् ।
मनोवाक्कायचेष्टाभिः स्पष्टमेवोपवर्णितम् ॥
पाञ्चाली-भारती-प्राच्या रीतिवृत्तिप्रवृत्तयः ।
स्वकीया नायिका वा(चा)स्मिन् धीरोदात्तश्च नायकः ॥
स एष धर्मद्रुमबाल प्लवो (पल्लवो) लवोच्चयः (?) सूनृतमुक्तिसम्पदाम् ।
पदं दधानः श्रुतिमार्गगोचरे चिराय यावा . . . . . . (अ) वतंसताम् ॥

इति श्री + + शृ० प्र० **धर्मशृङ्गारप्रकाशो** नाम **अष्टादशः** प्रकाशः समाप्तः ॥

Chapter XIX. Pp. 264-299

Artha-śṛṅgāra

Definition of Artha: अर्थो नाम आत्मनः सुखसाधनानां कलत्रमित्रादीनामर्जनम् ॥

Three kinds of Artha:

Nava, i.e., earned by oneself (*Svayam arjita*). It is of ten kinds: Vidyā, Bhūmi, Paśu, Dhānya, Hiraṇya, Bhāṇḍa, Upaskāra, Kalatra, Putra and Mitra.

Bhūtapūrva. Defined as Praṇaṣṭānīta, lost but regained.

Pitrya, i.e., ancestral property *Kula-kramāgata*.

These two are only of eight kinds. These eight kinds are the same as the eight in the ten in the list of 'Nava' minus Kalatra and Putra, both of which cannot but be Nava, new. All these have varieties and are all illustrated on pp. 264-266.

P. 266. Arjana. Four kinds: Alabdha-lābha, Labdha-parirakṣaṇa, Rakṣita-vivardhana and Rakṣitopayoga.

P. 267. Means of Arjana: Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra, Upāya, Vikrama, Yuddha, Upaniṣat and Praśama which are the various sections of the *Arthaśāstra*. Artha earned by these means is for the help of attaining the other three Puruṣārthas.

Artha-śṛṅgāra is activity in the direction of Artha—प्रवृत्तौ तदवाप्त्यभिमानः अर्थश्रृङ्गारः ।

P. 268. The hero of Artha-śṛṅgāra is Dhīroddhata; Nāyikā, all kinds; Rīti, Gauḍī, Vṛtti, Ārabhaṭī; Pravṛtti, Uḍhramāgadhī. Ingenious explanation of the definitions of these Rīti, Vṛtti and Pravṛtti as applicable to conditions of Artha-śṛṅgāra.

P. 270. The Dhīroddhata who belongs to Artha-śṛṅgāra is of 44 kinds according to Guṇa, Prakṛti, Pravṛtti and Parigraha.

His Guṇas are 24: तत्र धीरोद्धतस्य धैर्यमुद्धतं भवति । यत्प्रभावाद् अभ्युदयादिभिः उत्सेकः, शोकादिभिः वैक्लब्यम्, व्यसनादिभिः दीनत्वम्, रागादिभिर्धर्मबाधा, चकि(रि?)तेषु असदृशस्पर्धा, नीचार्थेषु अपि अजुगुप्सा, अशक्तावेव क्षान्तिः, स्खलितेषु नानुशयः, सदाचारेषु अनादरः, परगुणेषु मात्सर्यम्, परव्यसनेषु प्रहर्षः, परापवादेषु प्रीतिः, अस्थानेषु क्रोधः, प्रारब्धेषु अनिर्वाहः, कर्मातिशयैः विस्मयः, स्वजात्यादिभिश्च अभिमानः । (जात्यादयो गुणाः चतुर्विंशतिः २४)

The last item mentioned above namely, Jātyādi-guṇas, refers to 24 Guṇas which are as follows: Jāti, Anvaya, Abhijana, Nivāsa, Āspada, Pada, Pitā, Śāstra, Vāgmitā, Kalāvaidagdhya, Cāturya, Rūpasampat, Saubhāgya, Tyāga, Śaurya, Adīnavākyatā, Śakti, Dakṣatā—18. Six are missing.

Then are given eight special Guṇas responsible for the 'Auddhatya' in the type Dhīra-*uddhata*: Māna, Tejas, Śauṇḍīrya, Vilāsa, Vikatthana, Asthiratva, Agambhīratā and Śāhasa. Illustrations for all these go up to p. 280.

Three kinds of Dhīroddhatas—Uttama, Madhyama and Kaniṣṭha—according to the presence of all or some or a few of the above given Guṇas.

From p. 280 to the end of the chapter on p. 299, illustrations of the 49 Bhāvas in all the three kinds of the Uddhata hero. The chapter ends thus:

धीरोद्धतस्य वृत्तेऽस्मिन् अर्थश्रृङ्गारसंश्रये ।
मया लोकप्रसिद्धेऽपि दिङ्मात्रमुपदर्शितम् ॥
उद्धतो नायकः सर्वा स्त्री प्रवृत्तिस्तु मागधी ।
वृत्तिरारभटी चेह गौडीया गीयते गतिः ॥

विद्यादीनामुपायैरधिगतिरवनं वर्धनं संप्रयोगः
तीर्थेष्वर्थो य उक्तः समधिगतचरापूर्वपूर्वागतानाम् ।
तस्मिन् धीरोद्धतादेर्य इह विहरतो नायकस्याभिमानो-
न्मानोच्छं कोऽपि (?) मुख्याः तमिह मतिमतामर्थश्रृङ्गारमाहुः ॥

इति महा + + श्रृ० प्र० **अर्थश्रृङ्गारप्रकाशो नाम एकोनविंशः** समाप्तः ॥

CHAPTER XX. Pp. 299-325

Kāma-śṛṅgāra

The *Kāmasūtra* of Vātsyāyana and the *Jayamaṅgalā* on it are utilised here.

P. 299. Definition of Kāma: कामो नाम आत्मनः सुखाभिधा (मा ?) नो विशेषगुणः. Two kinds: Sāmānya and Viśeṣa. The former is the pleasurable experience of the five senses and the mind. The latter is pleasure born of love to a sweetheart. The latter is of two kinds: Pradhāna which is the sense of touch in her—Sparśa-sukha. And Apradhāna which is joy in thinking of her beauty etc.

P. 300. Everywhere Kāma is a kind of Abhimāna of Sukha: सुखाभिमानवती इन्द्रियप्रवृत्तिः । Therefore it is said that certain kinds of unpleasant experiences also are part of Kāma. The *Kāmasūtra*-definition of Kāma is quoted.

Viṣaya-samprayoga, Tatsampratyaya, Saṁskāra, Smaraṇa, Abhilāṣa, Manaḥ-pravṛtti and Saṁkalpa—all of which are forms of Kāma. Illustrations of these.

P. 301. Further classification into Hetubhūta and Phalabhūta.

Pp. 301-2. Two kinds of Samprayoga, Aṅga-samprayoga (flowers etc.) and Adhiṣṭhāna-samprayoga (the lady herself). The latter is again two-fold, Bāhya (meeting etc.) and Ābhyantara (*rata*).

P. 302. In Kāma-śṛṅgāra the Nāyaka is Dhīralalita; Nāyikā, all kinds; Vṛtti, Kaiśikī; Pravṛtti, Dākṣiṇātyā; Rīti, Vaidarbhī. Explanation of the applicability of the definitions of these to conditions in Kāma-śṛṅgāra.

P. 304. 44 kinds of Dhīralalita. Explanation of the 'Lālitya' which characterises his Citta and affects all his actions. As in the cases of the other heroes, here also a number of Guṇas are given and illustrated. Then follow illustrations of the 49 Bhāvas in a Uttama, Madhyama and Kaniṣṭha Dhīralalita. These go up to p. 325. The following are the Guṇas in two sets:

I. अभ्युदयादिभिः प्रमोदः, शोकादिभिः वैक्लब्यम्, व्यसनादिभिः दीनत्वम्, विलासेषु व्यसनेषु अभिनिवेशः, विषयेष्वत्यासङ्गः, धर्मार्थयोः नात्यादरः, अनर्थजनैः संसर्गः, हासेषु प्रवृत्तिः, शरीरेऽपि नापेक्षा, सर्वनाशेऽपि नानुशयः, सुलभेष्ववमानः, दुर्लभेष्वाकाङ्क्षा, स्ववर्णनासु उत्कर्षः, चाटूक्तिषु प्रागल्भ्यम्, जात्यादिभिश्च अभिमानः ।

II. 8 विशेषगुणाः—सुवेषता, संप्रियता, यौवनम्, स्थूललक्षता, प्रियंवदत्वम्, लालित्यम्, माधुर्यम्, दृढभक्तिता ।

The chapter ends thus:

स एवं काव्य(म)श्रृङ्गारः तदेतत्काव्यदैवतम् ।
तदेतद् विश्वसर्वस्वं तदेतत् जन्मनः फलम् ॥

ललितो नायकः, सर्वा योषिद् वृत्तिस्तु कैशिकी ।
प्रवृत्तिर्दाक्षिणात्येह वैदर्भी काव्यपद्धतिः ।।
जन्मान्तरानुभववासनया सुखार्थमिच्छाप्रवृत्तिविषयेन्द्रियसंप्रयोगैः ।
संप्रत्ययानुभवनूतनया सनाभिरात्माभिलाषवि(षय)स्मरणानि कामः ।।

इति श्री महाराज + + शृ० प्र० **कामशृङ्गारप्रकाशो नाम विंशः** प्रकाशः समाप्तः ।।

CHAPTER XXI. Pp. 326-349

Mokṣa-śṛṅgāra

Pp. 326-7. Definition of Mokṣa. Gautama's *Nyāyasūtra* is followed. P. 328. Tattvajñāna: The different Tattvas according to the different systems of philosophy and branches of knowledge beginning with the one Tattva of Brahman of Advaita to the sixteen Padārthas of Gautama's Nyāya. P. 329. Different conceptions of Niḥśreyasa according to the several systems of philosophy. तत्त्वज्ञानादिभिर्निःश्रेयसमीहमानस्य गार्हस्थ्येऽपि तदधिगमाभिमानो मोक्षशृङ्गारः। + + + इत्यादिर्योग्यचेतसोऽभिमानः मोक्षशृङ्गार इत्युच्यते। तन्निवृत्तौ चास्याहङ्कारविरहान् मोक्ष एवेति । P. 330.

In Mokṣa-śṛṅgāra, the Vṛtti is Sāttvikī, the Pravṛtti is Āvantyā, the Rīti is Lāṭīyā, the heroine is Svakīyā and the hero is Dhīrapraśānta. P. 332.

Pp. 332-337. A list of Guṇas of the Dhīrapraśānta Nāyaka in two sets:

(1) सुखदुःखयोर्माध्यस्थ्यम् । व्यसनोत्सवयोरविशेषः। इन्द्रियार्थेषु अनास्था । विलासेषु उपहासः शरीरादावनात्मबुद्धिः। प्रशंसासु नोत्कर्षः। निन्दास्वपि न कोपः। भव्यप्राणिषु प्रमोदः। सर्वभूतेषु अनुकम्पा। साधुजनेषु मैत्री। अधार्मिकेषु उपेक्षा। सदाचारेषु आदरः। सर्वकर्मसु फलानीप्सा। रागादिभिः न धर्मबाधा। कर्मातिशयैः अविस्मयः। जात्यादिभिः नाभिमानः ।

(2) 8 विशेषगुणाः—क्षमा, वशित्वम्, सन्तोषः, प्रशमः, शौचम्, आर्जवम्, वैशारद्यम्, वैराग्यम् ।

The section on Mokṣa-śṛṅgāra ends on p. 337.

तदेतन्मोक्षशृङ्गारस्वपरूपमुपवर्णितम् ।
निःश्रेयसपरत्वेन तत्त्वज्ञानाभिमानिनाम् ।
इह प्रवृत्तिरावन्त्या सात्त्विकी वृत्तिरिष्यते ।
लाटीया रीतिरात्मीया कान्ता शान्तश्च नायकः ।
वृत्ते धीरप्रशान्तस्य मोक्षशृङ्गारगोचरे ।
चरेयुः केऽपि तत्त्वजाः सर्वज्ञस्याभ्यनुज्ञया ।।

P. 337. Another topic begins here viz., the classification of characters into Hero, Anti-hero, Sub-hero etc.—Nāyaka, Pratināyaka, Upanāyaka and Anunāyaka. Illustrations of these four multiplied by the four old types of Dhīrodātta etc., which give 16 varieties in all. P. 340.

P. 340. Four kinds of Nāyikās corresponding to the four main kinds of Nāyaka, Udāttā, Uddhatā, Lalitā and Śāntā; the idea of 'Dhairya' does not enter into this conception of types of women: धैर्यमासामविवक्षितम् ।

Corresponding to the second classification of Nāyakas given above, the classification of Nāyikās into Nāyikā, Upanāyikā, Anunāyikā and Pratināyikā. P. 343.

Pp. 343-346. 24 Guṇas of Nāyakas which has already been given once, Jāti, Anvaya etc. Illustrations of these.

Pp. 346-349. 16 qualities of the Nāyikās: Mahākulīnatā, Rūpasampatti, Yauvana, Suveṣatā, Saubhāgya, Śucitā, Śīlasampat, Priyaṁvadatā, Cāturya, Vāgmitā, Śāstrajñāna, Adīnavākyatā, Avikatthanatva, Mānitā, Kṛtajñatā, Dṛḍhabhaktitva.

The chapter ends on p. 349. The following verses at the end sum up this section of the chapter on the varieties of the hero and the heroine and on their qualities.

य एते षोडश प्रोक्ता नायका नायिकाश्च याः ।
तेषां ये चोत्तमत्वादिहेतुर्जात्यादयो गुणाः ।।
युक्तस्तैरुत्तमस्तेषां पदहान्या तु मध्यमः ।
अर्धहान्या कनिष्ठस्स्यात् नायिकास्वप्ययं विधिः ।।
उदात्ता गूढमान् (माना स्याद्) द्विरुता (उद्धता) मानशालिनी ।
ललिता साध्यमानेह शान्ता निर्मानिमानसा ।।
मनसिशयमहास्त्रं शास्त्रसर्वस्वमेतन् निरुपमरमणीयं चेष्टितं नायकानाम् ।
कथितमथ यथावत् कामशृङ्गारसारे पुनरपि तदवस्थावस्थितं वर्णयामः ।।

इति श्री + + शृ० प्र० **मोक्षशृङ्गारादिप्रकाशो नाम एकविंशः** प्रकाशः समाप्तः ।।

CHAPTER XXII. Pp. 350-385

This chapter is called *Anurāgasthāpana*.

P. 350. Dharma, Artha and Kāma are the three Puruṣārthas sought after by all men in the second stage of life, that of the householder. Of these Dharma and Artha are the means and Kāma is the end and as such Kāma is the most important among these three.

Kāma is general or special, and is Sukha. A number of verses on love culled from dramas and Kāvyas are given here:

अहेतुः पक्षपातो यः etc., व्यतिषजति पदार्थान् etc. अकिञ्चिदपि कुर्वाणः etc., यदेव रोचते मह्यं etc.,

शून्यमाकीर्णतामेति तुल्यं व्यसनमुत्सवैः ।
विप्रलम्भोऽपि लाभाय सति प्रियसमागमे ।।
तदा रम्याण्यरम्याणि प्रियाः शल्यं तदासवः ।
तदैकाकी सबन्धुस्सन् इष्टेन रहितो यदा ।। (Bhāravi, *K. A.* XI. 27-28)

P. 351. This love is of 64 kinds:

Abhilāṣa, Ākāṅkṣā, Apekṣā, Utkaṇṭhā, Īpsā, Lipsā, Icchā, Vāñchā, Tṛṣṇā, Lālasā, Spṛhā, Laulya, Gardha, Śraddhā, Ruci, Dohada, Āśā, Āśis, Āśaṁsā, Manoratha, Āsthā, Abhiniveśa, Anubandha, Āgraha, Vimarśa, Manīṣā, Abhiprāya, Pakṣapāta, Lobha, Āsaṅga, Abhiṣvaṅga, Sakti, Moha, Ākūta, Kutūhala, Vismaya, Rāga, Vega, Adhyavasāya, Vyavasāya, Kāmanā, Vāsanā, Smaraṇa, Saṅkalpa, Bhāva, Rāsa (Hāsa), Rati, Prīti, Dākṣiṇya, Anugraha, Vātsalya, Anukrośa, Viśvāsa, Visrambha, Vaśīkāra, Praṇaya, Prāpti, Paryāpti, Samāpti, Abhimānāpti, Sneha, Prema, Āhlāda and Nirvṛti.

एते भेदाश्चतुष्षष्टिरनुरागस्य नामतः।
उदाहरणमालैषां रूपव्यक्त्यै निदर्श्यते ॥

Pp. 351-358. Illustrations of these 64 forms of love. Illustrations for three of these, Īpsā, Lipsā and Icchā are missing. Each of these can be in eight forms:

Nityānurāga, Naimittikānurāga, Sāmānyānurāga, Viśeṣānurāga, Prakāśānurāga, Pracchannānurāga, Akṛtrimānurāga and Kṛtrimānurāga and definitions of these. These eight are called the Mahardhis of love in the *S.K.Ā.* (Vide p. 484.) Twelve are given there. Only eight are here taken and the remaining four are brought under one or the other. See also pp. 581-584, *S.K.Ā.*, where they are illustrated.

8 varieties of Nityānurāga: Anurāga pertaining to Viṣaya, Āśraya, Ālambana, Uddīpana, Sthāna, Saṁsthāna, Rūpa and Svarūpa.

तत्र अनुरागः—यस्मिन्नुपजायते स विषयः। यस्य जायते स आश्रयः। यद् आलम्बते तद् आलम्बनम्। यद् उद्दीपयति तद् उद्दीपनम्। येन अवतिष्ठते तत् स्थानम्। येन सुश्लिष्टं तत् संस्थानम्। येन शोभते तद् रूपम्। येन निरूप्यते तत् स्वरूपम्।

Each of these is again of three kinds:

Viṣayānurāga is Ucca, Nimna or Sama;
Āśrayānurāga is Uttama, Kanīyān or Madhyama;
Ālambanānurāga is Śīghra, Madhyama or Cira;
Uddīpanānurāga is Mṛdu, Madhya or Caṇḍa;
Sthānānurāga is Sadṛk, Sadṛśa or Sadṛkṣa;
Saṁsthānānurāga is Saṁyak, Mithyā or Atiśāyin;
Rūpānurāga is Cāru, Acāru or Ubhayātman;
Svarūpānurāga is Gabhīra, Utkaṭa or Prakaṭa;

Definition and illustration of these up to p. 362.

P. 362. Naimittikānurāga: also of (8 × 3) 24 kinds:

Kāla; Haimantika, Vāsantika, and Vārṣika;
Samaya: Pravāsārambha, Pratyāgama and Prathama-saṅgama;
Veḷā: Pradoṣa, Niśītha and Prabhāta;
Upādhi: Tamas, Candrodaya and Jyotsnā;
Sādhana: Snāna, Vilepana, Mālya;
Samāveśa: Upasara, Prasāda and Mada;
Deśa: Vivikta, Gahana and Sevya; and
Prakīrṇa: Gīta, Utsava and Cūtādi.

Illustration of these on pp. 362-365.

Pp. 365-368. Sāmānyānurāga of 24 kinds:

Dravya-gocara, Guṇa-gocara, Karma-gocara, Saṁkṣipta, Vikṣipta, Samasta, Vyasta, Śuddha, Saṁkīrṇa, Sādharmyakṛta, Vaidharmyakṛta, Mahāviṣaya, Alpaviṣaya, Deśahetu, Kālahetu, Dharmaviṣaya, Dharmiviṣaya, ... Samayajanmā, Sambandhajanmā, Prākṛta, Vaikṛta, Vayaḥkṛta, Vaidagdhyakṛta and Saubhāgyakṛta. One is missing after Dharmaviṣaya.

Illustrations for all these are then given. After Dharmaviṣaya, the name of the next variety is missing but its illustration is found; and the heading of the last is read as Prasiddhikṛta and not as Saubhāgyakṛta as in enumeration. In a later classification too, the illustrative Gāthā given here is cited again under the heading 'Prasiddhaviṣaya'.

P. 368. Viśeṣānurāga—24 kinds.

Jātikṛta, Kriyākṛta, Guṇakṛta, Dravyakṛta, Sādhāraṇa, Asādhāraṇa, Pratīyamāna, Abhidhīyamāna, Bāhya, Ābhyantara, Sadṛśa, Asadṛśa, Svaprakāśa, Anyābhibhāvī, Ullekhavān, Anullekhī, Atirikta, Anatirikta, Naisargika, Sāmsargika, Svasammata, Stokasammata, Bahusammata and Sarvasammata.

Illustrations of these up to p. 371.

P. 371. Prakāśānurāga—24 kinds.

Svakīyāviṣaya, Svayaṁvarāviṣaya, Kanyāviṣaya, Punarbhūviṣaya, Veśyāviṣaya, Sāmānyoḍhāviṣaya, Navoḍhāviṣaya, Prauḍhāviṣaya, Svādhīnabhartṛkāviṣaya, Proṣitapatikāviṣaya, Virahotkaṇṭhitāviṣaya, Kalahāntaritāviṣaya, Khaṇḍitāviṣaya, Vāsakasajjikāviṣaya, Ekacāriṇīviṣaya, Sapatnī-Jyeṣṭhā-Kaniṣṭhā-Subhagā-viṣaya, Śuddhāntacāriṇīpracāra, Dharmānubandha, Arthānubandha, Kāmānubandha and Niranubandha.

Illustrations of these up to p. 375.

P. 375. Pracchannānurāga—24 kinds.

Parāṅganāviṣaya, Svāṅganāviṣaya, Svairiṇīviṣaya, Kumārīviṣaya, Dhīrāviṣaya, Adhīrāviṣaya, Vipralabdhāviṣaya, Abhisārikāviṣaya, Sulabha, Durlabha, Sannikṛṣṭa, Viprakṛṣṭa, Sambaddha, Asambaddha, Sāpadeśa, Nirapadeśa, Bhayanimitta, Lajjānimitta, Kālaniyata, Deśaniyata, Nāgara, Upanāgara, Grāmya and Prakīrṇa.

Illustrations of these up to p. 378.

P. 378. Akṛtrimānurāga—24 kinds.

Sahaja of 2 kinds: Ekaviṣaya and Anekaviṣaya.
Yauvanaja of 2 kinds: Śārīra and Mānasa.
Āhārya of 2 kinds: Sthira and Bhaṅgura.
Visrambhaja of 2 kinds: Mugdha and Pragalbha.

These are the main (4 × 2) = 8 varieties which mix and produce 16 more mixed varieties. Illustrations of these 24 up to p. 382.

P. 382. Kṛtrimānurāga—24 kinds.

Nityānukārī, Naimittikānukārī, Sāmānyānukārī, Viśeṣānukārī, Prakāśānukārī, Pracchannānukārī, Sahajānukārī, Yauvanajānukārī, Visrambhānukārī, Āhāryānukārī, Sālambana, Nirālambana, Prasiddhaviṣaya, Aprasiddaviṣaya, Suprayukta, Duṣprayukta, Saprayojana, Anyaprayojana, Sapratibheda, Niṣpratibheda, Strīkṛta, Puruṣakṛta, Ubhayakṛta and Anubhayakṛta.

Illustrations of these up to p. 385.

The closing verses of the chapter sum up the varieties of Anurāga above given as 12,288. That is, 64 kinds at first, then 8 kinds having each 24 varieties which give 192. These two classes multiply into 12,288. Further varieties are also possible, though only 256 (192 plus 64) are here illustrated.

द्वादशैवं सहस्राणि (12000) साष्टाशीतिशतद्वयी (288)।
भवन्ति कामशृङ्गारे मूल (रा:) प्रकृतयः पृथक् ॥

व्यतिषङ्गाद् अमूषां तु साम्याधिक्याल्पताकृत: ।
न पर्यन्तो विकल्पानामेकद्वित्र्यादियोगत: ।।
चतुष्षष्टिं पश्य . . . मभिलाषप्रभृतिकान्
अथाष्टौ नित्यादीन् पृथगपि चतुर्विंशतिविधान् ।
मिथोऽमीषामीषत् समधिकसमत्वानि विमृशन्
कवि: कुर्यात् स्रोतोऽनुगुणमनुरागव्यतिकरम् ।।

इति श्री + + शृ० प्र० **अनुरागस्थापनो** नाम **द्वाविंश:** प्रकाश: परिसमाप्त: ।।

CHAPTER XXIII. Pp. 386-408

Vipralambha and Sambhoga Śṛṅgāras

Vipralambha and Sambhoga Śṛṅgāra are here dealt with briefly.

P. 386. Two kinds of Śṛṅgāra: Sambhoga and Vipralambha. The latter is of four kinds: Prathamānurāga, Māna, Pravāsa and Karuṇa. And Sambhoga is of four kinds: Sambhoga after each of the four above given Vipralambhas.

P. 387. Two aspects of love-varieties: Vicitra and Rāgavardhana. Analysis of all types of Anurāga given in the previous chapter from the point of view of these two.

Pp. 388-90. Varieties of Sambhoga: Svāṅganāviṣaya, Parāṅganāviṣaya and so on. Illustrations up to p. 390.

Varieties of Vipralambha: Same. Illustrations up to p. 392.

P. 392. Illustrations of the four Sambhogas and the four Vipralambhas, mixed varieties and aspects of Vicitra and Rāgavardhana also p. 399.

Pp. 399-400. Analysis from the point of view of the heroine and her varieties.

P. 402. Two kinds of Samparka, that between Sajātīya persons and that between Vijātīya persons. Two kinds of Anugama, Sthitānugama and Āgantu-anugama.

P. 404. Illustrations of poems of different poets as containing one or more of the four Vipralambhas and four Sambhogas. The combination of two or more of these eight kinds of Sambhoga and Vipralambha put together in the same poem is called Saṁvidhi. Hundreds of varieties are set forth as possible and some of them are briefly illustrated. P. 407.

The chapter ends on p. 408.

दिङ्मात्रमेतदुदितं प्रथमानुरागमानप्रवासकरुणैतदनन्तराणाम् ।
भूयश्च रूपमखिलं खलु विप्रलम्भसम्भोगयोरनतिविस्तरतो वदाम: ।।

इति श्री + + शृ० प्र० **विप्रलम्भसम्भोगप्रकाशनो** नाम **त्रयोविंश:** प्रकाश: ।।

CHAPTER XXIV. Pp. 409-438

Vipralambha

P. 409. Vipralambha: Definition and four-fold classification, a summary of what has already been said.

Nirukti or Etymological explanation of all ideas associated with the words Vipralambha, Māna, Pravāsa etc., by the words themselves, their roots and their suffixes and affixes.

P. 410. **संज्ञास्तु नैता: पारिभाषिक्य एव प्रकृतिप्रत्ययोपसर्गविभागकल्पनायाम् अन्वर्थस्यापि सम्भवात्** । Vipralambha is derived from *Labh* with *Pra* and *Vi* meaning Vañcanā. This Vañcanā is of four kinds, Pratiśrutyādāna, Visaṁvādana, Kālaharaṇa and Pratyādāna. Though *Labh* means Prāpti, the addition of *Pra* gives its direct opposite meaning of Aprāpti or Vañcanā. Instances of where *Pra* is added to give the opposite meaning are given here. *Tiṣṭhati—Pratiṣṭhate*, *Vasati—Pravasati*, *Smarati—Prasmarati*. The *Vi* added to *Pralambha* has four meanings and qualifies the four meanings of *Pralambha*. The four meanings of *Vi* are Vividha, Viruddha, Vyāviddha and Vipratiṣiddha and these four qualify respectively the four meanings of Pralambha.

Prathamānurāga-vipralambha: Pratiśrutyādāna: Vividha.
Māna: Visaṁvādana: Viruddha.
Pravāsa: Kālaharaṇa: Vyāviddha.
Karuṇa: Pratyādāna: Vipratiṣiddha.

Thus both the four kinds of Prakṛtyarthas and four kinds of Upasargārthas are present in the four types of Vipralambha. These are illustrated up to p. 420.

Though Bhoja assigns these distinct meanings to the words with reference to each variety of Vipralambha, he adds that there is Samplava, overlapping, i.e., the appearance of other significance in one variety. Thus even in Prathamānurāga which has Pratiśrutyādāna and Vividha as Prakṛtyartha and Upasargārtha of Vipralambha, there appear the characteristics of Pravāsa viz., Kālaharaṇa and Vyāviddha. Illustrations up to p. 420. Bhoja concludes that such overflow is natural and the point is that in Prathamānurāga, Pratiśrutyādāna and Vaividhya predominate in a degree absent from the rest.

P. 421. Explanation of the meanings of the words Prathamānurāga etc. Rāga is from *Rañj*. *Anu* means Paścāt or Saha. Rāga is colour. Rāga is relatable to root *Rāj* to shine and *Anurāga* is associated with Śobhā, Aujjvalya, etc. (Śṛṅgāra itself is Śuci and Ujjvala as Bharata says). Anurāga is Anuṣakti or colouring. Colouring also is a significance, for love gives a hue to the face which is a Sāttvika bhāva. *Rājate* means also Prakarṣam Āpadyate. प्रकर्षमापद्यते रतिरनेनेति राग: राजते: । अनु पश्चात् सह वा राग: । अनुरूपो राग:, अनुवृत्तो राग: । प्रथमश्चासौ अनुराग: or प्रथमम् अनुराग: । प्रथम may mean उत्कृष्ट: अनुराग: ।

Illustrations for all these cases up to p. 424.

P. 425. *Māna.*

Māna is a double negative—*Mā, Na*—'no, no' which refers to the refusals uttered by the angry lady in Māna. The path of love is Kuṭila and bristles with 'Nay-s'.

Māna means according to the Nirukti given above Pūjā, Jñāna, Bodhana and Māpana. Illustrations from love-literature of love in these phases.

मान्यते पूज्यतेऽनेनेति मान(:) ।

Māna meaning Jñāna is Abhimāna which considers even unpleasant feelings as part of pleasure.

मन्यते दु:खैकहेतुमपि सुखसाधनमेवैनमिति मान: ।
मनुते बुध्यते अस्मात् प्रेमास्त्विति (प्रेमास्तित्वमिति) मान: ।
ममिते (मिमीते) परि(च्छिन)क्ति(त्ति) प्रेम्ण: प्रमाणमिति मान: ।।

The last is the measuring of the depth of love. Then follows a small grammatical discussion why Māna which is a Lyuḍanta is used in the masculine gender though it must be in the neuter. Justification of the masculine gender with Patañjali's use of 'Anumāna' in the masculine. Illustrations of these four aspects of Māna.

P. 425. *Pravāsa*: "*Vasa* nivāse" and "*Vasa* ācchādane" are the two roots from which Bhoja derives Pravāsa. The first root gives its opposite meaning when Pra is added to it. Pravāsa therefore means, first, going away. Then another meaning is suggested:

प्रकर्षेण वासयति अनुरञ्जयति तन्मयतां नयति कामिनः चित्तमिति वा प्रवासः ।

For, exile increases yearning. Bhoja tries to find grammatical justification in the words themselves for all the various circumstances natural to those states of separation. Another meaning is then given:

यदि वा प्रपूर्वः वसिर्णिजन्तः प्रमापणे वर्तते यथा 'तूष्णीमेनं प्रवासयेद्' इति प्रवास्यन्ते हन्यन्ते वियोगिन इति प्रवासः ।

These are the three different possibilities from Pravāsa derived from '*Vasa nivāse*' with *Pra*.

'*Vasa* ācchādane' with *Pra* is not taken as giving the opposite meaning. *Pra* here indicates Prakarṣa or Viśeṣa which refers to the special dress, Viśeṣa ācchādana in Pravāsa. In Pravāsa, those in separation rarely do their toilet or they dress themselves differently. Illustrations for all these varieties.

P. 426. *Karuṇa*: It is derived from 1. *Kṛ* to do, meaning many things, creating, placing etc. 2. Kiratiḥ from *Kir* to scatter, Vikṣepa. The second etymology refers to the fact that one in Karuṇa is separated (Vikṣipta) from bhoga or enjoyment.

1. *Kṛ* to do. Abhūtam udbhāvayati as in Paṭam karoti. Mūrcchām karoti.

2. In Coraṁkāram krośati which means '**चोरः चोर इति उच्चार्य क्रोशति**'. *Kṛ* means Uccāraṇa or Vilāpa. One weeps a good deal in Karuṇa.

Two other meanings of Kṛ, Sthāpayati and Abhyañjayati are explained and illustrated as applying to conditions of Karuṇa, p. 428.

P. 428. Above were given the significances of the words with the Pratyayārtha subordinated to the Prakṛtyartha. Now, taking the Pratyayārtha as the dominant factor, the several significances are elaborated, viz., the six cases and Kartā, Hetukartā, Bhāvakartā, Karmakartā, Kartṛkarma and Bhāvakarma; these are illustrated up to p. 431.

P. 431. अथ प्रत्ययोत्पत्तिकालाः—भूत, भविष्यत्, वर्तमान and अव्यक्त.

Illustrations of these up to p. 434.

P. 434. अथापरे द्रव्यात्मानः क्रियासाधारणरूपा विद्यन्ते ।

A. Nitya: Śāśvatika, Vaikalpika and Naiyogika.
B. Naimittika: Audyogika, Aupabhogika and Prāyogika.
C. Svābhāvika: Āgantu, Naisargika and Sāṁsargika.
D. Vaiparāmarśika: Saṁkīrṇa, Prakīrṇa and Viprakīrṇa.

These are further divided into many classes:

A-1. Nimeṣa, Muhūrta, Nāḍikā and so on.
A-2. Dina, Māsa, Pakṣa, Ṛtu and Ayana.
A-3. Saṁvatsara, Yuga, Kalpa, Manvantara, Pralaya and Mahāpralaya.
B-1. Prātas, Pratyūṣa etc.
B-2. From nightfall to dead of night and the last quarter of the night before dawn, as also the rise and the setting of the moon.
B-3. The seasons, Śarad, etc.
C-1. Mada, Pramada, Utsava and Vyasana-parihāra.
C-2. Bālya, Kaumāra, Yauvana, Maugdhya, Mādhyasthya and Prāgalbhya.
C-3. Para, Apara, Yaugapadya, Ayaugapadya and Kṣipra.
D-1. Krīḍā, Keli, Dyūta, Vrata, Goṣṭhī and Prekṣā.
D-2. Vivikta, Udyāna and Saudhādisevā.
D-3. Aṣṭamīcandra, Indrotsava and Yakṣarātrī etc.—love-festivals.

Illustrations of all these up to p. 437.

This subject of Nirukti of Vipralambha and other words is seen in the *S.K.Ā.* also. See *S.K.Ā.* V. Kārikās 46-76. Pp. 478-481 and pp. 554-581.

The chapter ends thus:

स एव कालः कार्त्स्न्येन द्विरूप उपदर्शितः ।
क्रियापदैकवाच्योऽयं क्रियायाः साधनं च यः ॥
प्रत्ययार्थो द्वयं चैतत् सममेतदुदाहृतम् ।
प्रकृत्यर्थानुरोधेन विप्रलम्भे चतुर्विधे ॥
यो विप्रलम्भः प्रथमानुरागः मानः प्रवासः करुणस्स एव ।
साधर्म्यवैधर्म्यवशेन चैषाम् अभेद (अनेक) भेदाः पथ (अथ?) तौ (तान्?) वदामः ॥

इति श्री + शृ० प्र० **विप्रलम्भान्वर्थप्रकाशो** नाम **चतुर्विंशः** प्रकाशः ॥

CHAPTER XXV. Pp. 439-464. *End lost*

P. 439. The first topic dealt with in this chapter can be called in Bhoja's terminology Sādharmya-vaidharmya-parīkṣā of the four kinds of Vipralambha. What Bhoja means is that each of the four varieties is distinct with its own characteristics which distinguish it from another, Vaidharmya; at the same time, we also see in experience that in one variety, features of the other kinds of Vipralambha also are present, Sādharmya. That is, in Pūrvānurāga, a few features pertaining to Māna, Pravāsa and Karuṇa may appear. If in love before the first union which is Pūrvānurāga Vipralambha, the two are separated by distance it is an aspect of Pravāsa and has Sādharmya with Pravāsa.

Then Bhoja gives that love has the following stages, Bhāva, Bhāvajanma, Bhāvānubandha, Bhāvaprakarṣa, successive stages of development. See *S.K.Ā.* V. Kārikās 13-27 and 35, pp. 488-491. These are then defined. These four states are called four Samṛddhis of love.

तदुक्तं भावजन्मानुबन्धप्रकर्षानुरूपास्तावस्था (तास्ता अवस्थाः) **समृद्धय** इति ।

This goes up to p. 439.

P. 440. Bhāvaskandha is then taken up. It is the first contact of the Ālambanas in the midst of Uddīpanas. The contact of the two, the hero and the heroine, by their seeing each other, *Darśana* or by their hearing of each other, *Śravaṇa*.

These two,—Darśana and Śravaṇa—can be of various kinds:

Darśana: Pratyakṣa, Anumāna, Upamāna, Arthāpatti, Sambhava and Abhāva.

Śravaṇa: Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava.

A mixing of these two is inevitable and according to Bhartṛhari's न सोऽस्ति प्रत्ययो लोके etc., there can be no kind of experience or knowledge unrelated to Śabda or word.

According to these above given classifications, Anurāga may be Darśanānurāga or Śravaṇānurāga and Darśanānurāga may be Pratyakṣānurāga, Anumānānurāga and so on.

Bharata himself gives Darśana and Śravaṇa among the causal conditions of love, in *N.Ś.* XXIV. 149:

श्रवणाद् दर्शनाद् रूपाद् अङ्गलीलाविचेष्टितैः ।
मधुरैः संप्रलापैश्च कामः समुपजायते ॥

But Bhoja takes this opportunity to enter into the vast discussions on Pramāṇas in the several systems of knowledge and philosophy. He harnesses here Noetics for the analysis and study of cases of love which happen to be so infinitely varied in life in respect of origin and nature. Bhoja gives a whole world of illustrations here of love born of the two actually seeing each other or of hearing about one another as in the case of Nala and Damayantī.

In this connection Bhoja loves to dwell then and there shortly on the definitions of these Pramāṇas, Pratyakṣa to Aitihya, and on the necessity to accept all these. He refutes those who accept only two or three Pramāṇas and try to include the others in Anumāna or Śabda. Gautama, Vindhyavāsin, Dharmakīrti, Īśvarakṛṣṇa, and others are quoted here.

Pratyakṣānurāga. Definition of Pratyakṣa: तत्र अक्षमक्षं प्रति गतं विज्ञानं प्रत्यक्षम् । Six kinds of Pratyakṣa: Sākṣāt, Pratibimba, Pratibhāṇa, Utprekṣā, Smṛti and Svapna. The first is Pratyakṣa par excellence:

तत्र प्रतिविषयाध्यवसायः (Īśvarakṛṣṇa's *Sāṁkhyakārikās*) साक्षात्प्रत्यक्षः ।

Svapna etc., says Bhoja, may be considered by some as Pramaṇābhāsa but even the ghost of Pramāṇa is enough to produce love. They are Pramāṇa in so far as they are effective in producing Arthakriyākāri-jñāna. These six are illustrated.

P. 442. Anumānānurāga and Anumāna.

लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिरनुमानम्—
अनुमेयेन सम्बद्धं प्रसिद्धं च तदन्वये ।
तदभावे तु यन्नास्ति तल्लिङ्गमनुमापकम् ॥

विपरीतमतो यत्स्याद् एकेन द्वितयेन वा ।
विरुद्धासिद्धसन्दिग्धमलिङ्गं काश्यपोऽब्रवीत् ॥

—Praśastapāda-bhāṣya, p. 100, Chowk. edn.

वयं तु लिङ्गमात्रमेव ब्रूमः । तदाभासस्यापि प्रथमानुरागनिमित्तत्वात् ।

Six kinds of Anumāna are given. Gautama and Īśvarakṛṣṇa give only three. Bhoja's six are Sāmānyatodṛṣṭa, Viśeṣatodṛṣṭa, Pratyakṣatodṛṣṭa, Parokṣatodṛṣṭa, Vidyamānaviṣaya and Avidyamānaviṣaya. The illustrations of these are Kāryeṇa kāraṇam, Svareṇa putram, Kṛttikodayena Rohiṇyudayam, Deśāntaraprāptyā Ādityagatim, Dhūmena Agnim, Nimittena bhāvinam artham.

Illustrations from Kāvyas of love produced through these six kinds of inferential knowledge. The other two-fold classification of Anumāna into Svārtha and Parārtha is just mentioned to be reserved for a future occasion.

P. 443. Upamānānurāga and Upamāna. Gautama's Upamānasūtra is quoted for Upamānalakṣaṇa. *Nyā. Sū.* I. i. 6. It is also of six kinds: Upamāna of Sādharmya, Vaidharmya, Mudrā, Śilpa, Saṁjñā and Abhinaya.

संज्ञासाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीति (तिभिः ?) ।
ब्रूते यद्वस्तुनो रूपमुपमानं तदुच्यते ॥

Illustrations of these six kinds by verses which contain the praise of beauty through Upamānālaṁkāra or which portray knowledge of a person through Upamāna.

P. 444. A discussion on the necessity of Upamāna as a Pramāṇa. Bhoja holds the view that Upamāna is the greatest of Pramāṇas. He quotes Vindhyavāsin to support him. In the course of the discussion Gautama and Dharmakīrti are quoted. There is also an anonymous quotation from the *Nyāyavārttika* of Uddyotakara. This goes up to p. 446.

P. 446. Arthāpatyanurāga and Arthāpatti. Six kinds of Arthāpatti of the Dṛṣṭa variety: Pratyakṣapūrvikā, Anumānapūrvikā, Upamānapūrvikā, Arthāpattipūrvikā, Sambhavapūrvikā and Abhāvapūrvikā. Illustrations.

P. 448. Sambhavānurāga and Sambhava of six kinds: Sambhāvanā, e.g., Meghodayād vṛṣṭiḥ; Saṁśaya or Vimarśa, e.g., Sthāṇur vā Puruṣo vā; Vitarka, e.g., Puruṣeṇa anena bhavitavyam; Prāyovāda, e.g., Prāyeṇa auśinarāḥ takrapāyinaḥ; Sampratyaya, e.g., Yathā etad Ghaṭadvāram tathā agre Nāgakanyakānagaram; and Pratyanusandhi, e.g., So(Yo')pi kapolapāṇḍutādisūcitaḥ tasyāḥ smarābhiṣvaṅgaḥ, so'pi tvannibandhanaḥ. (*Mālatī-mādhava* I. 35/36). Illustrations.

P. 449. Abhāvānurāga and Abhāva of six kinds. Abhāva of Prāk, Pradhvaṁsa, Itaretara, Atyanta, Sambandha and Sarva. Examples:

क्षीरे दधि नास्ति; क्षीरं दध्नि नास्ति; स्तम्भः कुड्यो न; शशविषाणं नास्ति; चैत्रो गृहे नास्ति; तस्य नामापि नास्ति ।

Then a brief discussion establishing the view that Sambhava and Abhāva cannot be included in Pratyakṣa and Anumāna. This goes up to p. 452. Here ends the treatment of varieties of love born of knowledge of objects of love through Perception, Inference etc. That is, Darśanānurāgaprakāras are here finished. Then Śravaṇānurāga through the six Śrāvaṇa-pramāṇas headed by Śabda begins.

Śabda. शब्दविज्ञानाद् असन्निकृष्टे अर्थज्ञानं शाब्दम् ।

It is of two kinds, Aupadeśika and Vidhi. Upadeśa is of six kinds: Vidhivāda, Arthavāda, Saṁjñāvāda, Svarūpavāda, Mantravāda and Anuvāda.

Vidhi. प्रवृत्तिनिवृत्त्योर्विधायको विधिः ।

It is of four kinds: Vidhis of Utpatti, Niyoga, Prayoga and Adhikāra. Illustrations of these are given.

Arthavāda: Four kinds, Stuti, Nindā, Purākalpa and Parakṛti. Stuti and Purākalpa praise and induce, and are Pravartakas; and the other two abuse and dissuade, and are Nivartakas. Illustrations of these four.

P. 454. Saṁjñāvāda: कर्मव्यतिहारहेतुः संज्ञा । Four kinds. From Arthavāda there is a change from six kinds for each to four kinds for each. Saṁjñāvāda is naming. Ānvarthikī Saṁjñā, Pāribhāṣikī-, Naimittikī-, and Yādṛcchikī-. Illustrations of these names from Kāvyas where the poets themselves have explained the names:

परन्तपो नाम यथार्थनामा । तां पार्वतीत्याभिजनेन नाम्ना and so on.

Svarūpānuvāda: Svarūpa is of four kinds, Jāti, Guṇa, Kriyā and Dravya. See Daṇḍin's Svabhāvokti alaṁkāra.

Mantravāda: मनस्त्राणधर्माणः शब्ददेवतात्मानो मन्त्राः ।

Four kinds of Mantras, Vaidika, Paurāṇika, Saiddhāntika and Laukika. The third refers to Mantras, like those of Śākta and the fourth refers to traditional charms and spells current in the world as illustrated in Rājaśekhara's verse गोनासाय नियोजितागदरजाः etc.

P. 456. Anuvāda: Four kinds, Vidhyartha, Niṣedhārtha, Stutyartha and Nindārtha. Illustrations.

Thus 24 varieties of the Upadeśa type of Śabdapramāṇa and love through them are dealt with. Bhoja then takes up the second kind of Śabda, *viz.*, Vidhi which is of the form of Vidhāna and Niṣedha.

P. 458. Further varieties of Vidhi and Niṣedha.

Six other minor Śabdapramāṇas, following the second chapter of Jaimini's sūtras, to decide Bheda: Śabdāntara, Abhyāsa, Saṁjñā, Saṁkhyā, Guṇa and Prakaraṇa. Illustrations. When Bheda is made, six other Śabdapramāṇas help to find out Pradhāna-aṅga-bhāva and they are Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (Mīmāṁsā). Illustrations.

P. 461. When the distinct import of each word is got and the subordinate idea and the main idea are also distinguished, Krama or sequence must be determined and six further Śabdapramāṇas are helpful here: Śruti, Artha, Pāṭha, Sthāna, Mukhya and Pravṛtti. Illustrations.

P. 463. Determinants which decide the one meaning of a multi-sensed word are also given here as other Śabdapramāṇas: Artha, Prakaraṇa, Liṅga, Aucitya, Deśa and Kāla. Illustrations.

Then there is a *big gap* in the Ms. In this gap are lost the sections on the further varieties of the verbal class of Pramāṇas, viz., Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava. Perhaps with the treatment

of these remaining five, this XXVth chapter ended. The end is lost and we do not know what name Bhoja gave to this chapter in the colophon.

[इति श्री + + शृ० प्र० पञ्चविंशः प्रकाशः ॥]

CHAPTER XXVI. P. 464. *Lost*

The whole of this chapter is lost. There is a *big gap* on p. 464 of Vol. IV in which are lost the end of the previous chapter (XXV), this XXVIth chapter and the beginning of the next, XXVII.

Therefore, we are unable to know what exactly this chapter dealt with. It is, however, certain that it spoke of some aspect of Pūrvānurāga, for, that is the subject ranging from chapter XXV up to the first half of chapter XXIX after which begins the treatment of the aspect of Vipralambha named Māna.

[इति श्री + + शृ० प्र० षड्विंशः प्रकाशः ॥]

CHAPTER XXVII

Pp. 465-477. *Beginning lost*

According to the colophon, this chapter is called Abhiyoga-vidhi-prakāśa. The subjects which Bhoja dealt with under the head of Abhiyoga are not fully known. In the portion spared to us are dealt with *Saṅketa* and *Abhisāra*.

P. 465. The text here begins with the subject of Saṅketa, love-tryst. The various circumstances attending Saṅketa are thus given and they are illustrated. Saṅketa-Upacāra, -Manoratha, -Utkaṇṭhā, -Harṣaṇa, -Āśvāsa, -Āgama, -Bhraṁśa, -Vighna, -Upaghna, -Bhaṅga, -Anuṣaṅga, Āśaya, -Apaśaya, -Prārthanā, -Bahumāna, -Vātsalya, -Anukrośa, -Ākṣepaṇa, -Abhirakṣā, -Tātparya, -Upajāpa, -Upālambha, -Vipralambha, -Āśis, -Praśna.

All these except one have each two Prākṛt illustrations. This goes up to p. 472.

P. 473. Abhisaraṇa.—Virahavisūraṇa, Sakhīsaṁpraśna, Itivṛttākhyāna, Sakhīśikṣā, Dhvāntapratīkṣā, Dhvāntānuśocana, Dhvāntasatkāra, Candrikābhisaraṇa, Candrikānirveda, Candrodayanindā, Candratiraskāra, Abhisaraṇasādhvasa, Abhisaraṇotsāha, Abhisārikā-vṛttānta, Vañcitā-vṛttānta, Paribhogadarśana, Sakhīvyājagarbhā (-garhā ?), Avinayagūhana and Cihnanihnava.

Each has two illustrations, all in Prākṛt except two. These are the several stages of a lady hurrying to her tryst to meet her lover. From separation and intention to go and meet him, up to return and hiding the signs of her guilt, the several stages are given.

P. 477. The chapter ends with these verses summing up the contents of this chapter:

एवं संकेतदानादिशेषा (चेष्टा) कूपारपारगा ।
इ (र) त्युद्भेदसमाधानप्रच्छादनविशारदा ॥

देशकालेङ्गिताकारभावोपायाभियोगवित् ।
नारी नरेषु सर्वेषु नरो नारीषु सिद्धयति ॥
आविष्कृतोऽयम**भियोगविधि**र्यथावद् आतःपरं पुनरमी रमणाप्तिपूर्वा ।
पूर्वानुरागतरुपल्लवभूत**दूतसंप्रेषण**प्रकृतयः प्रकटीक्रियन्ते ॥

इति श्रीमहाराजाधिराजश्रीभोजदेवविरचिते शृ० प्र० **अभियोगविधिप्रकाशो** नाम **सप्तविंशः** प्रकाशः ॥

CHAPTER XXVIII

Pp. 478-535. *Dūtakarman*

Dūta-preṣaṇa is the subject dealt with in this chapter. Dūta-preṣaṇa forms part of Abhiyoga, which forms part of Pūrvānurāga, the first variety of Vipralambha.

P. 478. The Dūtas or Love-messengers or aids and accomplices are 84 in number. The main principles that distinguish them are ten:

जातिर्गुणः क्रिया द्रव्यं सम्बन्धोऽर्थः प्रयोजनम् ।
प्रयोगो योग्यता स्त्रीत्वं दूतभेदेषु हेतवः ॥

1. Jāti: Deva, Manuṣya, Kinnara, Vānara, Śuka, Śārikā, Pārāvata, Haṁsa etc.
2. Guṇa: Pitṛ-paitāmaha, Adṛṣṭavaikṛta, Avisaṁvādaka, Alobhaśīla Amantravisrāvi, Dhārmika and Bhārasahiṣṇu.
3. Kriyā: Sahapāṁsukrīḍita, Upakārasambaddha, Janmāntarārjita, Sahādhyāyi, Samānaśīlavyasana, Yaś ca asya rahasyāni marmāṇi vidyāt, Anyasya ca vidyāt, Dvitri-apatyam and Sahasaṁvṛddha.
4. Dravya: Mālākāra, Tāmbūlika, Gāndhika, Saurika, Pīṭhamarda, Viṭa, Vidūṣaka, Pāṣaṇḍins and friends.
5. Sambandha: Guru, Sakhā, Śiṣya, Preṣya, Ātman, Jñāti, Aurasa, and Kanīyān.
6. Artha: Arthānartha-pratighāta, Sahārthatā, Prāpti, Pratāraṇa, Ānṛṇya, Kīrti and Pratīti or Prīti.
7. Prayojana: Dayā, Sneha, Kutūhala, Abhiprāyopalambha, Pūrva-prārthanā, Anyataraprārthanā, Śīla and Saṅgharṣa.
8. Prayoga: Pracchanna, Prakāśa, Hīna, Utkṛṣṭa, Uddhata, Udātta, Dhṛṣṭa and Śaṭha.
9. Yogyatā: Nisṛṣṭārtha, Parimitārtha, Patrahāraka and Mūkadūta with sub-classes.
10. Strītva: Īkṣaṇikā, Bhikṣukī, Sakhī, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpinī.

Illustrations of these up to p. 487. A large number of works, some lost, are cited here. Yogyatā is reserved for illustration in a separate section in a future context called Dūtī-kalpa. The qualities which make up Yogyatā are given:

संभावनाथ विश्वासः प्रवृत्तिर्मन्त्रसंग्रहः ।
मनोनिर्वाणमुत्साह आश्वासः कार्यनिर्णयः ॥

P. 487. Another set of Dūta-guṇas, especially power of speech and imagination, is stressed by quoting the following:

सक्तुमिव तितउना + + भद्रैषां लक्ष्मीः निहिताधि वाचि (*Ṛv*). ।
शास्त्रे प्रतिष्ठा सहजश्च बोधः etc. (मालतीमाधवम्) ।

Another set of Guṇas which form Yogyatā are Śuśrūṣā, Śravaṇa, Grahaṇa, Dhāraṇa, Vijñāna, Ūha and Apoha and Tattvābhiniveśa. Another eulogy on eloquence or Vāgmitā is made here and poets' verses on excellence of speech are here collected. विविक्तवर्णाभरणा (*Kirāta*); कामान्दुग्धे (*Uttararāmacarita*); मुनयो राक्षसीमाहुः (*U.R.C.*) and so on.

P. 489. Distribution of these Guṇas among the various kinds of messengers.

The re-classification of these under the class called Strītva according to Yogyatā, p. 497.

P. 497. Dūtakarmas: 24. Praveśa, Viśvāsana, Upāvartana, Anuvartana, Kāryopanyāsa, Avasthānivedana, Iṅgitākārajñāna, Upāyajñāna, Prakaraṇajñāna, Pratāraṇa, Samāśvāsana, Atyayapratīkāra, Prayojyapreṣaṇa, Sandhirakṣā, Pratāpavyāvarṇana, Prayojyopajāpa, Parākramaṇa, Bandhuratnāpahāra, Mitropagraha, Suhṛdvibheda, Cārajñāna, Gūḍha-daṇḍāticāra, Cārasamādhāna, and Samādhimokṣa.

Cf. Bharata XXIV. 12. Kasi Edn. Protsāhana-kauśala, Madhura-kathās, Dākṣiṇya, Kālajñatva, Laḍahatva and Saṁvṛtamantratva. Bhoja gives again the same 24 Guṇas in verses. Each of these has sub-classes. As for instance, Praveśa is of 18 kinds. These are all illustrated. Whole pages of the *Mālatīmādhava* are here reproduced as illustration. The illustrations go up to the end of the chapter on p. 534. The chapter ends with this summary:

सैषा दूतविशेषाणामशीतिश्चतुरुत्तरा ।
चतुर्विंशतिरेतेषां मयोक्ता **कर्मणामपि** ॥
जातिक्रियादियोगेन यस्य दूतस्य यो विधिः ।
युज्यते तत्र मेधावी तमेव विनियोजयेत् ॥
बुध्वा बुधश्चतुरशीतिरपीति दूतान् कर्माणि विंशतिमपीति युतां चतुर्भिः ।
यो यत्र सिध्यति तमेव हि तत्र दूतसंप्रेषणादिषु समीक्ष्य समादधीत ॥

इति + + शृ० प्र० **दूतविशेषदूतकर्मोपवर्णनं** नाम **अष्टाविंशः** प्रकाशः समाप्तः ॥

CHAPTER XXIX. Pp. 536-574. *Incomplete*

Dūtasampreṣaṇādi

A portion at the end of this chapter is lost. The colophon is therefore missing but as can be seen from the opening line of this chapter, it deals with 48 love conditions generally called *Dūtasampreṣaṇādi*, sending of messenger etc.,

-Dūtasampreṣaṇa, Sandeśadāna, Supātrapraṇidhāna, Dūtānugama, Sakhīvigarhaṇa, Mārgodīkṣaṇa, Gamāgamacintā, Cirayadvimarśa, Dūtāgamana, Ākāraparīkṣā, Dūtapratibheda, Dūtaparipraśna, Dūtavyavahāra, Dūtavākyākarṇana, Gamanavṛttānta, Pravṛtyupalambha, Priyasandeśa, Suhṛtsammantraṇa, Avasthānubhava, Sahāyotsāhana, Priyadūtāgamana, Dūtapratipatti, Vārtābhidhāna, Kāryaparyanuyoga, Dūtavākya, Uttarābhyupapatti, Dūtaprativākya, Dūtavākyākṣepa, Dūtābhibhartsana, Parijanakṣobha, Gurujanāśaṅkā, Sahāyāvega, Itikartavyatā, Svayampravṛtti, Nāyakānayana, Priyābhigamana, Upasthāna, Sambhramavikalpa, Nāyikāpratibodhana, Suhṛtparihāsa—40. P. 536.

These 40 are given in a set and each illustrated with two verses and have no sub-classes. P. 547.

The other 8 remaining conditions are dealt with at length with minor classifications and they are:

Dūtapuraskāra, Itivṛttākhyāna, Avasthājñāna, Avadhāna, Saṁvidhāna, Śaktivivecana, Samāgamopāya and Samīhitasiddhi. Up to p. 569.

In Avasthājñāna, Jñāna is divided into Dṛṣṭa, Śruta and Anumita. Avadhāna is split into Deśa, Kāla, Kārya and Pātra. Śaktivivecana into Prabhuśakti, Utsāhaśakti, Mantraśakti and Daivaśakti. Samāgamopāya is of various kinds: Tapasyā, Sāhasa, Māyā, Chadma, Chalitaka, Haṭha, Veṣa, Rūpāntarāpatti. Indrajāla, Vinirgama, Lekha, Ceṣṭānuvartana, Kāryopadeśa and Sāhāyya, p. 569. Under Itivṛtta in the Itivṛttajñāna mentioned as second, Bhoja again speaks of what he has dealt with in chapter XII, the five Arthaprakṛtis, the five Avasthās, Saṁsthās, Sandhis etc. Under Samīhitasiddhi, Bhoja treats of Pramāṇas and Prameyas, of Anumāna with its five Avayavas. A portion of the text of this section is scattered to pp. 613-614.

The chapter ends with this, all the 48 having been dealt with. The text does not contain here any colophon. The leaves of the original must have been misplaced here. A part of the closing portion is, as said above, found on pp. 613-614, i.e., in the middle of the next chapter. This chapter might have been called 'Dūtasampreṣaṇādi-prakāśa'.

[इति श्री + + शृ० प्र० दूतसम्प्रेषणादि (?)प्रकाशो नाम एकोनत्रिंशः प्रकाशः ।।]

Chapter XXX. Pp. 574-649

Mānaprakāśa

Beginning indistinct. On p. 574, the subject of the previous chapter viz., the 44 items Dūtasampreṣaṇa etc., is finished and topics relating to Māna begin. The colophon and the exact end of the previous chapter, the 29th, are not found. I found that on this page, viz., 574th, the 29th Ch. ends, though a part of its final portion has strayed to pp. 613-614.

Chapter XXX deals with *Māna* which is the next form of Vipralambha. Pp. 574-578. Though these pages treat of subjects concerned with Māna, they do not form the beginning of the chapter. I have fixed the beginning of this chapter

on Māna on the last 3 lines of p. 578 where we find a definition of Māna and then an analysis of the various kinds of Māna. The portion on pp. 574-578 should come over to pp. 613-614 and they form part of the 7th, 8th and 9th aspects of the 24 aspects of Māna dealt with in this chapter. As already pointed out, there is a derangement of the leaves here.

P. 578. The following is a beautiful description of the part played by Māna in love:

प्रवासात् प्रथमं मानोऽभिधीयते। कथं पुनरस्य वैचित्र्यं, श्रूयताम्-अयं हि दोषोऽपि मद इव मतङ्गेषु, विग्रहोऽपि सहकारभाव इव माकन्देषु, कार्श्यादिहेतुरपि तपःप्रबन्ध इव सात्त्विकेषु, प्रियविनो-.....त्याग इव वदान्येषु, कटुरपि मरीचावचूर्ण इव (षाड)वेषु, कलुषोऽपि कज्जलनिवेश इव वनितालोचनेषु, दुरासदोऽपि भ्रमर इव प्रसूनसंस्तरेषु, वक्रोऽप्युक्तिविशेष इव कविकाव्येषु, यूनां मनस्सु उपजायमानः प्रकर्ष.......प्रेमसंपदः सम्पद्यते।

Definition of Māna; its varieties: It is Uttama if the heroine gets it; it is Kanīyān if the hero gets it; it is Madhyama if both have it.

P. 579. 24 aspects of Māna are enumerated and illustrated.

मानविषयाश्रयालम्बनभेदाः, मानजातयः, मानविशेषाः, विषयप्रकीर्णानि, आश्रयप्रकीर्णानि, आलम्बनप्रकीर्णानि, विषयकर्माणि, आश्रयकर्माणि, प्रकीर्णकर्माणि, मानविकाराः, मानोपलक्षणस्थानानि, मानोत्पत्तिकरणानि, मानोपलक्षणानि, मानोद्दीपनानि, मानविलासाः, मानमोट्टायितानि, मानसुखानुभवः, मानोत्पत्तिप्रकीर्णानि, मानोपाधिभङ्गाः, मानभङ्गकारणानि, मानोपशान्तयः, मानोपशमलक्षणानि, मानभङ्गेऽवधयः मानानुभवसौख्यानि—इति चतुर्विंशतिरर्थाः।

P. 580. Viṣaya, Āśraya and Ālambana, each is of 12 kinds. Viṣaya is the person regarding whom feeling arises; Āśraya is a person in whom the feeling arises; Ālambana is that aspect of Viṣaya which is exactly the object of the feeling. Illustrations up to p. 587 of different types of characters having Māna.

P. 587. 24 varieties of Māna.

Bhāma, Kopa, Krodha, Utprāsa, Roṣa, Īrṣyāyita, Mantrayita, Asūyita, Vaimanasya, Unmāda, Manyu, Mātsarya, Abhiniveśa (?), Avakhyā(jñā), Visūraṇā, Vailakṣya, Anuśaya, Kāluṣya, Kṣobha, Āvega, Amarṣa, something meaning Kopātireka, Ugratā and Praṇayakalaha. Illustrations up to p. 595.

Pp. 595-600. Another 24 aspects of Māna: Sahaja, Āhārya, Yauvanaja, Visrambhaja, Sthira, Bhaṅgura, Sama, Viṣama, Prakāśa, Gūḍha, Caṇḍa, Mṛdu, Udbhaṭa, Masṛṇa, Ṛju, Vakra, Sādhya, Kṛcchrasādhya, Yāpya, Asādhya, Purāṇa, Jīrṇa, Punarṇava and Nava.

Viṣayaprakīrṇa: 28 kinds. Up to p. 601.

Āśrayaprakīrṇa: 8 kinds. P. 601.

Ālambanaprakīrṇaka: 8 kinds: Parihāsa, Āśaṁsā, Jijñāsā, Kutūhala, Kaitava, Kāraṇa and Pratāpa.

P. 604. Viṣaya-āśraya-prakīrṇa karmas. Each of six kinds: Māna-vaikṛtas, Mānavitarkas, Mānabhaṅgopāyas, Mānaparipraśnas, Citra-cāṭūktis, Priyopālambha.

Vaikṛta-varieties: Vailakṣya, Anuśaya, Jñānānyathātva, Chāyābhraṁśa, Utkaṇṭhāveśa, Vaiklavya, Pravilāpa, Santāpa, Viṣayavyāvṛtti, Ārambha and Abhiśaṅkā. Up to p. 606.

P. 606. Vitarka-varieties: Sattā, Anubandha, Prakarṣa, Samparka, Anugama, Punaḥprādurbhāva of Māna.

P. 608. Mānabhaṅgopāyas: Sāma, Dāna, Bheda and Daṇḍa. Sāma is Priyavacana, or Anuvṛtti or Praṇāma. Dāna is of three kinds (indistinct). Bheda is Śaṅkādyutpādana, Indrajāla and Māyā. Daṇḍa is Upekṣā, Pratikopa and Prasthāna.

P. 610. Mānaparipraśna.

P. 512. Citracāṭūktis.

P. 613. There is a small gap in the text here. But the matter has only strayed to pp. 574-578. Pp. 574-5. Priyopālambha: 12 kinds.

P. 576-7. Mānāvasthās.

Pp. 613-614. Matter here belongs to the previous chapter as already said.

P. 615. Six kinds of Vimarśa and 6 kinds of Upālambhas.

P. 617. Prakīrṇakas: This is the ninth in the first list of 24 aspects of Māna. The Prakīrṇakas are Pratibodhana, Samāśvāsana, Parihāsa, Upadeśa, Pratiṣedha, Upajāpa and Skhalitagopana.

P. 621. Mānavikāras (Tenth)—six. Jāyate, (asti), Vivardhate, [Vivarttate], Vipariṇamate, Apakṣīyate and Vinaśyati.

Mānopalakṣaṇasthānas (Eleventh): Hṛdaya, Cakṣus, Vaktra, Vāk, Vapus and Ceṣṭita.

P. 622. There is a small gap in the text in which the illustrations of the last given six varieties of Mānasthāna are lost.

P. 623. Mānotpattikāraṇas (Twelfth). Vipriyakaraṇa, Priyākaraṇa, Vāritavāmatā, Kāmacāra, Svarūpavānyatva (? its illustration is missing), Śāṭhya, Pratāraṇa, Khaṇḍana, Avajñā, Akṛtajñatā, Sapatnīnāmagrahaṇa, Gotraskhalana and Akṛtajñatā. Akṛtajñatā is repeated. Illustrations.

P. 624. Mānopalakṣaṇas: Avajñāna, Atyādara, Vikṛtavīkṣaṇa, Anāloka, Asambhāṣaṇa, Vākpāruṣya, Aśrūdgama, Dīrghaniśvāsa, Vilakṣasmita, Vyājanivṛtti, Atyantānukūlya and Prasādhana-agrahaṇa. Illustrations.

P. 626. Mānoddīpanas: Vayasyāvākya, Vipakṣasannidhi, Sakhīvailakṣya, Sapatnī-upahāsa, Saubhāgyadarśana, Dākṣiṇyokti, Atyantopekṣā, Draṣṭavyapralāpa (?), Aparādhasmaraṇa, Vipakṣānukampa, Ārdrāparādhatā and Priyānunaya. Illustrations.

P. 628. Mānavilāsas: Vakroktis of various kinds by the lady in Māna.

P. 630. Mānamoṭṭāyitas: विलास एव काक्वादिना अतिवक्रो मानमोट्टायितम् ।

P. 632. Mānasukhānubhavas; six kinds: Bahumata, Jighṛkṣita, Anubaddha, Rakṣita, Upadruta and Vidruta.

P. 634. Mānotpattiprakīrṇakas.

P. 636. Mānopādhibhaṅgas: The Upādhis are Aṅga, Cakṣus, Citta, Cāṭu, Dhairya, Kārya, Śakti, Ākāra, Deśa, Kāla, Pātra and Saṁjñā.

P. 638. Mānabhaṅgakāraṇas: Mada, Trāsa, Bhaya, Ṛtūpagama, Upavanavikāsa, Surabhivanavāta, Kokilādyālāpa, Prabhāta, Pradoṣa, Candrodaya, Pravāsārambha and Vivikta. These are given in a verse also.

P. 640. Mānopaśāntis: Virodhi-prādurbhāva, Pratipakṣa-abhiyoga, Pratyanīka-dharṣaṇa, Vipakṣa-abhibhava, Paribhraṁśa, Avasraṁsana, Skhalana, Vighaṭṭana, Unmūlana, Palāyana and Punarbhāva. Illustrations.

P. 642. Mānopaśamalakṣaṇas: Nayana-nimīlana, Mukha-prasāda, Bāṣpamokṣa, Pulakodbheda, Roṣa-pratibheda, Akramanindā, Manojugupsā, Mānānuśaya, Mānayogyā, Mānānuyoga. Illustrations.

P. 644. Mānabhaṅgopādhis: Nidrā, Mada, Trāsa, Bhaya, Ajñāna, Prasaṅga, Pramada, Deśa, Kāla, Kārya, Pātra, Supta etc.

P. 646. Mānānubhavasaukhyas: Pādapatana, Prasahyāśleṣa, Haṭhakacagraha, Cumbana-balātkāra, Priya-praṇayokti, Upālambha-sūkti, Sneha-parīkṣā, Vipakṣa-abhibhava, Sakhī-ślāghā, Bandhu-bahumāna, Lābha-viśeṣa, and Śṛṅgāra-vṛddhi.

The chapter ends here with a resumé of the contents of this big chapter on Māna in *anuṣṭubh* verses.

उक्ताः संक्षेपतः प्राज्ञैरनुक्तमनुमीयताम् ।।
मनुष्यवचसा केऽस्य प्रकारान् वक्तुमीशते ।
क्षमन्ते मातुमम्भोधेरापः केऽञ्जलिना जनाः ।।
परश्शतविकल्पवान् इति स एष मानस्त्रिधा
मयैणनयनामनःपरमबान्धवो वर्णितः ।
अथाध्वग-विलासिनी-मुखसरोज-सन्धूतपः(सन्ध्यातमः)
प्रवास उपवर्ण्यते रतिसमुद्रचन्द्रोदयः ।।

इति श्री + + शृ० प्र० **मानप्रकाशो** नाम **त्रिंशः** प्रकाशः समाप्तिमगमत् ।।

CHAPTER XXXI. Pp. 650-732

Pravāsavipralambha

P. 650. Pravāsa comes next to Māna and before Karuṇa from both points of view of Rāgavardhanatā and Vicitratā, promotion of love and giving it a varied interest.

P. 651. The four aspects of Vipralambha, Prathamānurāga etc., are attended respectively by four mental states, Vikṣepa, Vikāsa, Saṁkoca and Saṅkṣepa.

P. 652. Definition of Pravāsa; three main kinds: due to Daiva, Dharma and Artha.

P. 653. Further analysis of Pravāsa into 52 kinds, from generalised and particularised points of view:

Sāmānya-bhedas: 24:

Bhūtapūrva, Abhūtapūrva, Sādhāraṇa, Asādhāraṇa, Sahajarāga, Visrabdharāga, Prāptasamaya, Aprāptasamaya, Sapratividhāna, Nispratividhāna, Sannikṛṣṭa, Viprakṛṣṭa, Sāvadhi, Niravadhi, Alpakāla, Dīrghakāla, Saṁsṛṣṭa, Asaṁsṛṣṭa, Prakāśakṛta, Pracchannakṛta, Sopasaṁhāra, Nirupasaṁhāra, Nāyikānimitta and Nāyakakṛta.

Viśeṣa-bhedas $(3 \times 4) = 12$ and $(4 \times 4) = 16$:

1. Daivakṛta: Śāpa, Pāpa, Sambhrama and Vibhrama.
2. Dharmakṛta: Sābhiprāya, Nirabhiprāya, Sānutāpa and Niranutāpa.

3. Arthakṛta: Sābhyanujña, Nirabhyanujña, Sopadhāna and Nirupadhāna.
1. Daivadharmāpanna: Prakṛtistha, Komala, Kaṭhora and Pariṇata.
2. Daivārthāpanna: Grāmya, Nāgara, Upanāgara and Viprakīrṇa.
3. Dharmārthāpanna: Hita, Ahita, Sukha and Duḥkha.
4. Daivārthāpanna: Vivṛta, Āyata, Tryaśra and Caturaśra.

On pp. 654-5 Bhoja gives *anuṣṭubh* definitions of these 28 varieties of the Viśeṣa class of Pravāsa.

Illustrations of all these fifty-two (24, 12 and 16) from pp. 656-667.

P. 667. Each of these fifty-two has its stages, three in number, beginning, spreading and ending, Prāpti, Vyāpti and Samāpti. Each of these three stages consists of eight minor moods.

Prāptiskandha:

1. Pravāsāśaṅkā: प्रियविप्रयोगसम्भावना । 5 sub-varieties.
2. Pravāsārambha: नायकस्य प्रियापरित्यागोद्योगः । „
3. Priyaprasthāna: नायकस्य गेहाद्विनिर्गमनम् । „
4. Priyānugama: आसीमान्तात् प्रेम्णा प्रियया अनुगमनम् । „
5. Priyāpraśna: प्रियजनपरित्यागः Parting words, embrace etc. „
6. Pratinivṛtti: Lover's departure and the lady's return. „
7. Pravāsacaryā, the life of the lady in separation and this is elaborated as follows into 32 varieties.

Deśa: Svakīya, Parakīya, Svakīya-parakīya, neither.
Kāla: Sādhāraṇa, Asādhāraṇa, Ullekhavān and Anullekha.
Kārya: Sāmānyavat, Viśeṣavat, Nitya and Naimittika.
Pātra: Uttamādika, Udāttādika, Mugdhādika and Dhīrādika.
Aucitya: by Jāti, Kriyā, Guṇa and Dravya.
Śakti: Autsāhikī, Vaiśikī, Sāhāyikī and Daivikī.
Sādhana: Upādāna, Hetu, Karaṇa and Adhikaraṇa.
Upāya: Svābhāvika, Prāyatnika, Sārvalaukika and Yādṛcchika. Illustrations up to p. 681.

8. P. 681. Pravāsavṛttānta. Though this is included in the previous Pravāsacaryā, it is mentioned here separately for further elaboration. Here Deśa, Kāla etc. mentioned above are analysed from other points of view. Deśa is Grāmya, Āraṇya and Sādhāraṇa. Kāla is Upakrānta, Prakrānta, and Vyatikrānta. Kārya is Nirvartyavṛtti and so on. Pātra is Uttama, Madhyama and Kaniṣṭha. Aucitya is of Sneha, Udyoga and Autsukya. Then is mentioned the absence or loss of Śakti, Sādhana and Upāya. On the whole, this last item has twenty-four sub-divisions and with these the elaboration of Prāptiskandha is finished on p. 686.

The divisions of the Vyāptiskandha are then given and illustrated.

सेयमष्टप्रकाण्डोऽपि प्राप्तिस्कन्ध उदाहृतः ।
व्याप्तिस्कन्धप्रकाण्डानामथैषोद्दिश्यते गतिः ॥

They are: Viyuktasvarūpa, Viyuktāvasthā, Virahoddīpana, Virahapratīkāra, Sahāyāśvāsana, Sahāyopālambha, Utkaṇṭhāvinoda and Sandeśadāna.

1. P. 686. Viyuktasvarūpa: Many varieties of Virahins and illustrations up to p. 689.

2. Viyuktāvasthā: मनसि चिन्ता, अनुस्मरणं च, दृशि प्रजागरः विषयव्यावृत्तिश्च, वक्त्रे लज्जाप्रणाशः उन्मादश्च, वाचि गुणकीर्तनम् विलापश्च, वपुषि कार्श्यं व्याधिश्च, चेष्टायां जाड्यं मूर्च्छा च ।

Each has two illustrations. P. 694.

3. P. 695. Virahoddīpana: eight kinds, Deśa, Deśacihna, Kāla, Kālacihna, Vastu, Vastucihna, Kārya and Kāryacihna. Another set of the same: Smaraṇa, Icchā, Dveṣa, Prayatna, Cittārambha, Vāgārambha etc. Each of these has further divisions and all these with illustrations end on p. 711.

अथैते देशकालादिभेदैः संभिन्नमूर्तयः ।
परस्परं च संपृक्ताः संख्यामत्येतुमीशते ॥
न पर्यन्तो विकल्पानां विरहोद्दीप्तिजन्मनाम् ।
शब्दब्रह्मविवर्तानां व्यक्ताव्यक्तात्मनामिव ॥

4. P. 711. Virahapratīkāra: Means to allay the pain of separation. P. 713.
5. Sahāyāśvāsana up to p. 714.
6. Sahāyopālambha.
7. Utkaṇṭhāvinoda. Pp. 714-5.
8. Sandeśadāna, writing letters. Up to p. 720 where Vyāptiskandha ends.

व्याप्तिस्कन्धोऽयमुद्देशनिर्देशाभ्यामुदाहृतः ।
अथोदाह्रियते हृद्या समाप्तिस्कन्धपद्धतिः ॥

P. 720. Samāptiskandha: eight kāṇḍas: Pravṛttyāgama, Pravṛtti-paripraśna, Avadhipratīkṣā, Mārgodīkṣaṇa, Daivanimittaśakuna-upaśruti, Susvapnadarśana, Sunimittānubhava and Priyapratyāgama. Sub-classes and illustrations up to the end of the chapter on p. 732.

उक्ता **समाप्तिस्कन्धे**ऽसावुदाहरणपद्धतिः ।
दिशानयानुसर्तव्यमनुक्तमपि सूरिभिः ॥
सैष प्रवासाशङ्कादिचतुर्विंशतिकन्दलः ।
स्मृतोऽनङ्गविहङ्गस्य प्रवासो वसतिद्रुमः ॥

समासव्यासाभ्यां कुसुमधनुषो जीवितमिति प्रवासो निर्णीतः प्रियजनमनोहेमनिकषः ।
अथ प्रेमोद्यानप्रणयतरुविस्रम्भसुमनोनिवासैकास्थानीसुरभिरभिधीयेत करुणः ॥

इति श्री + + शृ० प्र० **प्रवासोपवर्णनो** नाम **एकत्रिंशः** प्रकाशः समाप्तः ॥

Chapter XXXII. Pp. 733-782

Karuṇavipralambha

P. 733. Introduction on Kāmaśṛṅgāra and its two phases, Sambhoga and Vipralambha with their varieties; a repetition.

P. 734. Definition and a beautiful description of Karuṇavipralambha and its place in love.

कः पुनरयं करुणो नाम? यत्रास्मिन् मिथ्याभिनिवेश इव गुर्वायासकारकेऽपि मूर्खाणाम्, सर्वाङ्ग-परित्याग इवालौकिकेऽपि ब्रह्मविदाम्, रजःकर्दमक्रीडाविनोद इव वेषदूषकेऽपि पौरपौगण्डानाम्, महाहवमहीविहार इव बीभत्सभीषणेऽपि शूरसाहसिकानाम्, प्रियसुहृन्नर्मनिर्भर्त्सन इव अतिग्राम्येऽपि पारिहासिकानाम्, कुपितकामिनीपार्ष्णिप्रहार इव(अ)सुकुमारेऽपि रागिणाम्, तिमिराभिसारिकावेष इव मलीमसेऽपि चौर्यरतरुचीनाम्, विलासिनीकिलकिञ्चितप्रपञ्च इव दीनप्रदर्शनेऽपि नागरिकाणाम् अतीव अनुरज्यते मनः प्रेमसामयिकानाम् ।

Difference between Karuṇavipralambha and Śoka, in respect of Hetu, Phala, Viṣaya and Svarūpa:

रत्येकहेतुः करुणः	प्रीतिदयाद्यनेकहेतुः शोकः
पुनःसङ्गमफलः ,,	अपुनःसङ्गमफलः ,,
स्त्रीपुंसविषयः ,,	अस्त्रीपुंसविषयः ,,
सप्रत्याशारूपः ,,	निष्प्रत्याशारूपः ,,

P. 735. Twelve kinds of Karuṇavipralambha through Āśraya: Daiva-āśraya, Pauruṣa-, Deśa-, Kāla-, Svarūpa-, Parimāṇa-, Anurāga-, Sambhoga-, Vipralambha-, Nāyaka-, and Nāyikā-. These have further classes. Illustrations up to p. 753.

P. 753. Anubhāvas are all-important in the description of Karuṇa and Bhoja gives *eighty* of them, developing in five consecutive stages of sixteen each, the five stages being the same as the five Saṁdhis we are familiar with in Drama. The eighty Anubhāvas are:

Vyasanābhighāta, Aṅgābhibhava, Ceṣṭāsammīlana, Mohasamāveśa, Cetanā-pratyāgama, Mūrcchāviccheda, Śokapratyagratā, Śokāvega, Duḥkhaniryātana, Duḥkhāvasāda, Duḥkhasaṁdīpana, Duḥkhavyavahāra, Duḥkhātivāhana, Bāṣpa-mokṣa, Avasthānubhava, Avasthāntarāveśa.—Sixteen Anubhāvas of the Mukha stage.

Paridevaṇa, Anuśocana, Guṇasaṁsmaraṇa, Svabhāgyagarhaṇa, Vilāpa, Pralāpa, Pravilāpa, Vipralāpa, Ātmanindā, Hṛdayopālambha, Jīvitajugupsā, Daivadhikkāra, Śokonmāda, Duḥkhasambheda, Sahāyāpekṣaṇa, Sahāyānunīti.—Sixteen of the Pratimukha.

Suhṛtparidevana, Suhṛtpralāpa, Parijanānuśocana, Parijanākranda, Gurūparodana, Gurujanavilāpa, Sahāyākrandana, Sahāyābhyupapatti, Sahāyabhāṣaṇa, Sahāyapraśna, Sāhasāgraha, Maraṇābhiniveśa, Sahāyābhyarthana, Sahāyaśikṣā, Maraṇopakrama and Maraṇādhyavasāya.—Sixteen of the Garbha.

Samāśvāsana, Uddharṣaṇa, Pratibodhana, Utsāhana, Anukampana, Visrambhaṇa, Pralobhana, Upapattidarśana, Praśvāsana, Satyāpana, Pratyāyana, Āpyāyana, Tanmatavyākṣepa, Bhayopadarśana, Upālambhana and Pratikopa.—Sixteen of the Vimarśa.

Maraṇādhyavasāya-vidrava, Śokatiraskāra, Śokalāghava, Śokavinoda, Tapasyodvega, Daivasampadyoga, Trikāladṛṣṭadarśana, Tadupadeśa, Sahāyasvīkaraṇa, Tadadhyavasāya, Pratyūhaśamana, Pratyāśānubandha, Samayapratīkṣā, Saṁvidhānakaprakāra, Pratyujjīvana and Punassamāgama.—Sixteen of the Nirvahaṇa.

Illustrations up to the end of the chapter on p. 781.

इति प्रतिष्ठाः करुणामलार्चिषामशीतिरष्टौ च विकल्पजातयः ।
महानुभावैर्द्विरशीति-सस्मि(म्मि)तैरुपाधयो द्वादश पञ्च सन्धयः ॥
तदेतदाबन्धनमात्मजन्मनी निरीतिश्शृङ्गाररसस्य जीवितम् ।
परा च काष्ठा प्रणयस्य जीविता प्रियेण यत्प्रेत्य पुनः समागमः ॥
भेदाः पृथक्पृथगमी प्रथमानुरागमानप्रवासकरुणात्मनि विप्रलम्भे ।
उक्ता यथामति मयान्यदथोऽभियुक्तैः युक्तचानयैव हि बहिस्स्थितमूहनीयः(म्) ॥

इति श्री + + शृ० प्र० **करुणरस(करुणविप्रलम्भ)निर्णयो** नाम
द्वात्रिंशः प्रकाशः समाप्तिमगमत् ॥

CHAPTER XXXIII. Pp. 783-834

Sambhoga

With the previous chapter the elaborate treatment of Vipralambha is finished. With this chapter the elaborate treatment of Sambhoga begins.

P. 783. Description of Sambhogaśṛṅgāra with its Sthāyin etc. It is four-fold, the Sambhogas after the four varieties of Vipralambha, dealt with above, Pūrvānurāga-anantara, Māna-, Pravāsa-, and Karuṇa-.

Nirukti of the word Sambhoga. The root is *Bhuj* and the Upasarga, *Sam*. The Pratyaya is *Ghañ*. All these parts of the word have four significances each. *Bhuj*: Pālana, Kauṭilya, Abhyavahāra and Anubhava, *Sam*: Saṅkṣepa, Saṅkara, Sampūrṇa and Samyak.

P. 784. Eight meanings for the Pratyaya here: Bhāva, Hetu and the six Kārakas. Then eight Pratyaya-utpatti-kālas: Bhūta, Vartamāna, Bhaviṣyat, Vyakta, Bhūtaviśeṣa, Vartamānaviśeṣa, Bhaviṣyadviśeṣa and Vyaktaviśeṣa.

Illustrations for all these from Nāyakābhāsas like animals and trees and Nāyakas. Bhoja quotes from Canto iii of the *Kumārasambhava* and waxes poetic in commenting upon it at great length. This goes up to p. 794.

सैषा पालनकौटिल्याभ्यवहारानुभूतिभिः ।
दर्शिता कालिदासेन प्रेमप्रस्थानपद्धतिः ॥

P. 794. What has been above dealt with is Tiryaksambhoga called Sāmānya-sambhoga. Then begins Nāgarika-sambhoga or Viśeṣa-sambhoga. Explanation of the different Niruktis with illustrations up to p. 797.

प्रथमानुरागानन्तरो(रं) हि प्रथमं रतिरुत्पद्यते । उत्पन्ना च नायकाभ्यां प्रियाचरण-विप्रियाकरणाभ्यां पाल्यते । तत्र च संक्षिप्तानामेव आलिङ्गनादीनां विकल्पतः प्रयोगो भवति । ततः प्रेमगतेः स्वभावकुटिलत्वाद् द्वितीयावस्थायां रतिः स्वभावकुटिलतामालम्बते । संकीर्णश्च तत्र उपचाराणां प्रयोगः

संकीर्णाश्चानुभावा भवन्ति। तत्र उद्भूतायां कामवामतायां सुलभामवमन्यते दुर्लभामाकाङ्क्षतीति प्रायोवादात्, परं प्रकर्षमारोहन्ती रतिः तृतीयायामवस्थायामभ्यवह्रियते। समुच्चयेन चालिङ्गनादयः प्रयुज्यन्ते। एवं च सा संपूर्णत्वमासादयति। चतुर्थावस्थायां विस्रम्भोत्पत्तेः परं प्रकर्षमापन्ना अनुभूयत एव। न कश्चिदुपचारः तत्राद्रियते। एवमस्याः सम्यक्त्वं भवति। एवं मानानन्तरादिषु अपि (i.e. मानानन्तरसम्भोगादिष्वपि) संक्षिप्ता पाल्यते, संकीर्णा कुटिलीभवति, संपूर्णाभ्यवह्रियते, सम्यग्भूतानुभूयते इति ॥

Though this is generally true, it is specially true in a degree of emphasis that Saṅkṣepa and Pālana belong to Pūrvānurāgānantara Sambhoga, Saṅkara and Kauṭilya to Mānānantara, Sampūrṇa and Abhyavahāra to Pravāsānantara, and Samyak and Anubhava to Karuṇānantara Sambhogas.

P. 798. Justification by citation of authorities from Pāṇini and others for the four meanings given to the root *Bhuj.*

P. 799. Varieties of Pālana, Kauṭilya, Abhyavahāra and Anubhava.

Pālana: Labdha-parirakṣaṇa, Rakṣita-vivardhana, Vivṛddhopayoga, and Alabdhapratīkṣā.

Kauṭilya: Vaiparītya, Vaiyātya, Vaidagdhya and Vaicitrya.

Abhyavahāra: Śraddhā, Nitānta-āsakti, Paryāptatā and Kṛtārthatva.

Anubhava: Samyagjñāna, Priyādhyavasāya, Kāryānuṣṭhāna and Phalādhigama.

P. 801. There are still further subtle aspects making up each of these and these are then analysed.

Bhoja then shows that all these being the very stages by which love begins, grows and realises itself, Pālana itself is Kauṭilya etc., Kauṭilya is also Pālana etc., and so on. There is mutual Samplava between one and the other. Illustrations, with reference also to the numerous varieties of hero and heroine given in a previous section, up to the end of the chapter on p. 834.

(प्रकृत्यर्थो)पसर्गार्थप्रत्ययार्थोऽवकल्पितः।
उक्तः सम्भोगशब्दार्थः व्यक्तकालश्च तद्गतः॥
सामान्यविषयो यश्च विशेषविषयश्च यः।
सोऽयं सम्भोगशृङ्गारः प्राणितं पुष्पधन्वनः॥
अथोच्यते सांप्रतमानुपूर्व्या पूर्वानुरागादिविशेषितानाम्।
अनन्तराणामखिलस्वरूपं विस्रम्भणादिप्रतिपादनेन॥

इति श्री + + शृ० प्र० सम्भोगशब्दार्थप्रकाशो नाम त्रयस्त्रिंशत् प्रकाशः॥

CHAPTER XXXIV. Pp. 835-863

Prathamānurāgānantara Sambhoga

Pp. 835-6. Explanation of the name and the Samāsa of the expression. It is made up of the following 64: Visrambhaṇa, Prekṣodīkṣaṇa, Parihāra, Parihāravilāsa-s, Kandukakrīḍā, Kelidyūta-s, Ṛtūpaya .... cāra, (8-11) Samāyāta? Kālāvasthānubhava, Paurvāhnika, Mādhyāhnika, Āparāhnika, Astamaya, Sandhyā, Tamas, Candrodaya, Jyotsnā, Prādoṣika, Niśītha, Rātriparāvṛtti, Prābhātika, Vanavihāragamana, Vanavihāra, Puṣpāvacaya, Śramānubhava, Pracchāyādisevā, Jalakrīḍā, Nepathya-yogas, Krīḍāparvatavihāra, Ekaśālmalī, Navalatikā, Pāñcālānuyāna, Navapatrikā, Kadambayuddhas, Bisakhādikā, Indrotsava, Kaumudīpracāra, Yakṣarātri, Aṣṭamīcandraka, Kundacaturthī, Suvasanta, Sahakārabhañjikā, Dolāvilāsa, Udakakṣveḍikā, Madanotsava, Gṛhapratyāgamana, Sahāyavyāpāra, Prasādhanagrahaṇa, Goṣṭhīvihāra, Vāsagṛhopāgamana, Abhisārikāpratīkṣaṇa, Dūtīvisarjana, Svayam vā gamana, Āgatopacāra, Paricaraṇa, Visarjana, Kañcukādimokṣa, Ratārambha, Rata, Ratāvasāna and Nidrānubhava.

It can be seen that only 58 or 59 are clear and rest are lost. These are then illustrated, each with two, three or even four examples. On p. 840 there is a lacuna in which are lost the illustrations of items 5-11. The chapter ends on p. 862.

क्रियात्मनोऽमी कालस्य भेदाद्विस्रम्भणादयः।
विस्रम्भणादिसम्भोगभेदावच्छेदहेतवः॥
चतुष्षष्टिरतोऽत्रैव केचिद्विस्रम्भणादयः।
मानाद्यनन्तरेऽपि स्युः केचिच्चन्द्रोदयादयः॥
सम्भोग उक्तः प्रथमानुरागाद् अनन्तरः सोऽयमनेकभेदः।
मानात्प्रवासात् करुणाच्च संप्रत्यनन्तराः केचिदुदाह्रियन्ते॥

इति श्री + + शृ० प्र० प्रथमानुरागप्रकाशो नाम चतुस्त्रिंशः प्रकाशः॥

CHAPTER XXXV. Pp. 863-901

Mānāntarādi-sambhoga-prakāśa

This chapter, the penultimate, treats of the three remaining varieties of Sambhoga. It is not known why Bhoja satisfied himself by packing all these three within a single chapter, after having dealt with other subjects so leisurely and at such length. The Vipralambhas of Māna, Pravāsa and Karuṇa are followed by Sambhoga and these three kinds of Sambhoga are dealt with here.

Pp. 863-5. Explanation of the Samāsa etc. in the name Mānānantara-sambhoga. In this Sambhoga which follows the disappearance of Māna, there appear—

Māna-śaithilya, Mānāpagamaliṅga-s, Mānāpahnava, Mānāpagama, Prarodana, Priyābhyupapatti, Mudhāpratiṣedha, Parisāntvana, Citracāṭūkti-s, Skhalitagopana-s, Praṇipāta, Priyotthāpana-s, Aśrupramārjana-s, Mānaśeṣa, Aparādhasmaraṇa, Prema-vaimanasya-s, Stanotkampa, Niśvasita-s, Sveda and Romāñca, Kapolosṭhaspandana-s, Mukhaprasāda, Vyājaśapatha-s, Vakravīkṣita-s, Upālambha, Pratyuttara-s, Avakhyā(jñā?)bhraṁśa, Premāvirbhāva, Premāliṅgana-s,

Priyoparodha, Śṛṅgāravṛddhi, Haṭhakacagraha, Prasahyāśleṣa, Pāṇitāḍana, Pādābhighāta, Dayitayātanā, Pratyanunaya, Premavaikṛta-s, Lajjāgama, Māna-rāmaṇīyaka-s, Visrambhasambhāṣaṇa-s, Mānāsakti, Mānapratipādana, Sakhī-parihāsa, Mānānuśaya, Mānanindā, Mānānucintana, Mānapradhvaṁsa and Māna-apunarbhava.

These are illustrated each with two or more examples.

These are the 48 stages through which Māna vanishes little by little.

P. 881. Pravāsānantara-sambhoga.

मानानन्तर इत्येष सम्भोगस्स च वर्णितः ।
प्रवासानन्तरस्याथ स्वरूपमुपवर्ण्यते ॥

Pp. 881-3. Explanation of the Samāsa etc., of the name. From the receipt of the news of the far-away lover to actual meeting with him, there are 24 stages:

Priyāgamanavārtā, Priyasakhīvākyas, Diṣṭyā-vṛddhi-s, Prītyādi, Sambhrama, Abhyutthāna, Priyābhyāgama, Sandarśana, Priyābhyupapatti, Parijanapramoda, Maṅgalasaṁvidhāna, Praharṣa of Manas, Utsava, Bhavanapratisaṁskāra, Kārśyādyupalambha, Praharṣopacaya, Premapuṣṭi, Prasādhanagrahaṇa, Vṛttā-nusmaraṇa, Avasthānivedana, Duḥkhādipariprasna, Deśasampad-upavarṇana, Svaduḥkha-saṅkīrtana and Śṛṅgāravṛddhi. Two illustrations each up to p. 890.

P. 890. Karuṇānantara-sambhoga:

प्रवासानन्तरोऽप्येष सम्भोगः समुदाहृतः ।
करुणानन्तरस्याथ प्रपञ्चः परिकीर्त्यते ॥

Pp. 890-2. Explanation of the Samāsa etc., of the name. This aspect is analysed into those stages which mark the reunion after Karuṇa-vipralambha. The stages are 24:

Priyāsandarśana, Sambhramākulatā, Pramodavṛddhi, Cittavismaya, Priyā-bhibhāṣaṇa, Jīvite atilajjā, Priyopacchandana, Suhṛd-apekṣā, Vṛttānta-kathana, Visrambhotpatti, Itikartavyayoga, Bāndhavāgama, Priyajanābhyupapatti (Guru-janābhyupapatti in illustration), Gurujanasneha, Jñāti-abhinandana, Bhāgya-praśaṁsā, Naipathyādigrahaṇa, Purapraveśa, Nāgarikakṣobha, Gṛhopagamana Utsavānubhava, Dayitasāhacarya, Śṛṅgārapuṣṭi and Saukhya-paramparā. Two illustrations each up to the end of the chapter on p. 901.

करुणानन्तरस्येयमुदाहरणपद्धतिः ।
प्रदर्शितानयैवासां समानन्यायमूह्यताम् ॥
अनन्तराणां सर्वेषामयमेकः प्रकृष्यते ।
रतिर्विस्रम्भजास्मिन् हि निष्कम्पत्वं प्रपद्यते ॥
इति गदितमशेषं विप्रलम्भस्वरूपोपहितनिजसमृद्धेः श्लाघ्यशृङ्गारनाम्नः ।
रतिसमुदयरूपं जीवितं पुष्पकेतोर्निवसतु सुकवीनां सर्वदा मानसेषु ॥

इति + + शृ० प्र० **मानानन्तरादिप्रकाशो नाम पञ्चत्रिंशः** प्रकाशः समाप्तः ॥

CHAPTER XXXVI. Pp. 902-918

Sambhogāvasthā

This is the last chapter.

P. 902. Each of the four Sambhogas described above has four stages, which form the subject of this chapter. The four stages are Sattā, Abhivyakti, Anubandha and Prakarṣa.

Sattā is the mere birth of Rati on the meeting of the two.

Abhivyakti is its clear perceptibility by the appearance of the Vyabhicārins and Anubhāvas as also the further development of Rati by the kindling Vibhāvas like Candra. That is, Abhivyakti is the Samyoga of the Vibhāvas, Anubhāvas and Vyabhicārins with the Sthāyin.

Anubandha is the continuation of the developed Rati in which the desired objects are sought after and the objects of dislike are tried to be avoided.

Prakarṣa is the climax when Rati is said to have developed into the Śṛṅgāra-rasa.

In these four stages, the four Upasargārthas of *Sam*, in Sambhoga, appear respectively. Sattā exhibits Bhoga which is Saṅkṣipta; Bhoga is Saṅkīrṇa in Abhivyakti, Sampūrṇa in Anubandha and Samyak in Prakarṣa.

Two are the main kinds of Sambhoga: Sāmānya, the Sambhoga of animals and birds, and Viśeṣa, the Sambhoga of Nāgarakas. This is a repetition. Illustrations for these two are given again. Then follow explanations of the Vibhāvas etc., in the illustrations given here from the first and the third cantos of the *Kumārasambhava*. Illustrations of the four Avasthās also are contained herein. Sāmānya-sambhoga is first explained and Viśeṣa-sambhoga is taken up on p. 909.

Viśeṣa-sambhoga is of 12 kinds in each of the four stages, Saṅkṣipta, Saṅkīrṇa, Sampūrṇa and Samyak.

Sattā in Saṅkṣipta: 12 kinds of Rāga: 4 kinds in a Sāttvika hero, viz., Haridrārāga, Rocanarāga, Kāmpilyarāga and Rītirāga; 4 kinds of Rāga in a Rājasa hero; Kusumbharāga, Lākṣārāga, Akṣībarāga and Māñjiṣṭharāga; 4 kinds of Rāga in a Tāmasa hero: Kardamarāga, Kaṣāyarāga, Sakalarāga and Nīlīrāga. Illustrations of these from different poems and plays.

P. 913. Abhivyakti and Saṅkara; 12 kinds of Preman in this stage: Āvṛttavyāja, Anuvṛttavyāja, Pariṇata-, Adhyāhṛta-, Kṛtrima-, Apekṣita-, Antar-, Bahir-, Ubhaya-, Bahu-, Nirvyāja-, and Sarva-vyāja. Illustrations up to p. 915.

Anubandha and Sampūrṇa, 12 kinds of Preman here: Dharmānubandha, Artha-, Dharmārtha-, Adharmārtha-, ...
The eight remaining Anubandhas and the illustrations of all the twelve are lost in the gap here.

In addition to the above that is lost, the enumeration of the 12 varieties of Preman in the fourth and last stage of Prakarṣa and Samyak are lost. These varieties are termed 12 kinds of Prema-pākas. When the text next begins on p. 916 we have the following Pākas illustrated: Picumandapāka, Kapittha-,

Kramuka-, Kharjūra-, numbering four. Mṛdvīkāpāka, Nārikelapāka and Āmrapāka may be three of the eight lost. The other five are not known. The three are suggested on the evidence of the *S. K. Ā.*, p. 609, chapter V.

The huge *Śṛṅgāra Prakāśa* ends here on p. 907, first with a eulogy on Kāmaśṛṅgāra, the Prakarṣa of Rati:

तदेतत् कामसर्वस्वं तदेतत् काव्यजीवितम् ।
य एष द्विप्रकारोऽपि रसः शृङ्गारसंज्ञकः ॥

The work then ends with the following eulogy on Bhoja's new Śṛṅgāra of Ahaṁkāra even as it began with the same:

. . . . तारका ।
अविदग्धा यथा गोष्ठी नि(श)शृङ्गारा (तथाङ्गना) ॥
यथांशुमाली पी(वी)तांशुर्यथार्नाचर्हुताशनः ।
यथाऽप्रतापो नृपतिरशृङ्गारस्तथा पुमान् ॥
यथेन्दुना निशा भाति निशाभिश्च (यथा) (शशी) ।
(अङ्गनाभिश्च शृङ्गारः) शृङ्गारेण तथाङ्गना ॥
यथा तटिदनम्भोदा पयोदस्त(टितं विना) ।
(अहंकृतिर)शृङ्गारा शृङ्गारश्चानहंकृतिः ॥
रसः शृङ्गार एवैको भावा रत्यादयो मताः ।
प्रकर्षगामिनोऽपीह प्रेमग्लानिश्रमादिवत् ॥

The work then concludes with two benedictory verses, the same as found at the end of the *S. K. Ā.*:

इति निगदितभङ्ग्यानङ्गसर्वस्वमेतत् etc. and यावन्मूर्ध्नि हिमांशुकन्दलभृति स्वर्वाहिनी धूर्जटेः etc.

इति महाराजाधिराजश्रीभोजदेवविरचिते **शृङ्गारप्रकाशे संभोगावस्थाप्रकाशो नाम षट्त्रिंशः** प्रकाशः समाप्तिमगमत् ॥

॥ समाप्तः शृङ्गारप्रकाशः ॥

CHAPTER VI

THE S. K. Ā. AND THE ŚṚ. PRA.

'इष्टं हि विदुषां लोके समासव्यासभाषणम्' *M. Bhārata*, I. 1

THE FIRST work of Bhoja in Alaṁkāra is the *S. K. Ā.* In this work itself Bhoja has said almost everything he wanted to say specially as his own original contribution; and whatever he wanted to recast in his own way, he has done even in the *S. K. Ā.* But the *S. K. Ā.* was a small work and soon Bhoja wanted to write a bigger treatise, more especially to expound at greater length the subject of Rasa which had been treated in the *S. K. Ā.* in only one chapter, the fifth. Considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the *Śṛ. Pra.* adds substantially nothing new which is not contained in a brief manner in the *S. K. Ā.* itself. In this respect, one can call the *Śṛ. Pra.*, an elaboration, Vistara or Vyāsa, of the Saṁgraha, the *S. K. Ā.* As has been indicated above in the chapter on the scope and scheme of the *Śṛ. Pra.*, the *S. K. Ā.* restricts itself to a treatment of the last four-fold aspect of Sāhitya, namely, Doṣa-hāna, Guṇa-ādāna, Alaṁkāra-yoga and Rasa-aviyoga or Rasa-anvaya. These four form the essence of Sāhitya. The *Śṛ. Pra.*, starts with the definition of Kāvya as Śabda and Artha having Sāhitya, and treats in a thorough manner of all these three parts, Śabda, Artha and Sāhitya. The nature and varieties of Śabda and Artha are elaborately dealt with in six chapters. Then are taken up for an equally elaborate treatment the various kinds of relations—Sambandhas—existing between Śabda and Artha. These relations are twelve in number; eight of them are called Śabda-sambandha-śaktis, Vṛtti (Abhidhā or Mukhyā, Gauṇī and Lakṣaṇā), Vivakṣā, Tātparya (Abhidhīyamāna, Pratīyamāna and Dhvani), Pravibhāga, Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva. These eight relations are dealt with in two chapters the seventh and the eighth. The subject-matter of these eight chapters at the beginning is entirely omitted in the *S. K. Ā.* and forms the additional matter in the *Śṛ. Pra.* After the eighth chapter begins the last and the crowning part of Sāhitya, Doṣa-hāna etc., with which the *S. K. Ā.* begins. Thus the *S. K. Ā.* begins with the ninth chapter of the *Śṛ. Pra.*

The Maṅgala Śloka of the *S. K. Ā.* mentions the four-fold form of the Goddess of speech, namely, Dhvani, Varṇa, Pada and Vākya:

ध्वनिर्वर्णाः पदं वाक्यमित्यास्पदचतुष्टयम् । यस्याः सूक्ष्मादिभेदेन वाग्देवीं तामुपास्महे ॥
S. K. Ā. I. 1

We can take that, in this verse, there is indication of two of the subjects dealt with in the first eight chapters of the *Śṛ. Pra.*, namely, Pada and Vākya.

It is not known how Bhoja who set about his task in the *Śr. Pra.* in an elaborate manner, catching this way and that all kinds of topics that seemed to have even a slight relation to Poetics, started only with Pada and did not begin with the very beginning, the Dhvani or Sphoṭa and Varṇa, mentioned in the Maṅgala Śloka of the *S. K. Ā.* He could have then been more thorough and, as when treating of Pada and Vākya, he utilises a lot of the *Vākyapadīya* of Bhartṛhari, he could have utilised, in an ampler measure, especially the first Brahma-kāṇḍa, if he had taken up Sphoṭa and Śabda Brahman for treatment in the *Śr. Pra.* This does not mean that, as it is, the *Śr. Pra.* does ont speak of the Śabda Brahman and the Sphoṭa. They are twice referred to, once in chapter VII, while dealing with the Pratīyamāna and the Dhvanyamāna, which are also held and explained by Bhoja as Vivartas of the Śabda Brahman; and a second time in the XXVIIth chapter, where the greatness of the Śabda Pramāṇa is pointed out with the citation of the text of Hari, *Na so'sti pratyayo loke* etc. There are also, as we may see as we proceed, some other contexts when Śabda Brahman is touched upon.

To return to the *S. K. Ā.*, it begins, as we said, with the IXth chapter of the *Śr. Pra.*, whose first eight chapters deal mostly with Grammar. Poetics proper, in the *Śr. Pra.*, begins with the IXth chapter. The contents of the *Śr. Pra.*, beginning from here can be known from the second verse of the *S.K.Ā.*

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ।।

Thus, the main subject of chapter IX of the *Śr. Pra.* is the first, Doṣa-hāna, which, together with Guṇa-ādāna, forms the contents of the first chapter of the *S. K. Ā.* The next topic is Alaṁkāra-yoga, i.e., adding of Alaṁkāra, which is of three kinds, of Śabda, of Artha, and of both. These three are separately dealt with in the *S. K. Ā.*, at length in three chapters, the IInd, the IIIrd and the IVth. All the contents of these three chapters of the *S. K. Ā.* are packed in one chapter, the Xth, in the *Śr. Pra.* The next subject is Rasa and the *S. K. Ā.* devotes its fifth chapter to it. Chapter XI of the *Śr. Pra.* corresponds to this fifth chapter of the *S. K. Ā.* If we omit the XIIth chapter of the *Śr. Pra.* devoted to dramatic technique, we may say that the whole of the *Śr. Pra.* is an elaboration of the fifth chapter of the *S. K. Ā.* which contains everything of the bigger work in a germinal form, to speak rather roughly. Thus:

S. K. Ā.	—corresponds to—	*Śr. Pra.*
Nil		Chs. I-VIII
Ch. I	,,	,, IX
,, II, III, IV		X
,, V	,,	,, XI and XIII-XXXVI, i.e., to the very end.

To state the agreement and difference more elaborately: In the chapter on Doṣas in the *Śr. Pra.*, the IXth, Bhoja discusses things not found in the Doṣa-chapter in the *S. K. Ā.* As a preliminary to the treatment of Doṣas as

pertaining to separate words in a sentence, i.e., Pada Doṣas, Bhoja discusess the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas. The rest of the chapter tallies wholly with the matter on pp. 3-42 of chapter I of the *S. K. Ā.* But there is a difference in manner; in the *Śr. Pra.* Bhoja has to hurry over Doṣas, Guṇas and Alaṁkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śr. Pra.* and the *S. K. Ā.*, Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā.* but rushes through them in the *Śr. Pra.* in brief prose paraphrases of the *S. K. Ā.* definitions. Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alaṁkāras, and the Alaṁkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śr. Pra.* Towards the end of the Śabdālaṁkāra section, some Kārikās making some general remarks on the twenty-four Śabdālaṁkāras are added in the *Śr. Pra.* These differences regarding the treatment of Guṇas and Alaṁkāras in the two works of Bhoja are set forth below in the chapters on Guṇa and Alaṁkāra in this book. Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guṇa section closes with a long Śāstraic discussion on Guṇa-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā.*, Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of he one Śṛṅgāra-Ahaṁkāra-Abhimāna Rasa. This is elaborately set forth with arguments in the first part of chapter XI of the *Śr. Pra.* The additions on this topic in the bigger work comprise the arguments for this new theory and the refutation of the many old ideas on Rasa.

S. K. Ā. chapter. V, Kārikā 3 contains Bhoja's idea of Rasika, which is set forth at some length in the XIth chapter of the *Śr. Pra.*, as also in the Dhvani section of Chapter VII of the *Śr. Pra.*

S. K. Ā. Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc., i.e., through the avoiding of such grave flaws as Grāmyatā. These three verses of the *S. K. Ā.* are stated in a plainer manner and with great amplification in the next section on the means to Vākya-rasa-aviyoga in the *Śr. Pra.* (Vol. II. p. 356). Then "Nānā-alaṁkāra-saṁsṛṣṭi" given in the 11th Kārikā of *S. K. Ā.* ch. V. is taken up by the *Śr. Pra.* A fine eulogy on Saṁsṛṣṭi as the greatest of Alaṁkāras is then given with a chain of similes and this is not found in the *S. K. Ā.* Then follows a classification of Saṁsṛṣṭi into two kinds, Pradhānāṅgabhāva and Samakakṣyatā, with a grammatical discussion on the verse of Daṇḍin, *Limpatīva tamo'ṅgāni* etc. The whole of this discussion is found on pp. 639-642 of the *S. K. Ā.* ch. V. The next section explains "Nānālaṁkāra-saṁsṛṣṭi" and proves that Guṇas, Alaṁkāras and Rasa—all these three—are Alaṁkāras. This portion corresponds to pp. 612-639, *S. K. Ā.* ch. V. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K. Ā.* Then Kārikā 8 of *S. K. Ā.* on the three Uktis in Kāvya, namely Vakra-ukti, Svabhāva-ukti and Rasa-ukti are taken up and elaborated in the *Śr. Pra.* Rasokti or Rasavadalaṁkāra or the Niṣpatti of Rasa from the Vibhāvas etc. in respect of the eight

Rasas, forms the next topic in the *Śr. Pra.* and this section is entirely a reproduction of *S. K. Ā.* ch. V. pp. 512-515. The succeeding section of the *Śr. Pra.* refutes Bharata's theory of Rasa and establishes Bhoja's theory that Rasas are infinite and this is not found in the *S. K. Ā.* The analysis of the one Rasa of Bhoja into three phases, the Pūrva koṭi, Madhyamā avasthā and the Paramā kāṣṭhā is then found reproduced from p. 613 of the *S. K. Ā.* The next section in the *Śr. Pra.* is not found in the *S. K. Ā.* It explains Bharata's Rasa sūtra and the Niṣpatti of Rasa with a series of attractive similes. Then the *Śr. Pra.* illustrates the aspects and states of a Rasa,—Bhāva, Rasa, Utkaṇṭhā, Abhiṣvaṅga etc., which are found here and there in the *S. K. Ā.* but not in this same order.

Then begins the section giving the various ways of "Nānālaṁkāra-saṁsṛṣṭi" which is reproduced with some slight change of order in the sub-sections from pp. 615-639 of *S. K. Ā.*, ch. V. With this, Rasāviyoga in Vākya is finished and Rasāviyoga in Prabandha is then taken up. A substantial part of this section is the classification of compositions into Dṛśya and Śravya and definition of all the varieties of these two classes and this is not found in the *S. K. Ā.* But Rasāviyoga in Prabandha is found briefly treated in the *S. K. Ā.* in Kārikās 126-137 and the Vṛtti thereon which forms the closing section of the fifth chapter of the *S. K. Ā.*, pp. 642-648.

Chapter XII of the *Śr. Pra.* deals with the structure of Drama, the five Avasthās, the Sandhis, Vṛtti etc. Though this subject is practically omitted in the *S. K. Ā.*, there is slight treatment of the subject in Kārikās 127-8 and the Vṛtti thereon on pp. 643-7, chapter V.

An account has been given above of what aspects of Rasa as related to Vākya and Prabandha dealt with in the *S. K. Ā.* are repeated and elaborated in the *Śr. Pra.* in chapters XI and XII. There are yet portions of chapter V of the *S. K. Ā.* on Rasa which still remain to be elaborated in the *Śr. Pra.* These form the bulk of *Śr. Pra.*, from chapter XIII to the end.

Chapter XIII (vol. III) of the *Śr. Pra.* opens with a four-fold classification of Ahaṁkāra-Śṛṅgāra into that of Dharma, Artha, Kāma and Mokṣa. This is not found in the *S. K. Ā.* ch. V. The rest of the XIIIth chapter deals with the varieties of Rati which are found on pp. 515-521, *S. K. Ā.* ch. V.

Chapter XIV of the *Śr. Pra.* illustrates all the remaining 48 Bhāvas in the five stages of Janma, Anubandha etc. This is an elaboration of *S. K. Ā.* ch. V. pp. 495-511.

Chapter XV of the *Śr. Pra.* takes up Rati for special and great elaboration. This chapter deals with the Ālambana vibhāva, hero and heroine; and this is an amplification of *S. K. Ā.* chap. V. pp. 587-601, which form the Vṛtti on Kārikās 101-123.

Chapter XVI *Śr. Pra.* deals with the Uddīpana vibhāvas of Rati. Only a little of this subject is found in the *S. K. Ā.*, pp. 527-529. In the *Śr. Pra.*, there is a vast survey of seasons, countries, time, arts and accomplishments, toilet etc.

Chapter XVII, *Śr. Pra.*, Anubhāvas of Rati. The *S. K. Ā.* gives them in chap. V, Kārikās 40-42 and on pp. 532-537. The *Śr. Pra.* elaborates and adds new Anubhāvas, bringing here the Rītis, Vṛttis and the Pravṛttis as

Anubhāvas born of the Buddhi. The major part of this chapter is not found in the *S. K. Ā.*

Then begins a new section in the *Śr. Pra.* with chapter XVIII which ends with chapter XX. This section deals with four Śṛṅgāras, of the four Puruṣārthas, and is entirely omitted in the *S. K. Ā.* But some topics in chapter XX on Kāma śṛṅgāra, i.e., Love, can be found here and there in the fifth chapter of the *S. K. Ā.*

The latter part of chapter XXI is on Nāyaka, Upanāyaka and Pratināyaka, Nāyikā, and the several qualities of these. The corresponding portions of the fifth chapter of the *S. K. Ā.* are pp. 587, 588, 604-6 and 606-608, as also Kārikās 122-123.

With chapter XXII begins a further elaboration of Śṛṅgāra. In chapter XXII 64 kinds of Anurāga are given and these are additions not found in the *S. K. Ā.*

Then are given in the same chapter eight forms of Love, Nitya, Naimittika etc., which are contained in *S. K. Ā.* ch. V, Kārikās 97-8, pp. 581-584. In *S. K. Ā.*, these are called "Mahardhis" of Love; here is a rare case of the *Śr. Pra.* attempting at greater brevity; the *S. K. Ā.* has twelve varieties which the *Śr. Pra.* reduces to eight, but the additional four are not left out. A large number of sub-varieties of these eight given in the *Śr. Pra.* are almost ignored in the *S. K. Ā.*

Another wave of a greater amplification of Love now rises in chapter XXIII. Śṛṅgāra in its two aspects, Sambhoga and Vipralambha, with their four kinds are here dealt with. The corresponding part of the *S. K. Ā.* ch. V, is on pp. 537-545.

Chapter XXIV, (vol. IV), *Śr. Pra.*, gives the Etymology, Nirukti, of the word Vipralambha and of the names of its four forms, Pūrvānurāga etc. This Nirukti is a subject which has already been dealt with at length even in the *S. K. Ā.*, the additions in the *Śr. Pra.* being in further classification and illustration. The corresponding part of the *S. K. Ā.* is chapter V, Kārikās 93-96, pp. 575-581.

Chapter XXV speaks of Pūrvānurāga through Darśana and Śravaṇa, in connection with which Bhoja digresses at length into the Pramāṇas, Pratyakṣa, etc. Though this subject, in the main, must be said to be omitted in the *S. K. Ā.*, there is mention of three kinds of Jñāna—Dṛṣṭa, Śruta and Anumita under the head "Pariśeṣa of Rasa", on pp. 525-6, *S. K. Ā.* ch. V.

Chapter XXVI of the *Śr. Pra.* is lost: it no doubt dealt with some aspect of Pūrvānurāga but we are not able to say whether it contained entirely new matter or not, and to what part of the *S. K. Ā.*, ch. V, it corresponded.

Chapter XXVII of the *Śr. Pra.* is called Abhiyoga and its contents are not available in the *S. K. Ā.* There is yet a very brief mention of the subject under the head "Pariṣṭi of Preman," in Kārikā 54 and on p. 548, *S. K. Ā.*

Chapter XXVIII of the *Śr. Pra.* describes Dūtas, their varieties and their work. This huge subject covering a big chapter in the *Śr. Pra.* is briefly dealt with in the *S. K. Ā.* along with Abhiyoga as one of the Pariṣṭis of Love. See Kārikā 54 and p. 550, ch. V, *S. K. Ā.*

Chapter XXIX can be said to contain matter not found in the *S. K. Ā.* It gives 48 aspects of Love (Pūrvānurāga). However, two of these 48, namely, Dūta-sampreṣaṇam and Dūta-praśnaḥ, are found on p. 550, chapter V., *S. K. Ā.* under the head " Vipralambha-pariṣṭi."

Chapter XXX of the *Śr. Pra.* dealing elaborately with the nicely distinguished minor moods in ' Māna ' is represented in the *S. K. Ā.* only by a single Śloka illustrating Māna on p. 538. The same is the case with Pravāsa and Karuṇa Vipralambhas treated in the *Śr. Pra.* in two big chapters XXXI-XXXII, which are just mentioned and illustrated on pp. 538-9, *S. K. Ā.*, ch. V.

Chapter XXXIII of the *Śr. Pra.* is on the Nirukti of the word Sambhoga. This is an amplification of *S. K. Ā.* ch. V, Kārikās 77-78, and the Vṛtti on pp. 562-5.

Chapters XXXIV and XXXV treat of the four Sambhogas after the four Vipralambhas and these form an amplification of *S. K. Ā.*, V, Kārikās 89-92, and the Vṛtti on pp. 540-2 and 565-574. The several ' love-festivals ' in the XXXIVth chapter are given under the head " Prakīrṇaka " in Kārikās 93-96 and explained and illustrated on pp. 575-581, *S. K. Ā.*, V. In the *Śr. Pra.* two or more illustrations are given for each and the list is swelled with the addition of some more items to give the total of Bhoja's favourite number 64. Similarly, in chapter XXXV, 48 stages through which Māna disappears, 24 stages through which Pravāsa comes to an end, and another 24 stages from Death to Re-union are all additions of the *Śr. Pra.*, not found in the *S. K. Ā.*

Chapter XXXVI, the last. This deals with the four stages of Sambhoga, Sattā, Abhivyakti, Anubandha and Prakarṣa. There are given in *S. K. Ā.*, V, Kārikās 13 and 25-27 and pp. 488-491.

In the *S. K. Ā.* Śṛṅgāra-ābhāsa is not classified as Sāmānya-sambhoga but is so done in the *Śr. Pra.* where Bhoja divides Sambhoga into Sāmānya, i.e., of animals, and Viśeṣa, i.e., of Nāgarakas. Other topics dealt with in the last chapter are 12 kinds of Rāgas, 12 kinds of Vyājas, 12 kinds of Anubandhas and 12 kinds of Pākas. Of these, 3 Pākas are mentioned under the head " Pāka-bhaktis " in *S. K. Ā.*, V, Kārikā 124 and illustrated on p. 609; similarly only 3 Rāgas are mentioned under " Rāga-bhaktis " in *S. K. Ā.*, V. Kārikā 124, and pp. 609-610; so also, only 3 Vyājas in *S. K. Ā.*, V, Kārikā 125, and pp. 610-611; and only 3 Udarkas under the head " Udarka-bhaktis " in Kārikā 125 and on pp. 611-2.

In the fifth chapter of the *S. K. Ā.*, Bhoja has formulated the whole subject of Rasa under certain heads given in Kārikās 9-12. As a whole, all these conditions of Love are called " Rasa-anvaya-vibhūtis "; and we have the subjects put under some kind of names like Rasa-viśeṣa, Rasa-pariśeṣa, -Pariṣṭi, -Nirukti, -Prakīrṇa etc. These names are not regularly utilised in the *Śr. Pra.*

The agreements and differences between the *S. K. Ā.* and the *Śr. Pra.* can also be seen clearly by perusing chapter V of this book giving a detailed notice of the contents of the *Śr. Pra.*

At the end of the *Śr. Pra.* there are some Anuṣṭubh verses on Bhoja's Ahaṁkāra-Śṛṅgāra-Rasa and these are not found in the *S. K. Ā.*

The *Śr. Pra.* closes with the same two verses found at the end of the *S. K. Ā.*

CHAPTER VII

KĀVYA AND NĀṬYA

' अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे; अभिनयेभ्यश्च काव्यमेवेति ।'

Bhoja: *Śṛ. Pra.* Ch. I

THERE is a consensus of opinion among literary critics in considering Drama as the greatest form of literature. It is also interesting to note in connection with this enquiry the historical fact that Poetics rose out of Dramaturgy. Bharata's *Nāṭya Śāstra* is also the first work to deal with Alaṅkāra. Aristotle's Poetics considers Tragedy, a type of drama, as the greatest form of Poetry. Among writers of the Sanskrit Alaṁkāra Śāstra, it is Vāmana who first said, that among compositions, the dramatic is the best, for it is variegated and hence complete or full and wonderful like a picture.

" सन्दर्भेषु दशरूपकं श्रेयः । तद्धि चित्रं, चित्रपटवद् विशेषसाकल्यात् । ततोऽन्यभेदक्लृप्तिः । ततो दशरूपकादन्येषां भेदानां क्लृप्तिः कल्पनमिति । दशरूपकस्य हि इदं सर्वं विलसितं, यदुत कथाख्यायिके महाकाव्यमिति ।" *K. A. Sū. and Vṛtti*, I. iii, 30-32.

It is only from drama that other kinds of composition, Kathā, Ākhyāyikā, Mahākāvya etc., are derived. The Sanskrit critics do not engage themselves on this question on the historical aspect; whether Poetry, rhapsodic, epic or religious lyric appeared first or dramatic dialogues. It is from the point of view of literary perfection that the question is answered by Vāmana that it is Drama that is the perfection and the rest, epic, story etc., are its modifications. The one reason Vāmana explicitly gives for considering Drama as Śreyas, best, is that, like a picture, Drama is variegated or wonderful by the complete presence in it of everything. What is the significance of this comparison of Drama to picture and what is the meaning of the term Viśeṣa-sākalya? What are the Viśeṣas or various items making up literary compositions which are said to be fully present in drama? What are those characteristics which are missed in Mahākāvya or Kathā but which are present only in Drama? These points are not explained at length by Vāmana. Poetry, story or any kind of narration has to be dramatic if it is to be powerful and effective in appeal; its characters must live as in Drama where living persons personate the characters. This quality of reality which is in Drama, resembling a return to the life of the story, is not found in Kāvya which is not Dṛśya—enacted and seen—but only Śravya—read and heard. Perhaps it is this visibility and reality approaching the nature of happenings in the world which we actually see with our eyes that is suggested in Vāmana's comparison of Drama to picture[1] which presents the thing to our

[1] Vide my paper ' Some Sanskrit Texts on Painting ' in the *IHQ*. Vol. XI. p. 901.

eye and appeals directly like the world. But the Drama cannot be considered greater for this reason alone. For, the dramatist lacks the convenience of the epic or narrative poet who describes the emotions etc., and this description is impossible in Drama. It is on this point that SCHLEGEL distinguishes Drama and Poem; the latter has the poet's explanations while the former is devoid of these and has instead actors etc. Explanations of moods and situations which, in modern times, have been done by many Western dramatists by lengthy stage-directions which portend the steady annihilation of the difference between narration and Drama are really unnecessary in Drama, for, the reality created by persons coming in dress in their moods and acting their feelings concretely renders such explanations superfluous. So it appears that in point of appeal to the audience, the Drama seems to achieve the purpose more quickly, more directly and more effectively. One can explain Vāmana's remark that Poetry, Story etc., are modifications of Drama: Epic or narrative poetry is only Drama re-told with the filling up of the gaps between scenes and supplementing with narrative explanations. It is also true to say that all men are not able to understand the passing scenes in Drama, and they need explanatory links. To them, the narrative makes easy understanding and gives sure Rasāsvāda. The epic, some would say, contains within it all varieties of poetic composition—descriptive, lyrical and dramatic. Such process of reducing all types to any one chosen according to one's own liking is possible in the case of every type. Thus, John DRINKWATER, writing a book on the lyric, deems all poetry lyrical. One can similarly speak of all types in terms of any one. Surely there is truth to an extent in all such contentions. DRINKWATER's case for all poetry being lyrical can be supported by the observations of our Sanskrit writers also. Through the pretext of characters, it is really the poet who speaks, for, as man, he has the idea of the probable and of the emotions to which he also is liable. That is, the poet universalises and it is because of this universalisation that a reader or a spectator is able to hold concourse with Poetry or Drama.

"नायकमुखेन कविरेव मन्त्रयते, निश्चिनोति चेति केचित् ।"

Namisādhu on Rudraṭa, XIII, p. 169.

"न हि महाकविभि: वाल्मीकिप्रमुखैरिव ध्यानदृष्ट्या रामादीनामवस्था: प्रातिस्विका निरूप्यन्ते किन्तु रामादिकमाश्रयतया परिकल्प्य **स्वप्रतिभाप्रभावलब्धा: सर्वसाधारणा** इति ।"

Kumārasvāmin on Vidyānātha's *Pratāparudrīya*, my edn. 1970, p. 190.

Thus poetry, by its very nature, from the point of view of its origin in the poet and from that of its end in the appeal to the heart of another man, the reader or the spectator, is lyrical. Therefore, it seems that all such attempts at bringing of other types under one, considered as the greatest, exhibit only expressions of opinions or preferences and not absolute truth. Each type of literature is so called only because, as Abhinavagupta says in connection with the classification of Drama into heroic, social comedy, farce etc.[1], of the comparative

[1] Vide p. 286 of my article on *Daśarūpaka*, *JOR.*, VII, pp. 277-290.

preponderance of a certain feature, by virtue of which characterising feature the type gets that name, lyric, epic, dramatic and so on. As a matter of fact, each type contains aspects of all other types also. So when Vāmana praises Drama as the best form of literary composition, it is his preference, an Arthavāda-like observation, which can be supported but which is not absolutely true.

Following the trend of Vāmana's thought, we have the greatest Sanskrit literary critic Abhinavagupta, claiming Drama as the perfection of literary composition. He says that full Rasa-realisation, Rasāsvāda-utkarṣa, cannot be had in stray verses, Muktakas, because all the various conditions rousing Rasa, namely, the excitant, the ensuant and the accessory emotional conditions are not fully present there. Therefore, it is only in a full poem or a full story—a Prabandha—that complete Rasāsvāda is possible. Much more than from a Prabandha is the Rasāsvāda complete when a Drama is presented. For, as we said above, Drama tries to give us as great an approach to reality as possible; as approximate a reproduction of the world as possible.

"तच्च (रसास्वादोत्कर्षकारकं विभावादीनां समप्राधान्यम्) प्रबन्ध एव भवति । वस्तुतस्तु दशरूपक एव । यदाह वामनः—"सन्दर्भेषु दशरूपकं श्रेयः । तद्धिचित्रं चित्रपटवद् विशेषसाकल्यात् ।"

Abhi. Bhā., Gaek. Edn., I. p. 288

Therefore it is that while explaining the minor poem or the stray verse (Muktaka), one has to give the context etc., thereby supplying the setting, the conditions of Vibhāvas etc., which are lacking in the verse itself. The dress, movement and other actions are wanting in a poem and hence these are made up by description. Thus Rasāsvāda is got primarily and supremely only from Drama; next to it from a Mahākāvya; and lastly, from the minor poem and the stray verse.

"तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके । तथा च तत्र सहृदया: पूर्वापरमुचितमत्र परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतरं पीठबन्धरूपं विदधते।"

Abhi. Bhā., Gaek. Edn., I. p. 288

Abhinavagupta again expresses himself to this effect that Drama is literature *par excellence* because only from it is full Rasa-realisation possible (p. 292 Gaek. Edn., *Abhi. Bhā.*). If we realize Rasa in Kāvya also, it is because of the intrinsic dramatic quality of the poem. The poet's powerful descriptions give such vitality to the narration that the whole poem begins to live like enacted drama before the mind's eye.

"काव्यं तावन्मुख्यतो दशरूपात्मकमेव । + + +
काव्यं च नाट्यमेव ।"

Abhi. Bhā., Gaek. Edn., I. p. 292

Shortly after Abhinavagupta, Bhoja, the author of the *Śṛ. Pra.*, expressed his view that he regarded the poets and the poems as greater than actors and acting. He says at the very beginning of his work: "Rasa is realised by the audience when presented by clever actors; or when they are meditated upon as described by poets in their poems. In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors; their poetry, (poem or *text* of the Drama), as greater than acting."

" स (रसः) च अनुभवैकगम्यत्वाद् असर्वविषयत्वाच्च दुरवसेयः । सम्यगभिनयेषु वा विदग्धशैलूषैः प्रदर्श्यमानः सामाजिकैरवधार्यते । प्रबन्धेषु वा महाकविभिः यथावद् आख्यायमानः विदुषां मनीषाविषयमवतरति ।

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा वाग्मिनां वचोभिरावेद्यमानाः ।

तदाह—

अत्थणिवेसा ण वि तह चित्तविआसं कुणन्ति सच्चविआ ।
जह उण उंमिल्लन्ति सुकविवओहिं सुसीसंता ।।"
[अर्थनिवेशाः नापि तथा चित्तविकासं कुर्वन्ति दृष्टाः [1] ।
यथा पुनरुन्मीलन्ति सुकविवचोभिः कथ्यमानाः ।।]

अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे, अभिनयेभ्यश्च काव्यमेवेति ।

Śr. Pra., Vol. I, Chap. I, pp. 3-4

Sanskrit Alaṁkāra Śāstra has no separate name for the dramatist; he is also Kavi, poet; the text of the drama also is called poetry, Kāvya. Bhoja here says that he prefers poets and poetry to actors and acting. The art of giving the reality before us through action, Bhoja considers, is not so great as the art of the poet-dramatist who wrote the drama and made it sufficient for Rasa-realisation, even without the aid of the actor's art coming in to interpret or aid or supplement the poet's art in the Drama.

When Bhoja says that things are not so charming when seen actually as when they are received, touched by the magic of those who are gifted in speech, what strikes us on the surface is that Bhoja is here distinguishing Nature and Art and that he is discussing the question of the former becoming the latter through the process called representation. But what Bhoja really tries to distinguish here is, as can be seen from his conclusion, the actual ocular witnessing of a drama from the text of the drama which is the work of the poet's genius. So it is that he concludes that he esteems the poet and his drama more than the actor, the producer, their acting and stage machinery. This position, however, differs only slightly from that of Bharata and Abhinavagupta. No doubt, Nāṭya means the *enacted* drama and so it is that Bharata devotes attention to the building of the theatre, to musical accompaniment, to action and to the delivery of the speech; otherwise he could have stopped with Rasa, Kāvyabandha and the Daśarūpaka chapters. When Abhinavagupta says that it is from Drama that complete Rasa-realisation is got, he too, no doubt, means the *enacted* drama; for, he speaks here of the make-up, the intonation (Kāku) in the delivery of the speech etc. But none of these Sanskrit critics goes so far as some European critics who say that the dramatist is nothing; that the dramatist's glory is in finding out his actor to interpret his play and that acting, the stage paraphernalia, theatre architecture etc., are more important than dramatic poetry or literature.

The question has been long discussed in the West. We have an excellent article entitled ' Dramatic Criticism ' by J. E. SPINGARN which deals with this very

1 " सच्चविआ " in the Gāthā is translated into " दृष्टाः " in Sanskrit; see Lakṣmīdhara's *Ṣaḍbhāṣācandrikā*, p. 197, giving " सच्चवइ " as an Ādeśa for " पश्यति ". " Dṛṣṭāḥ " fits in with the sense.

subject, giving us definite details on this very question. First of all, it should be remembered that our Aristotle, namely Bharata, dealt with drama not only as the art of the genius called poet but also as the art, in part, of the producer and actors. Bharata speaks of the appropriateness of dress; the Nepathya-rasa is one kind of Rasa, says, Mātṛgupta[1] but Bharata views the question as settled that drama is first the art created by the poet-dramatist and then the art presented by the actors. A serious controversy as seen in the West whether it is not the art only of the actor, whether it is not more an art of the actor than of the poet-dramatist, or whether it is, as held by the other extremists, purely an art of the poet-dramatist, never raged among the Sanskrit writers. Bharata's followers and commentators answered the question most sanely. Before coming to this answer, as seen in the works of Abhinavagupta and Bhoja, we shall survey the views of the European critics.

Aristotle himself was responsible for starting the discussion. For, he held the view that Tragedies might be acted and effectively too, but acting, dress etc., have really nothing to do with the greatenss of the tragedy. Of Ā ārya abhinaya, dress and scenery, he said: " This has an emotional attraction of its own, but of all the parts it is the least artistic and connected least with the art of poetry. For, the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage mechanist than on that of the poet." In chapter XIV he said that a great drama need not be acted at all and can affect us even as it is read. Surely it is only inferior drama that needs light effects and spectacular scenery. Aristotle said: " For, the plot ought to be so con tructed that even without the aid of the eye, he who hears the tale will thrill with horror and melt with pity at what takes place." Again in chapter XXVI, he said that Tragedy like Epic Poetry produced its true effect even without action; it revealed its power by mere reading.

Lodovico Castelvetro, an Italian scholar who translated Aristotle with a critical commentary in A.D. 1570, disagreed with Aristotle. He said:

(*i*) It is not true that Tragedy produces equal effect when read as when acted.

(*ii*) When acted, learned and ignorant alike follow it, whereas only the learned can follow and appreciate it by merely reading it.

(*iii*) Drama is for the stage, to be acted, and this fact shall form the basis of any dramatic theory.

When a dramatist wrote a drama he had to keep in view that it was to be acted before an audience. He granted that the cultured could feel its power by mere reading but opined that acting the drama is the general rule, for all the world is not cultured. Another writer named Diderot went further and said in his work called " Entretiens " that the essential part of the play was not created by the poet at all but was created by the actor. Still further went the playwright, GRILLPARZER who attacked the " read drama ", with relentless contempt for all fine writing, poetry, soliloquy etc., which, according to him, did not contribute

1 Quoted by Rāghava Bhaṭṭa in his commentary in the *Śākuntala*. See also p. 183, my *Number of Rasas*, 3rd edn., 1975, Adyar Library Series.

to action. He considered that there could be no distinction between the theatrical and the dramatic. Then there was the age of " theatricalism rampant " beginning in France in the middle of the nineteenth century. SPINGARN characterises this stage of dramatic criticism as " dramatic materialism ".

As against this opinion coming down to modern times from Castelvetro, there was a persistent view, promulgated by Aristotle himself, as pointed out above, which did not condemn stage, action, producer and actor but gave them their proper place, which was however only next to that of the poet-dramatist who created the Drama. And this view agrees perfectly with that of Bharata, Abhinavagupta and other Sanskrit writers. Bharata, by his encyclopædic treatment of ' Drama ', as well as of ' Theatre ', took into consideration both the poet and the actor.[1] Abhinavagupta, his greatest exponent, says that Drama is the greatest form of literary art, for, from Drama alone is complete Rasa-realisation possible. Only when actors take parts and speak with appropriate dress, accent etc., do all emotional conditions get fully presented, i.e., in Abhinavagupta's language, the Sama-prādhānya, equal importance, of Vibhāvas (excitants and object of emotion), Anubhāvas (ensuants) and Sañcārins (crossing feelings) is had only in the *enacted* drama. The fullest Rasāsvāda—Rasa-āsvāda-utkarṣa—is thus got *first in the enacted drama.* There is some truth in Castelvetro's contention that Drama needs to be enacted if one means to give its joy to the uncultured as well as the cultured. The cultured can, he accepts, relish a play by merely reading it whereas to the uncultured, presentation of the play on the stage by the actors alone carries understanding. The point in this is not forgotten by Abhinavagupta. It all depends upon the nature of the audience. Everybody is infected with the emotions when a play is acted but he who can relish it by reading alone must be highly cultured. Says Abhinavagupta that the more a man is Sahṛdaya,[2] the more he is attuned to aesthetic impression from literature by constant literary habit, the more mirror-like his heart is as a consequence of constant study of poetry, the more easily is this Rasa roused. Such a Sahṛdaya can enjoy drama even by reading it. Even when stray verses are read he quickly understands the setting etc., his mind fills up the missing emotional conditions, and he enjoys it cmpletely; whereas for an ,ther of a less cultured and less attuned heart, a lot of prefatory explanation is necessary to make the stray verse relishable. Similarly a drama also, if it has to be understood by less cultured souls by mere reading, has to be explained.

" किन्तु समप्राधान्य एव रसास्वादस्योत्कर्षः । तच्च प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव । यदाह वामनः—'सन्दर्भेषु दशरूपकं श्रेयः। तद्धिचित्रम् । चित्रपटवद् विशेषसाकल्यात्' (I. iii 30-32) । तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके । तथा च तत्र सहृदयाः पूर्वापरमुचितं परिकल्प्य 'ईदृगत्र वक्ता अस्मिन्नवसरे' इत्यादि बहुतरं पीठबन्धरूपं विदधते । तेन ये

---

[1] Bhoja also is not an extremist. Though he considers the text of the Drama, the Kāvya, which is the work of the poet's genius, as greater than actors and acting, we know from reliable authorities like Śāradātanaya, Śārṅgadeva, Pārśvadeva and other Nāṭya and Saṃgīta writers that Bhoja wrote another work dealing with action and music and other subjects of Nāṭya Śāstra.

[2] See footnote on next page.

काव्याभ्यासप्राक्तनपुण्यादिहेतुबलात् [इति] सहृदयाः, तेषां **परिमितविभावाद्युन्मीलनेऽपि** परिस्फुट एव साक्षात्कारकल्पः काव्यार्थः स्फुरति । **अत एव तेषां काव्यमेव प्रतीत्युत्पत्तिकृद् अनपेक्षितनाटच**मपि ।'

Abhi. Bhā. Chap. VI, p. 288, Gaek. Edn., I

Even in the case of the Sahṛdayas, there are times when their hearts are turbid and minds distracted—Kaluṣa-vikṣipta. So much so that not only do the dramas not infect them when read but they do not, even when enacted. Therefore it is that the Sanskrit critics first posit that to appreciate poetry and drama one has to be first of all a Sahṛdaya; and not all are Sahṛdayas;[1] secondly even Sahṛdayas are not influenced by drama when they are distracted. Abhinavagupta says that it is to remove such distracions, to increase receptiveness and even to make an Ahṛdaya into a Sahṛdaya that the preliminaries, music and other operatic elements, and the peculiar atmosphere of the decorated theatre are intended. " Nijasukhādi-vivaśībhāva " is a *vighna* or obstacale to Rasa-realisation and it has to be overcome by music etc.

" निजसुखादिविवशीभूतश्च कथं वस्त्वन्तरे संविदं विश्रामयेदिति तद्रूपप्रत्यूहव्यपोहनाय प्रतिपदार्थनिष्ठैः साधारण्यमहिम्ना सकलभोग्यत्वसहिष्णुभिः शब्दादिविषयमयैः आतोद्यगानविचित्रमण्डपविदग्धगणिकादिभिः उपरञ्जनं समाश्रितं, येन अहृदयोऽपि सहृदयवैमल्यप्राप्त्या सहृदयीक्रियते। "

Abhi. Bhā., Gaek. Edn., I. pp. 282-283

Therefore greater is the appeal of drama; greater in degree in the heart of a Sahṛdaya; and greater in respect of the numbers of people to whom appeal is made. For, the uncultured as well as the cultured, (as well as the cultured who are not receptive in mind by their individual cares), are able to enjoy the drama when it is enacted.

" —इति न्यायेन सुतरां निर्मलीकरणम् । अहृदयानां च तदेव नैर्मल्याधायि ।"

Abhi. Bhā., Gaek. Edn., I. p. 288

It is on this score that drama is considered the best form of literary composition.

The drama is called Dṛśya, that which is seen, only so long as it is acted. But when it is not acted and is capable of being enjoyed by mere reading. it is simply Kāvya. Bharata uses the word Kāvya often to mean the text of the drama. The name Nāṭya refers to the Kāvya in a certain dramatic form, dialogues, division into acts etc. and when it is enacted. The vocabulary of the Sanskrit critic has significantly no word for dramatist as distinguished from poet. To him everything is Kāvya, drama as well as epic poem. Drama versus Poetry is a problem as absent in Sanskrit Alaṁkāra Śāstra as Prose versus Verse. All these are Kāvya. What is it in essence ? It is expression ensouled by Rasa— वाक्यं रसात्मकं काव्यम् i.e., expression which rouses emotional sympathy in a responsive heart. It is the representation of moods and feelings and this is its eternal, unchanging, essential and fundamental character. It has various forms like epic poetry, drama

---

[1] The Sahṛdaya, Abhinavagupta defines as one whose heart has been made transparent (receptive) like mirror by constant ' chewing ' of poetry and who is therefore able to become immediately one with the emotion portrayed.

" येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः । "

Locana on *Dhva. Ā.*, p. 11

and lyric. In the drama, the poet's explanation, description and narration are omitted and their absence is made up by the addition of the art of acting. For, this, in essence, is the difference between poetry, epic or otherwise, and drama. The one *describes* the emotional condition; the other *presents* the same through the actors.

अनुभावविभावानां वर्णना काव्यमुच्यते ।
तेषामेव प्रयोगस्तु नाट्यं गीतादिरञ्जितम् ॥[1]

SCHLEGEL also said the same thing as regards drama and poetry.[2] He considered drama as dialogue with conflict or change but *without any explanation by the poet*. This lack of explanation makes it necessary that dramatic dialogue to be understood must be aided by the introduction of men, women and scenery; otherwise an interpreter has to explain the sequences. Bhaṭṭa Tauta points out that Rasa is realised when the emotional conditions of Vibhāvas etc. are powerfully realised; they can be realised in that manner surely in a drama which depicts to the eye all those conditions rousing the Rasa. Drama gives a Pratyakṣa-sākṣātkāra which is not available from poetry but a powerful poet's expression makes his descriptive and narrative poetry have such life as would equal the life which drama enacted before the eye has. Thus there is little *essential* difference between Kāvya and Nāṭya.

" प्रयोगत्वमनापन्ने काव्ये नास्वादसम्भवः । "
" वर्णनोत्कलिकाभोगप्रौढोक्त्या सम्यगर्पिताः ।
उद्यानकान्ताचन्द्राद्याः **भावाः प्रत्यक्षवत्स्फुटाः** ॥ "

Bhaṭṭa Tauta quoted in the *Abhi Bhā.*, Gaek. Edn., I.p. 292

Therefore, to the cultured soul of the Sahṛdaya, there is no difference between un-acted drama and poem. When a drama is not acted but yet can be relished as keenly by mere reading, it is only Kāvya and it is supremely the art of the poet's genius only. It gets its vitality by the genius of the dramatist. A great drama needs no actor, no theatre. Its greatness can be felt by mere reading in a corner of a room. As Aristotle says, "Tragedy like Epic Poetry produces its true effect even without action; it reveals its power by mere reading." Dryden tells us that it was his ambition to be read which he considers as surely 'the more lasting and nobler design'. A great French scholar, Dacier (end of the seventeenth century) admits that while stage-decoration etc. add to the beauty of the

[1] Quoted in Mahimabhaṭṭa's *V. V.* p.20.

This is from the point of view of the primary end of Kāvya or Nāṭya, namely Ānanda. Even from the point of view of the secondary purpose, namely the didactic, the Vyutpatti in the form of Vidhi-Niṣedha, there is no difference between Kāvya and Nāṭya. There is, as Mahimabhaṭṭa says, only difference in 'means'—upāya. The drama is for educating the duller people whom Kāvya fails to influence. For, as said above, the drama when enacted is understood by less cultured people also. Further music, action etc., make drama a more charming medium of instruction, a sweeter pill to swallow.

"सामान्येन उभयमपि च तत् शास्त्रवद् विधिनिषेधविषयव्युत्पत्तिफलम् । केवलं व्युत्पाद्यजनजाड्याजाड्यतारतम्यापेक्षया काव्यनाट्यशास्त्ररूपोऽयम् **उपायमात्रभेदः, न फलभेदः** । etc." p. 20, *V. V.*, I

[2] Vide SPINGARN's essay on 'Dramatic Criticism'.

play, they make the piece in itself neither better nor worse. In the middle of the next century Voltaire says (in the Notes to the Tragedy of Olympie): "What has the stage-decoration to do with the merit of the poem? If the success depends on what strikes the eyes we might as well have moving pictures." At the end of the same century, Pye, in his commentary on the Poetics, says that good tragedies affect us as forcibly even while read in a room. Their effect is independent of the stage-effect. Lessing, the German writer, in his work on Dramaturgy, expresses himself similarly that "there is no real relation between elaborate scenery or splendid theatrical edifices and great drama itself." Too much emphasis on the stage-craft and scenic extravaganza is 'theatricalism rampant'; this has nothing to do with drama. What have these to do with real dramatic worth when critics are of opinion that even such an important accessory as the art of acting itself has little to do with the greatness of the drama whose beauty can be realised even by reading? He is really a great poet who creates dramas whose influences is had even when he is read. LAMB even says that a great play cannot be properly acted: "A masterpiece is rarely as well represented as it is written: mediocrity always fares better with the actors." Therefore by Anvaya and Vyatireka, it can be maintained that first and last, a great drama is the creation of the genius of the poet-dramatist. Really great dramas need no acting, and acting, however great, cannot make insipid plays great. According to Bhaṭṭa Tauta, the greater the poet's power of description, the lesser grows the need for presentation by actors. For, Rasa-realisation is had when we see things powerfully living before our eye, physical or mental. And this can be accomplished either by acting and production or by the inherent dramatic power of the piece. If it is not there already as a result of the poet's genius, no amount of Prayoga by actors can create that Pratyakṣāyamāṇatva. Therefore all Nāṭya is Kāvya, the art of the poet, and not of the actors. So it is that Bhoja says that more than actors and acting, he esteems poets and poetry or drama:

" अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे, अभिनयेभ्यश्च काव्यमेवेति । "

CHAPTER VIII

SĀHITYA

'शब्दार्थौ सहितौ काव्यम्' *B.ıāmaha* I. 16

I. Introduction.
II. Beginnings: Early history of the concept; Bhāmaha, Mukula, Pratīhārendurāja, Rājaśekhara and Kṣemendra.
III. Bhoja's conception of Sāhitya—*Śṛ. Pra.* & *S. K. Ā.*
IV. Śāradātanaya follows Bhoja.
V. The *Sāhityamīmāṁsā*; its interpretation of Sāhitya following Bhoja, in a way; five stages of Sāhitya.
VI. Kuntaka's definition of Sāhitya.
VII. Bhoja's and Kuntaka's conception of Sāhitya: comparison and contrast: Bhoja's Śabdārthaguṇa 'Sammitatva' compared to Kuntaka's Sāhitya.
VIII. Conclusion: MEYNEL, Vidyādhara, Nīlakaṇṭhadīkṣita, Parāśarabhaṭṭa and Kālidāsa on this Sāhitya.

The concept of Sāhitya had a grammatical origin. It became a poetic concept even as early as Rājaśekhara; as far as we can see at present, the *Kāvya-mīmāṁsā* is the earliest work to mention the name Sāhitya and Sāhityavidyā as meaning Poetry and Poetics. Even after him, grammatical associations were clinging to the term up to Bhoja's time. Kuntaka, about the time of Bhoja himself, was responsible for divesting Sāhitya of dry grammatical associations and for defining it as a great quality of the relation between Śabda and Artha in Poetry. Sometime afterwards was written by Ruyyaka or Maṅkhuka a work called *Sāhitya-mīmāṁsā*, which was the first work on Poetics to have the name Sāhitya. Afterwards Sāhitya became more common and we have the notable example of the *Sāhitya-darpaṇa* of Viśvanātha.[1]

Sāhitya is derived from the word 'Sahita', "united together", सहितयोर्भावः साहित्यम्। All literature is made of the material of word and sense united together and so also is Poetry. The earliest definitions of Poetry are material, giving us the substance of which Poetry is made, namely, Śabda and Artha. Bhāmaha says: शब्दार्थौ सहितौ काव्यम् *K. A.* I. 16
This is the starting point and no one can ignore this essential element, so long as Poetry is a kind of expression, expressed through the medium of language. So Rudraṭa follows with his indication of the nature of Kāvya—ननु शब्दार्थौ काव्यम् and many later writers like Mammaṭa and Vidyānātha define Poetry through Śabda and Artha. Even after the establishment of the Ātman of Poetry, Śabda and Artha were taken as the body of Poetry. The two are inseparable and

[1] See the chapter on the Evolution of the Names of the Alaṁkāra Śāstra in my *Some Concepts of Alaṁkāra Śāstra*, Adyar Library Series.

always go together, the one meaning the other. No literature, no talking even, is possible without the two. But there seems to have been in the early period of Poetics a view on this grammatico-poetic question that of the two elements of Śabda and Artha, the former is more essential and important. It is perhaps to answer this view that Māgha says in his poem, the *Śiśupālavadha*, that a discerning man will pay equal regard to Fate and Self-exertion, even as a poet will, to both Śabda and Artha.

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते। II. 86

Māgha here emphasises that Śabda and Artha are of equal importance. It is to this same controversy that Bhāmaha refers in chapter I and replies like Māgha.

रूपकादिमलङ्कारं बाह्यमाचक्षते परे।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम्॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी।
शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः॥

It is immediately after this that Bhāmaha says that both Śabda and Artha, united together, form Kāvya. शब्दार्थौ सहितौ काव्यम्। It is meaningless to emphasise either Śabda only or Artha only, to call the one as Ābhyantara and the other as Bāhya. Quoting the above-given verses of Bhāmaha and knowing full well the complete significance of the immediately following observation of Bhāmaha शब्दार्थौ सहितौ काव्यम्, Kuntaka thus concludes: तेन शब्दार्थौ द्वौ संमिलतौ काव्यमिति स्थितम् *V. J.* I. p. 10. De's edn. Earlier also Kuntaka says:[1]

"शब्दार्थौ काव्यम्; वाचको वाच्यं चेति द्वौ संमिलितौ काव्यम्। द्वावेकमिति विचित्रैवोक्तिः। तेन यत्केषाञ्चिन्मतं कविकौशलकल्पितकमनीयातिशयः शब्द एव केवलं काव्यमिति, केषाञ्चिद् वाच्यमेव रचनावैचित्र्यचमत्कारकारि काव्यमिति, पक्षद्वयमपि निरस्तं भवति। तस्माद् द्वयोरपि प्रतितिलमिव तैलं तद्विदाह्लादकारित्वं वर्तते, न पुनरेकस्मिन्।" *V. J.* I. p. 7.

In another way, the very late writer Jagannātha emphasises Śabda to start with, though he includes Artha also in his definition of Poetry. He defines Poetry as *Śabda* that gives such an idea, Artha, as is productive of non-worldly aesthetic bliss when contemplated upon: रमणीयार्थप्रतिपादकः शब्दः काव्यम्। Jagannātha further justifies himself by saying that Śabda it is that is called Kāvya and not Artha also, because we usually say 'The Kāvya has been read but its Artha has not been understood'. But in the ordinary speech in the world one adopts a fictitious analysis of a single whole into its parts. The proper attitude would therefore be what Kuntaka has stated, namely, that *both* Śabda and Artha *together* constitute Poetry.

The emphasis on Śabda by a school which considered Artha as Bāhya was perhaps strongly influenced by the grammatical Śabda Brahman philosophy of the *Vākyapadīya* which holds Artha as a Vivarta of Śabda. Bhoja is a great follower of Bhartṛhari and his *V.P.* which is quoted numberless times in the

[1] See also Namisādhu on Rudraṭa, II. i.

opening chapters of the *Śr. Pra.* Bhoja takes trouble to explain that the acceptance of Dhvani does not bring any difficulty regarding the basic tenet that all Artha is the Vivarta of Śabda. He explains Dhvani also as a Śabda Vivarta. (*Vide infra*, chapter on Bhoja and Dhvani.) As against this view of Śabdaprādhānya, it can be said that the Etymologists or Nairuktas considered the Idea or Artha as chief and Śabda, secondary in importance. Durgācārya on Yāska says:

अर्थो हि प्रधानम्, तद्गुणः शब्दः। *Nirukta*, p. 3, Venkatesvara Press Edn.
It is in reply to this controversy that Bhāmaha says, शब्दार्थौ **सहितौ** काव्यम्, that *both* Śabda and Artha *together* constitute Poetry. This is the first significance of Sāhitya.

The old writers did not go farther than defining Poetry as made up of Śabda and Artha, words and ideas. Anything said or written is of this nature and this does not define Poetry or, on the face of it, give us an idea of the nature of the charm in Poetry. The old writers described Poetry as linguistic composition (Śabda and Artha), divided it into Prose and Verse, Sanskrit and Prākṛt, Read and Acted, and so on. But at the same time they realised that Śabda and Artha in Poetry had a special beauty not found elsewhere; that, to put it briefly, the Śabda and Artha in Poetry had some speciality, Viśeṣa. It is a question of deciding this Viśeṣa that is the problem of Poetics. Some approached the problem from the outer expression, the garb called Śabda and Artha; some plumbed the content within, the Ātman of Rasa and Dhvani:

तुल्येऽर्थरूपत्वे किमिति कस्मैचिदेव सहृदयाः श्लाघन्ते, तद्भवितव्यं तत्र केनचिद् **विशेषेण**। यो **विशेषः** स प्रतीयमानभागो विवेकिभि**र्विशेष**हेतुत्वादात्मेति व्यवस्थाप्यते। *Locana*, I. 2.

While others emphasised that, whether it be a Viśeṣa of the Śabdārtha or of the content within, everywhere in Poetry, in the Śabdārtha-śarīra as well as in the Ātman of Rasa and Dhvani, it is the poet's peculiar way, the work of his genius, Kavi Vyāpāra, that is the Viśeṣa. A fine sum up of the poetic theories from this point of view—taking the cue from the *Locana*-passage cited above—is thus made by Samudrabandha on the *Alaṁkāra Sarvasva*.

"इह विशिष्टौ शब्दार्थौ काव्यम्। तयोश्च वैशिष्ट्यं धर्ममुखेन, व्यापारमुखेन व्यङ्ग्यमुखेन वेति त्रयः पक्षाः। आद्येऽप्यलङ्कारतो गुणतो वेति द्वैविध्यम्। द्वितीयेऽपि भणितिवैचित्र्येण भोगकृत्त्वेन वेति द्वैविध्यम्[1]। इति पञ्चसु पक्षेषु आद्यः उद्भटादिभिरङ्गीकृतः, द्वितीयो वामनेन, तृतीयो वक्रोक्तिजीवितकारेण, चतुर्थो भट्टनायकेन, पञ्चम आनन्दवर्धनेन।" T. S. S. edn. p. 4

---

[1] Both Kuntaka and Bhaṭṭa Nāyaka emphasise Kavivyāpāra but there seems to be an apparent difference. The former's Kavivyāpāra leans towards the old writers' view and approaches from the expression-side arriving at Bhaṇiti-vaicitrya. But Bhaṭṭa Nāyaka's Kavivyāpāra is related by him to the Rasa, to the content-school. But as explained in my paper on Writers quoted in the Abhinavabhāratī (*JOR.*, Madras, Vol. VI, pp. 212-214), Nāyaka had much inspiration from Bhāmaha and the old school also. As the *Locana* says, the Bhogakṛtva is preceded by Bhāvakatva which Abhinavagupta says, as far as Kāvya is concerned, is due to certain elements of beauty in *expression*, Śabdārtha, namely, Guṇas and Alaṁkāras.

भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते। *Locana*, p. 70.
It is to this view of Bhaṭṭa Nāyaka that Abhinavagupta refers in his *Abhi Bhā.*:

अन्ये तु काव्येऽपि गुणालङ्कारसौन्दर्यातिशयकृतं रसचर्वणमाहुः। GOS. Edn. I. p. 292.

It is the analysis of this Viśeṣa that engages our attention and it is the main theme in the history of Sanskrit Poetics. That it is some beauty is accepted by all. Replying to Bhaṭṭa Nāyaka, Abhinavagupta says that it is acceptable to him to say that the 'Soul' of Poetry is the realisation of beauty.

"यच्चोक्तं—'चारुत्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्यात्' इति तदङ्गीकुर्म एव। नास्ति खल्वयं विवाद इति।"[1]

Śabda and Artha that are 'beautiful', Ramaṇīya, are Kāvya. Within this Rāmaṇīyaka come Alaṁkāra, Guṇa (Rīti included in it), Rasa, Dhvani and Aucitya. These form the speciality of poetic speech, of the relation between Śabda and Artha in Poetry. In ordinary speech, Śabda and Artha are united, *Sahitau*. Without this Sāhitya, no linguistic expression is possible. Then what is the meaning of Sāhitya with reference to Poetry? The Sāhitya meant is one of a special kind, an unusually beautiful relation between Śabda and Artha in Poetry.

"ननु च। वाच्यवाचकसंम्बन्धस्य विद्यमानत्वाद् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत्। किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम्।" Kuntaka *V. J.* p. 10

Poetry is speech *par excellence*; and *Sāhitya*, relation *par excellence*. Thus to begin with, the word Sāhitya meant only the mere union of Śabda, the expresser, and Artha, the expressed—*Vācya-vācaka-sambandha*. This means correctness and purity of grammar on the one hand and logical sensibility on the other. Taking Śabda and Artha united as Kāvya, the early writers examined the varieties of Śabda, different languages, different kinds of words as Noun, Verb, Preposition etc., and sentences made up of words (पदसमूहात्मकवाक्य) and of types of compositions made up of Vākyas, like the Sargabandha, Nāṭaka etc. This analysis pertains to Śabda and is to be had in the first chapters of the works of Bhāmaha and Daṇḍin. There is some trace of an analysis of the Artha in Poetry in the texts of these two writers, when Bhāmaha speaks of Guṇa-vṛtti when defining the figure Rūpaka and Daṇḍin, of the same when dealing with the Samādhi Guṇa and Hetu Alaṁkāra. The first writer who spoke expressly of more varieties of Artha than one in Poetry is Udbhaṭa according to the evidence of the *Dhvanyāloka* and the *Locana*. Analysis of Artha in Poetry begins here. In his *Bhāmahavivaraṇa*, while commenting upon Bhāmaha, I. 9., शब्दश्छन्दोऽभिधानार्थाः, Udbhaṭa tries to interpret the two words Śabda and Abhidhāna as distinct and points out that in Poetry, besides the primary sense of the words, there is a second sense which is the secondary meaning.

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक्स्पृष्टो(ऽपि न) लक्ष्यत इति परिकल्प्यैवमुक्तम्—।" *Dhva.*, *Ā.* p. 10

If it is so, Nāyaka's view is not far distant from that of Kuntaka and of the old schools which defined the Viśeṣa as a 'Dharma'. The difference between the three schools as analysed by Samudrabandha is that while the first takes its stand on the expression, the third on the expressed, the second, comprehending both the expression and the expressed, emphasises the peculiar Poetic activity of the poet's genius which shapes everything.

[1] See *op. cit.* my *Some Concepts*, ch. on the Evolution of the Names of the Alaṁkāra Śāstra, the section on Saundarya and Cārutva.

'**वर्शयतेति** । भट्टोद्भटवामनादिना । भामहोक्तं 'शब्दश्छन्दोऽभिधानार्थाः' इत्यभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भटो बभाषे 'शब्दानामभिधानमभिधाव्यापारः, मुख्यो गुणवृत्तिश्च' इति, वामनोऽपि सा सादृश्याल् लक्षणा वक्रोक्तिः' इति । *Locana*, p. 10

Udbhaṭa thus mentioned the Amukhya or Gauṇa Artha and Vāmana definitely speaks of Lakṣaṇā which gives the secondary meaning as underlying the beauty in certain expressions. Soon critical circles discovered the third and greatest variety of Artha, the suggested idea—ध्वनि or ध्वन्यमान अर्थ. (See below chapter on Bhoja and Dhvani). Taking Śabda and Artha together, *i.e.*, the two in Sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in Poetry the relation between the two consisted of some beauty analysable into Alaṁkāra, Guṇa etc. In this way, in course of time, Sāh.tya, which at first meant only the inevitable grammatical and logical relations between Śabda and Artha in any kind of linguistic expression, came to mean those things which form the distinguishing characteristics of Poetry as different from the other utterances. Soon Sāhitya came to be used as a synonym of Poetry.

We do not know when and how exactly the word Sāhitya came into existence and came to be used in the sense of Poetry. We have an old verse which uses the name Sāhitya for Poetry:

साहित्यसङ्गीतकलाविहीनः साक्षात्पशुः पुच्छविषाणहीनः ।

but its date is not known. In Bhāmaha we have only the qualifying adjective 'Sahitau' from which Sāhitya is derived, सहितयोर्भावः साहित्यम् । Mukula uses the word.

पदवाक्यप्रमाणेषु तदेतत् प्रतिबिम्बितम् ।
यो योजयति साहित्ये तस्य वाणी प्रसीदति ॥ (Pp. 2:-22)

Commenting on this, he himself mentions Sāhitya twice as a Śāstra (Poetics) along with Mīmāṁsā, Vyākaraṇa and Tarka. Mukula's pupil and Udbhaṭa's commentator, Pratīhārendurāja, while describing his Guru in the closing verse of his commentary on the *K.A.S.S.*, mentions the word in the sense of Poetics, साहित्यं श्रीमुरारेः । In Rājaśekhara's *K.M.* we find Sāhitya-vidyā meaning Poetics as one of the Vidyās: पञ्चमी साहित्यविद्या इति यायावरीयः । सा हि चतसृणामपि विद्यानां निष्यन्दः । He explains Sāhitya derivatively as the Vidyā of Śabda and Artha placed together in the proper manner.

"शब्दार्थयोर्यथावत् सहभावेन विद्या साहित्यविद्या ।" *K. M.* p. 5

In section 3, describing the legend of Kāvya Puruṣa and his descent into the world, Rājaśekhara mentions Sāhitya-vidyā as the spouse of Kāvya Puruṣa.

"—तदेतस्य (काव्यपुरुषस्य) वशीकरणं कामपि स्त्रियं सृजामीति विचिन्तयन्ती **साहित्यविद्या**-वधूमुदपादयद् आदिशच्चैनां—एष ते रुषा धर्मपतिः पुरः प्रतिष्ठते, तदनुवर्तस्व, एनं निवर्तय च ।"

From the first quotation it appears that by Rājaśekhara's time it is definitely settled in books that Sāhitya is synonymous with Poetry or Poetics. Abhinavagupta's pupil, poet and critical writer, Kṣemendra, uses Sāhitya twice as meaning Poetics, the subject which he studied under Abhinavagupta.

श्रुत्वाभिनवगुप्ताख्यात् साहित्यं बोधवारिधेः ।
आचार्यशेखरमणेः विद्याविवृतिकारिणः ॥ *Bṛhatkathāmañjarī*, p. 260

It is only when we come to the eleventh century that we see the concept of Sāhitya coming, as it were, into its own. It begins to loom larger and gets two exponents for itself, one in Malwa and another in Kashmir, Bhoja and Kuntaka, two of the names among first rank Ālaṁkārikas who must be specially noticed in a history of Sāhitya. It is striking that both Bhoja and Kuntaka start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्. Before we compare and contrast the two expositions of Sāhitya by Bhoja and Kuntaka, we shall see what Bhoja means by that term.

We have already said that Poetry being speech supreme, Sāhitya is, between the two parts of language—Śabda and Artha—relation supreme. Thus, Sāhitya first means all linguistic expression and the general and inevitable grammatical and logical relations between word and sense; and then it means Poetry and the poetic relations between the two. Bhoja means by Sāhitya both kinds of relation and he not only deals with Poetry but with language also. At the lower levels, lies language with its general Sāhitya; higher up the language has risen above itself and has bloomed into Poetry, and here, the Sāhitya is poetic relation between word and sense. Bhoja defines Kāvya as the Sāhitya or unity of word and sense.

"तत् (काव्यं) पुनः शब्दार्थयोः साहित्यमामनन्ति । तद्यथा—'शब्दार्थौ सहितौ काव्यम्' इति ।

It is to a treatment of this Sāhitya of Śabda and Artha that the *Śṛ. Pra.* is devoted. Bhoja calls his work itself *Sāhitya Prakāśa* in chapter XI.

यस्मिन्नशेषविद्यास्थानार्थविभूतयः प्रकाशन्ते ।
संहृत्य, स **साहित्यप्रकाश एतादृशो** भवति ॥
Chap. XI, p. 430. *Śṛ. Pra.*, Vol. II

The scheme of the whole work is contained in the definition, "Śabdārthau sahitau kāvyam" and under the edifice of the *Śṛ. Pra.* lies the foundation and system called Sāhitya. This has been already pointed out above in chapter IV. Sāhitya is thus defined by Bhoja: It is the relation between Śabda and Artha and is of twelve kinds. Eight of these twelve Sāhityas can be called general and the last four are special and can be classed as the poetic Sāhityas.

"किं साहित्यम्? यः शब्दार्थयोः संबन्धः। स च द्वादशधा, अभिधा, विवक्षा, तात्पर्यं, प्रविभागः, व्यपेक्षा, सामर्थ्यम्, अन्वयः, एकार्थीभावः, दोषहानं, गुणोपादानम् अलङ्कारयोगः, रसावियोगश्चेति ।"

Again, at the beginning of chapter VII which begins the treatment of Sāhitya, Bhoja repeats these twelve-fold relations between Śabda and Artha as constituting Sāhitya.

"तत्र अभिधा-विवक्षा-तात्पर्य-प्रविभाग-व्यपेक्षा-सामर्थ्य-अन्वय-एकार्थीभाव-दोषहान-गुणोपादान-अलङ्कारयोग-रसावियोगरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमुच्यते ।"
Vol. I, p. 428, *Śṛ. Pra.*

Even the earlier work of Bhoja, the *S.K.Ā.*, contains indications of this conception of Sāhitya of Bhoja. The first verse of the work ध्वनिर्वर्णाः पदं वाक्यम् etc. covers part of contents of chapters I-VI of the *Śṛ. Pra.* and the second verse of

the *S.K.Ā.* gives the last four-fold poetic Sāhitya, दोषहान, गुणादान, अलङ्कारयोग and रसावियोग or रसान्वय; commenting on the above-mentioned first verse of the *S.K.Ā.*, Ratneśvara who is acquainted well with *Śṛ. Pra.* says:

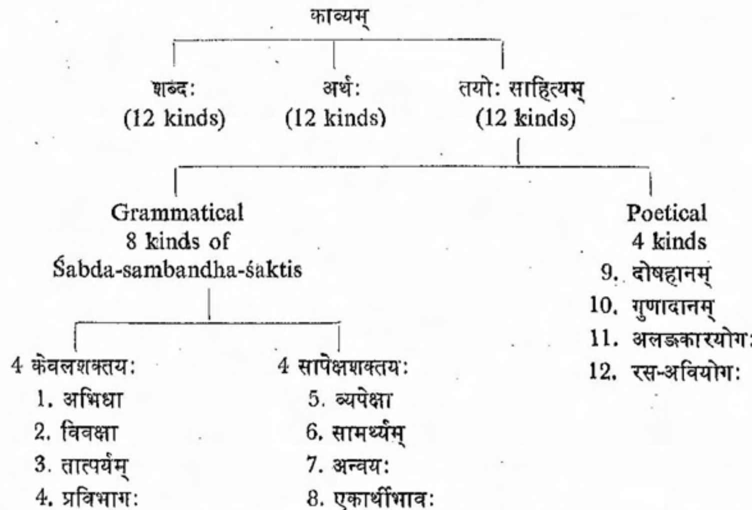
"तदयमत्र तात्पर्यसंक्षेप:—साहित्यस्वरूपनिरूपणाय किल एष ग्रन्थारम्भ:। साहित्यं च शब्दार्थयो: संबन्ध:। तत्र शब्द एव क इत्यपेक्षायामयं विभागो ध्वनिरित्यादि। अर्थस्तु स्तम्भकुम्भादिलक्षण: लोके शास्त्रे च प्रसिद्ध:। सम्बन्ध: कश्चिदनादि:। **सर्वस्वायमानस्तु** सम्बन्ध: नान्यत्रेति अस्मिन्नायतते। स चतुर्विध:—दोषहानम्, गुणोपादानम्, अलङ्कारयोग:, रसाभि(वि)योगश्चेति।"

Ratneśvara on *S.K.Ā.* I, 1.

"निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम्। रसान्वितं कवि: कुर्वन् कीर्तिं प्रीतिं च विन्दति॥"

S.K.Ā. I, 2.

There is the well-known eternal, external grammatical relation between Śabda and Artha, but these are subjects pertaining to grammar. As far as Poetry is concerned, the relation is of a superior kind, *Viśiṣṭam Sāhityam* as Kuntaka says, or *Sarvasvāyamānaḥ sambandhaḥ* as Ratneśvara says. Sāhitya is thus really the poetic relation; rather it is necessary to investigate the poetic Sāhitya only, leaving aside the well-known external Sāhitya. But, with a suggestion of the historical origin of the concept of Sāhitya in grammar, and, as in most places, writing here also under the great influence of the Śāstra of grammar, Bhoja takes at first Sāhitya as merely relation between Śabda and Artha and includes under it two sets of relations, grammatical and poetical. Among the eight grammatical relations, four are classed together as Kevala-śabda-sambandha-śaktis and the other four as Sāpekṣa-śabda-sambandha-śaktis. The following table gives these classifications at a glance.



The first eight are called Śabda-sambandha-śaktis. Abhidhā comprises the three Vṛttis, Mukhyā, Gauṇī and Lakṣaṇā. Vivakṣā is of three kinds—Kāk-vādi-vyaṅgyā, Prakaraṇādi-vyaṅgyā and Abhinayādi-vyaṅgyā. In Tātparya

is included the Pratīyamāna and Dhvani. (See below, chapter on Bhoja and Dhvani). These eight Śabda-sambandhas are dealt with in chapters VII and VIII. Poetic Sāhitya begins in chapter IX.

We remarked above how it is worthwhile in a work on Poetics to investigate into this Poetic Sāhitya only, leaving out the Vācya-vācaka-sambandha as being very well known. Ratneśvara also opines so. Bhoja has taken the grammatical relation also as Sāhitya, separates the last four, and introduces them as factors which secure goodness of expression—Samyakprayoga or Prayoga-arhatā, i.e. the poetic character.

"तत्र अभिधाविवक्षादिभि: निरूपिते शब्दार्थयो: साहित्ये वाक्यस्य प्रयोगयोग्यता, प्रयोगानर्हता च निश्चीयते। यदाह— "एकश्शब्द: सम्यक् प्रयुक्त: स्वर्गे लोके कामधुक् भवति"। दुष्प्रयुक्त: पुनरधर्माय सम्पद्यते। **सम्यक्प्रयोगश्च** तदा उपपद्यते, यदा दोषहानम्, गुणोपादानम्, अलङ्कारयोग: रसावियोगश्च भवति। P. 144, Vol. II, *Śṛ. Pra.*

This would lead to the view that Sāhitya is neither the sum-total of all the twelve relations, grammatical and poetical, nor the sum-total of the first eight only, but that it is only the four-fold poetic relation of Doṣa-hāna, Guṇādāna, Alaṁkārayoga, and Rasa-aviyoga,—a view which would correspond to that of Kuntaka and Ratneśvara. The view of Sāhitya as the sum-total of the eight Śabda-sambandha-śaktis is held in the work called *Sāhityamīmāṁsā* which we shall notice presently.

Bhoja wrote with many schemes and not with only one unitary idea of Poetry. He borrowed from all, accepted all and in an eclectic spirit accommodated every writer from Bhāmaha to Ānandavardhana and the Daśarūpakakāra in the over-all plan of his *Śṛ. Pra.* Bhoja accepted Alaṁkāra as expounded by Bhāmaha and Daṇḍin. Following the former, he took his stand on his definition of Poetry, "Śabdārthau sahitau kāvyam." Following the latter, he incorporated the *Kāvyādarśa* completely into his own work. He followed Vāmana on Guṇas and their relation to Alaṁkāras. As a matter of fact, the chapter-headings Doṣahāna and Guṇādāna, are taken from Vāmana's Sūtra, स दोषगुणालङ्कारहानादानाभ्याम्। II. 3. He follows Bhāmaha in another respect also, i.e., in considering all Alaṁkāras to be of the form of Vakrokti. (See below chapters on Alaṁkāra and Vakrokti).

"अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति।

तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूषेति भामह:।
श्लेष: पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम्॥ *Śṛ. Pra.* Vol. II, p. 372

Following both Bhāmaha and Daṇḍin, Bhoja considers Rasas and Guṇas also as Alaṁkāras:

"एवमवस्थापिते गुणरसतदाभासभावानामलङ्कारत्वे षट्प्रकारोऽलङ्कारसङ्कर: सम्भवति।

Śṛ. Pra. Vol. II, p. 388

(See also Pp. 612-3, *S. K. Ā.* See also below chapters on Guṇa, Alaṁkāra, and Rasa). Bhoja then follows Vāmana and says that, of the two, Guṇa and Alaṁkāra, the former is more important. He quotes the two verses of Vāmana on this point:

"तत्र च गुणोपादानालङ्कारयोगयोः गुणोपादानं गरीयः । अतः तदेव प्रथममुच्यते । यदाह—यदि भवति वपुश्च्युतं गुणेभ्यः" etc. etc. (Vāmana). *Śr. Pra.* Vol. II, p. 211.

"गुणयोगस्तयोर्मुख्यः गुणालङ्कारयोगयोः ।" *S. K. Ā.* I, 59, p. 42.

As a follower of the Rasa-school also, he considers that the last aspect of Sāhitya called Rasa-aviyoga or non-divorce from Rasa is the most important. It is the greatest factor of beauty in Kāvya, and the three preceding it, only serve it.

"निर्दोषस्य गुणवतोऽलङ्कृतस्य काव्यशरीरस्य कामिनीशरीरस्येव शोभातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपयोगी ।" *Śr. Pra.* Vol. II, p. 352

In the *S. K. Ā.*, among the three Uktis which comprehend the whole field of poetry, namely, Svabhāvokti, Vakrokti and Rasokti, he assigns the highest place to Rasokti.

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ *S. K. Ā.* V. 8

He also adopts as much as possible verses of Ānandavardhana, which subject I have separately examined in a further chapter on Bhoja and Ānandavardhana. This, in brief, is the plan by which Bhoja improvises a system called Sāhitya in which is envisaged his conception of Poetry as speech made more attractive by four factors, namely, absence of grammatical, logical and literary flaws (*Doṣahāna*), securing of stylistic qualities of Śleṣa etc., which are of prime importance and which must necessarily be present (*Guṇādāna*), adornment with Alaṁkāras which is optional and is intended for further beautification (*Alaṁkāra-yoga*), and above all, seeing that no part of Poetry is devoid of Rasa (*Rasa-aviyoga*). This is his definition of Poetry also:

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥ *S. K. Ā.* I, 2

"एतेन काव्यलक्षणमपि कटाक्षितम् ।" Ratneśvara on the above.

Thus, if there is a basic thought-system of Poetics in Bhoja's *Śr. Pra.*, it is this system of Sāhitya.

Śāradātanaya, in his *Bhāvaprakāśa* (chapter VI, p. 145, GOS. Edn.) follows Bhoja's conception of Sāhitya. He gives the twelve-fold Sāhitya in a clear, classified and succinct manner. The three-fold classification of the twelve relations indicated by us above is also made by him. The verses in the *Bhā. Pra.* on pp. 145-152 form a good metrical summary of chapters VII-IX of Bhoja's *Śr. Pra.*

वाक्यार्थत्वं (रसस्य) च शब्दार्थसम्बन्धादवगम्यते ।
सम्बन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ॥
द्वादशधा सम्बन्धः शब्दस्यार्थस्य यस्स साहित्यम् ।
त्रिस्कन्धः स चतुर्भिस्तनुभिस्स्यात् चतुर्भिश्च ॥
वृत्तिर्विवक्षा तात्पर्यप्रविभागाविहोदितौ ।
ततो व्यपेक्षासामर्थ्यान्वयाश्चैकार्थभावना ॥

दोषहानं गुणादानं तथालङ्कारयोगिता ।
रसावियोग इत्येते सम्बन्धाः कथिता बुधैः ॥ P. 145

See also Introduction, *Bhā. Pra.* GOS. edn., pp. 42-43. Following the phraseology of the (anti-Dhvani) Tātparyavādins headed by the Daśarūpakakāra, Śāradātanaya calls here Rasa the Vākyārtha, towards the comprehension of which the Padārthas named Bhāvas help. The Vibhāvas etc. are 'Vākyārtha-para', i.e., Rasa-para. Their Tātparya is Rasa, the Vākyārtha. Bhoja follows Dhvani as well as Tātparya, reconciling the two somehow and uses the phraseology of Padārtha-vākyārtha for Bhāvas and Rasas.

"किन्तु अन्यपरतयाते (विभावादयः) उपादीयमानाः तत्रैव न्यग्भवन्ति । न वाक्यार्थप्रतिपत्तौ पदार्थाः पृथक् स्फुरन्तीति ।" *Śr. Pra.* Ch. XI.

Śāradātanaya, who follows Bhoja, says that this Vākyārtha of Rasa is got at by the Sambandha between Śabda and Artha.

काव्यादिबन्धबद्धस्य रसस्य स्थायिनोऽपि च ।
वाक्यार्थत्वं च शब्दार्थसम्बन्धादवगम्यते ॥
सम्बन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः । P. 145

This Sambandha helping the manifestation of the Vākyārtha of Rasa is the twelve-fold Sāhitya of Bhoja, out of all of which Bhoja himself says that the last, namely, Rasa-aviyoga is the most important. Bhoja says that it is for securing Rasas that such Guṇas as Kānti, the absence of such flaws as Grāmyatā, the adding of such Alaṁkāras as Kaiśikī vṛtti and Vaidarbhī rīti etc., are resorted to by poets.

"तयोः वाक्यविषयः (रसावियोगः) अश्लील-अमङ्गलघृणावदर्थं ग्राम्यम् इत्यादि दोषहानेन, दीप्तरसत्वं कान्तिः इत्यादिगुणोपादानेन, कैशिकीवैदर्भ्याद्यलङ्कारयोगेन च etc.—"
Śr. Pra. Vol. II, p. 356, Ch. XI

Thus, according to Bhoja, the Vaiśiṣṭya of Śabda and Artha (in Samudrabandha's terminology), which is responsible for making ordinary Śabdārtha into Kāvya (*Viśiṣṭau śabdārthau kāvyam*), is Sāhitya. If the Alaṁkāra school and the Guṇa-rīti school define the peculiarity (Viśeṣa) about Poetry by 'Dharma', if Kuntaka's Vakrokti defines it as a Kavi-vyāpāra, if Ānandavardhana's system defines it by the suggested Rasa, Bhoja, whose position contradicts that of none, arranges all the views suitably and says that the Viśeṣa is Sāhitya which comprehends all these—Alaṁkāra, Guṇa-rīti, Dhvani and Rasa. Kāvya is Śabda and Artha with a special kind of beauty, Śobhā, i.e., the Vaiśiṣṭya or Viśeṣa of Samudrabandha. The Kāvya-śarīra is the point from which Bhoja studies Kāvya. Kāvya is understood as 'Śabdārtha'; शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली of Daṇḍin is accepted. The Śobhā of the Śarīra named Śabdārtha is due, in Bhoja's opinion to the absence of flaws, the presence of excellences, the addition of ornaments, and the non-divorce from emotion. Of these, the first is the negative element of Śobhā in the form of absence of flaws. Regarding the other three, Bhoja completely follows Daṇḍin, his greatest Guru, quotes his text काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते and says that whatever is responsible for the charm in the

Śabdārtha of Kāvya is Alaṁkāra, be it Guṇa, Alaṁkāra (figure) or Rasa. Rasa may be the most important; Guṇa may be more important than Alaṁkāra which may be the least important of the three, but functionally, all the three are identical in that they contribute to the charm of the expression, in being Kāvya-śobhākara-dharma. Thus, in another way, we arrive at this conclusion that, in Samudrabandha's phraseology, Bhoja is one who would put the speciality of Kāvya as a 'Dharma', as Alaṁkāra. Bhoja goes with the ancient Bhāmaha and Daṇḍin and is of opinion that even as the Rasa, the way of saying things in Kāvya through suggestion (he accepts Dhvani as functioning supremely in Poetry—ध्वनिरेव काव्ये) beautifies only expression. Therefore, to sum up, Bhoja considers the speciality about Poetry as a Sobhā, which is due to Sāhitya; this Sāhitya is Alaṁkāra analysable into Rasa, Guṇa and Alaṁk ra. This is a solution which is really an arrangement or an adjustment of the various items, a synthetic or eclectic theory.

Bahurūpamiśra is a commentator on the *Daśarūpaka* and his work deserves notice here as one of those which follow Bhoja's theory of Sāhitya. Bahurūpamiśra drew upon Śāradātanaya and he had direct access to Bhoja's *Śṛ. Pra.* also. In his commentary on the *D. R.*, the MS. of which is available in the Madras Govt. Oriental MSS. Library, he quotes Bhoja and his *Śṛ. Pra.* often.[1] In the commentary on the fourth chapter of the *D. R.* dealing with Rasa, he gives us the concept of Sāhitya as expounded by Bhoja and as reproduced by Śāradātanaya in his *Bhā. Pra.* He says:

ननु रसस्य स्थायिनो वा काव्येन कः सम्बन्धः, येन वाक्यार्थः स्यात्? उच्यते; साहित्यम्। + + + द्वादशविधो हि शब्दार्थयोस्सम्बन्धः साहित्यमित्युच्यते। चतुर्भिश्चतुर्भिः सम्बन्धैः त्रीणि पर्वाणि। स च वृत्तिविवक्षातात्पर्यप्रविभाग(व्यपेक्षा)सामर्थ्यान्वयैकार्थीभावाः (दोषहानगुणादान-अलङ्कारयोग) रसावियोगा इति। P. 73, Mad. MS. R. 4188.

Bahurūpa explains each with definition and illustration and most of the illustrative verses are those found in the *Śṛ. Pra.* This portion of his work is a clear summary of Bhoja's vast treatment of Sāhitya in nine chapters. Both Śāradātanaya and Bahurūpa made a slight emendation and gave Bhoja's first item called Abhidhā as Vṛtti. As we shall notice presently, the *Sāhityamīmāṁsā* also adopts the name Vṛtti and thereby, confusion is removed; for Abhidhā, which Bhoja gives as a general name for the three Vṛttis of Mukhyā, Gauṇī and Lakṣaṇā, is generally used only to denote the first, namely Mukhyā.

The *Sāhitya-mimāṁsā* on Sāhitya:

There is a work called *Sāhitya-mīmāṁsā* (*S.M.*) in Ms. in the Sarasvati Mahal Library, Tanjore, a copy of which was secured at my request for the Govt. Oriental MSS. Library, Madras. The work as seen in the Tanjore Ms., is short and incomplete, in Kārikās and Vṛtti. A Ms. of the work is available in the Curator's Office Library at Trivandrum and the work has been edited in the most careless manner as no. 114 of the *Trivandrum Sanskrit Series*. The following account of Sāhitya according to the *S.M.* is based mainly on the Tanjore Ms.

[1] See *JOR*, Madras, VIII, pp. 321-334, my article on Bahurūpamiśra's *Daśarūpakavyākhyā*.

and its Madras copy. A fuller comparative study of the *S.M.* and the *Śṛ. Pra.* on the basis of the *TSS.* edn. of the former is given below in the chapter on 'Bhoja and his predecessors and successors'.

The work *S.M.* may strike one, as it has struck the Editor of this work in the T.S.S., as the same mentioned in the *Alaṁkāra-sarvasva* and the commentary on the *Vyaktiviveka*. We know of a *S.M.* by Viriñcamiśra, fifth ancestor of Lolla Lakṣmīdhara (end of the 15th and the first half of the 16th cent.), mentioned in the long colophon at the end of Lakṣmīdhara's *Saundaryalaharī-vyākhyā*, Mysore Edn. A *S.M.* is quoted by Rājacūḍāmaṇi in his *Kāvya-darpaṇa*. The present *S.M.* does not bear the name of either Ruyyaka or Maṅkhuka. What is plain is that the work is later than Bhoja, Kuntaka and Kṣemendra.[1] The work, as its name shows, discusses regularly, for the first time in the history of Sanskrit Poetics, as far as we know now, the subject under the name Sāhitya. The work states its scheme thus: There are the two things Sāhitya and Pariṣkāra; the former consists of (four and four) eight relations of Vṛtti, Vivakṣā, Tātparya Pravibhāga; and Vyapekṣā, Sāmarthya, Anvaya and Ekārthībhāva; and then the Pariṣkāra consists of the last four items of Bhoja, namely, Doṣahāna, Guṇādāna, Alaṁkāra-yoga and Rasa-aviyoga. Next the work speaks of different kinds of poets and different kinds of Rasikas but our interest at present is in the discussion on the term Sāhitya. The author of the work is not only well acquainted with Bhoja's *Śṛ. Pra.* and Bhoja's method of treating Poetics, but reproduces also long passages from the *Śṛ. Pra.* The *S.M.* accepts Bhoja's conception of Sāhitya as the sum-total of the general relations between Śabda and Artha from Vṛtti to Ekārthībhāva coming under two heads of four,—four Kevala and four Sāpekṣa Śabda-sambandha-śaktis. There is, however, this definite difference that this *S.M.* makes. It restricts the name Sāhitya to the first eight items of Bhoja and calls the rest, Doṣahāna etc., by a new name Sāhitya-pariṣkāra or Śabdārtha-pariṣkāra or Prasādhana (polish or refinement). The work says:

साहित्यं सपरिष्कारं कविना परिकल्पितम्।
भावयन् रसिको लोके सुखमत्यन्तमश्नुते॥
वृत्त्यादीनां समष्टिस्स्यात् साहित्यं, तत्त्वनि(तत्परि)ष्कृतिः।
शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः॥

* * *

अष्टौ वृत्त्यादयस्तत्र परिष्कारश्चतुर्विधः॥

S. M. Mad. MS. p. 1 (T.S.S. Edn., pp. 1-2)

The 'Vṛttyādi aṣṭa' consisting of the four Kevala and the four Sāpekṣa Śabda śaktis consitute Sāhitya in the opinion of this *S. M.* It again says so:

एषां समष्टिरर्था(ष्टा)नां साहित्यमिति निर्णयः। P. 5. (T.S.S. Edn. p. 11)

The *S.M.* briefly explains these eight, following Bhoja, but with some slight difference. Dhvani is not mentioned under Tātparya as is done by Bhoja and

[1] The work reproduces from all these three authors. If only this fact had been realised by the editor, the work would have been edited better.

the work follows the *Daśarūpaka* and holds Rasa as the Vākyārtha and the Tātparya.

वर्तते यत्परः शब्दः स वाक्यार्थ इति स्थितिः ।
एतद् रसस्य प्रस्तावे परस्तात् साधयिष्यते ।। P. 3. (T.S.S. Edn., p. 7)

It is on the basis of this Tātparya and Vākyārtha view of Rasa that we have to think that this *S.M.* is different from that believed to be written by Ruyyaka or Maṅkhuka, both of whom are staunch Kashmirian followers of Ānandavardhana's theory of Dhvani.

To return to this *S.M.'s* view of Sāhitya, it is after word and meaning are united through these eight relations, that the poet handles them and then begins the fact of Poetry by virtue of the poet refining this 'Word-Idea,' Śabdārtha, having Sāhitya.

तत्परिष्कृतिः । शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ।। Mad. MS. p. 1. (T. S. S. Edn., P. 1)

This Pariṣkāra or refinement is all the activity of the poet. It is of four kinds: **Doṣahāna**, Guṇa-ādāna, Alaṁkāra-yoga and Rasa-aviyoga. This, the work says, comes in due course.

साहित्यस्य परिष्कारः पारम्पर्येण सिद्ध्यति । T.S.S. Edn. p. 12

Therefore, Sāhitya according to this work is not the art of Poetry but only language and linguistic expression; it does not include the poetic qualities that characterise Poetry and its words and ideas but is only the inevitable general relations, syntactic etc., between word and meaning.

साहित्यं नाम सम्बन्धः सा (सोऽ) ष्टधेति मनीषिणः ।
शब्दार्थाविष्टभिर्वर्गैः सम्बध्यन्ते परस्परम् ।।
* * * *
वृत्त्यादयस्ताः कथ्यन्ते शक्तयः पुनरष्टधा ।
वृत्तिस्तद्वद्विवक्षा च तात्पर्यं च विभागवत् ।।
चतस्रः केवला ह्येताः शब्दसम्बन्धशक्तयः ।।
याकाङ्क्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथः ।
(एकार्थीभवनं चेति) सापेक्षाः शब्दशक्तयः ।।
S.M. Mad. MS. pp. 5-6, (T.S.S. Edn., p. 12)

The Vṛtti-portion more clearly says that Sāhitya means only the eight relations of Vṛtti etc., and that Doṣahāna etc. are excluded. We have here the concept of Sāhitya again sinking back into its original grammatical meaning. The text of the Vṛtti runs thus:

"वृत्तिविवक्षादेः साहित्यान्तर्भावं दोषहानगुणालङ्काररससम्बन्धस्य बहिर्भावं च सहेतुकमाह ।"
p. 6, Mad. MS. (T.S.S. Edn., p. 12, passage corruptly printed).

This however is not Bhoja's view. As Ratneśvara explains the second verse of the *S.K.Ā.*, and as Kuntaka would take it, Sāhitya is really Poetry and the poetic

[1] The Vṛtti mentions Bhoja. See T.S.S. Edn., p.12.

relation between Śabda and Artha, the Pariṣkāra as this *S.M.* calls it. This consists of the four qualities, Doṣahāna etc., which alone Bhoja deals with in his smaller and earlier work, the *S. K. Ā.* In the *Śṛ. Pra.* however, which is a larger work with a greater scope, grammatical relations in addition to the poetic, are dealt with in detail and thus Sāhitya is made to mean not only the four-fold poetic relation but also the eight-fold grammatical relation. It was also pointed out above that in an opening passage at the beginning of chapter I of the *Śṛ. Pra.*, Bhoja describes *Kāvya* as the Sāhitya between Śabda and Artha and not exactly all kinds of expression in language. In that case, Bhoja would seem to agree with Ratneśvara and hold only Doṣahāna etc., as Sāhitya. Again it was pointed out before that the third view, now found to be held by the *S.M.*, that the 'Vṛttyādi aṣṭa' alone form Sāhitya and that Doṣahāna etc. represent a separate department, is also warranted by one sentence of Bhoja at the beginning of chapter IX.

"तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता प्रयोगानर्हता च निश्चीयते । यदाह—'एकश्शब्दः सम्यक्प्रयुक्तः स्वर्गे लोके कामधुक् भवति'। दुष्प्रयुक्तः पुनरधर्माय संपद्यते । सम्यक्प्रयोगश्चास्य तदोपपद्यते यदा दोषहानं गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति ।" " *Śṛ. Pra.* Ch. IX, Vol. II, p. 144.

It is from this passage that the *S.M.* must have taken its inspiration. The phrases of Bhoja, Prayoga-yogyatā, Prayoga-arhatā and Samyak-prayoga which are to be secured by the four means of Doṣahāna etc., exactly correspond to the *S.M.'s* Pariṣkāra or refinement of the language that has already come into being with the eight-fold Sāhitya.

The *S.M.* then reviews another view of Sāhitya.

शब्दार्थयोः सहस्थानं साहित्यमपरे जगुः ।
श्रिया (द्वयोः) परस्परस्वार्थाः (स्पर्धा) युक्तयोः काव्यसंज्ञितम् ।।
साहित्यमनयोः शोभाशालितां प्रति काप्यसौ ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ।।
(*V.J.* p. 27), *S.M.* p. 7, Mad. MS. (T.S.S. Edn., p. 13)

This represents the view of Kuntaka, the author of the *Vakroktijīvita*. The *S.M.* clubs together the Kārikās of the *V.J.* with the Saṅgraha and the Antara Ślokas in the Vṛtti of the *V.J.* The work quotes the two sets of Antara Ślokas of Kuntaka found on pp. 28-29 of the *V.J.* Of these two only the first set of three verses on p. 28 are on Sāhitya and the other set of four verses on p. 29 are on Vakrokti. But the *S.M.* puts the two sets together and takes the description of Vakrokti also as one of Sāhitya. It concludes its review with the remark that this view does not differ from that first described, i.e., the slightly modified view of Bhoja.

"एतन्मतमपि प्रायो मतमस्माकमश्नुते ।
अभेदः ख्याप्यते तत्र किन्तु साहित्यकाव्ययोः ।।

एतन्मतमपि अस्मन्मतमेव आप्नोति । इदमन्तरम् । [स]परिष्कारं (रः) साहित्यमिते (त्यमिति) तेषां मतम् । वयं तु शब्दार्थयोः संमिलनमात्रयोः मिलनमात्रयुक्ते रूपं साहित्यम् । तत् शास्त्राख्यानादि-साधारणम् । अन्यद् यत् परिष्कारविशिष्टं तत् काव्यमिति मन्यामहे ।' (T.S.S. Edn., p. 15)

The difference also has been stated by the work. According to Kuntaka Sāhitya is Kāvya, the embellished or refined Śabdārtha, the Pariṣkāra only. But the *S.M.* says that Sāhitya is not Poetry; it is a grammatical fact, common to all utterances, of Poetry, of Śāstra and of Ākhyāna; it is the grammatical relations, Vṛtti etc., which all linguistic expression inevitably means. What brings in Poetry after the coming into existence of language and Sāhitya is Pariṣkāra. This view of the *S.M.* is a degradation of the idea of Sāhitya and a sinking back of the concept to its original meaning. With Kuntaka's view agrees Bhoja's view implicitly expressed in the *S.K.Ā.*, I, 2., and expounded by Ratneśvara. It is only in the *Śṛ. Pra.* that the concept of Sāhitya is expanded to embrace also the grammatical and the logical relations between word and idea. This itself seems to be a degradation of the poetic concept of Sāhitya but the *S.M.* had dragged it down further by separating the grammatical and the poetical relations, by conferring the name Sāhitya on the former only and by creating the new name of Pariṣkāra for the latter.

The reason why Bhoja considered Sāhitya as expression in general besides Poetry and as the general and the inevitable relations also, besides the four poetic relations, is probably to be seen in Bhoja's great love for the Vyākaraṇa Śāstra which is in evidence all through this big work of *Śṛ. Pra.* The fact can be realised by a comparative study of the conception of Sāhitya according to Bhoja and Kuntaka and the difference can be seen to be immense. Even while beginning the poetic part of Sāhitya in chapter IX, Bhoja does not say 'beautiful expression' but only 'good and correct expression'—Samyak-prayoga, Prayoga-yogyatā, Prayoga-arhatā. And here, Bhoja quotes the text which refers to the Apūrva resulting from the grammatically pure expression, a text quoted in the Vyākaraṇa Śāstra—एक: शब्द: सम्यक् प्रयुक्त: etc. This makes a difference. In this connection even the author of the *S.M.* seems to be more imaginative and poetic. To give Vedic prāmāṇya for Poetry, he quotes the beautiful text भद्रैषां लक्ष्मीर्निहिताधिवाचि, which Bhavabhūti has adopted into a verse of his in his *Utta . rāmacarita* (IV. 18). The *S.M.* says:

"तदेवं काव्यार्थभावनया रसेन[स्य] निरतिशयानन्दलाभस्य कविवचनेषु भद्रया लक्ष्म्या निधानस्य च श्रवणात् कविकाव्ययोः महत्त्वं, रसिकस्य च प्रयोजनं श्रुतिसिद्धमेवेति सर्वं समञ्जसम् ।"
Pp. 49 and 50, Mad. MS. (T.S.S. Edn., p. 161)

Thus to sum up:

(1) Sāhitya rose as a grammatical concept denoting the eternal and well-known united character of Śabda and Artha, comprehending the general Sambandhas of Vṛtti etc., between the two.

(2) As far as Poetry is concerned it seems to have emphasised, in Bhāmaha's observation शब्दार्थौ सहितौ काव्यम्, that neither Śabda alone nor Artha alone is Poetry but both together constitute Poetry. There is no question of superiority, as between the two. Māgha and Kuntaka are clear on this point.

(3) The third stage is represented by Bhoja's view according to which the grammatical or ordinary Sāhitya between Śabda and Artha has expanded to embrace the poetic qualities in the relation of the two in Poetry. Bhoja fully

expounds this view, taking Sāhitya to mean ordinary expression as well as poetic expression, ordinary Śabdārtha-sambandha as well as the peculiar poetic Śabdārtha-sambandha.

(4) Kuntaka may be said to represent the fourth stage. Even very much earlier than Bhoja, the name Sāhitya had come to mean Poetry and Poetics, e.g., in Rājaśekhara's *K.M.* Kuntaka recognises that Sāhitya surely means, primarily, only the ordinary relation of Śabda and Artha as Vācaka and Vācya but he says that in Poetics the word is restricted to the poetic relation, Viśiṣṭa Sāhitya, which is the same Vācya-Vācaka-sambandha made finer. Sāhitya is considered at this stage as being above Pada-vākya-pramāṇa and only as a poetic concept. This view of Kuntaka we shall presently examine in detail.

(5) The next stage it is that which the anonymous *S.M.* represents. It is the direct opposite of Kuntaka's view and between its view and that of Kuntaka stands that of Bhoja embracing both. The *S.M.'s* Sāhitya is a return to that of stage No. 1, where it is a purely grammatical concept meaning the Śabdaśaktis etc. Poetry and poetic relations between Śabda and Artha fall out of its scope and come under the separate head named Pariṣkāra.

Kuntaka and Sāhitya:

The eleventh century was a favourable time for the concept of Sāhitya. It happens often that laws and discoveries in all departments of knowledge have their destined time when they come to light and more than one 'Seer' sees those truths. So it is that many discoveries though going in the name of one note-worthy personality, are really found to have been at the same time or a little earlier or later revealed to certain others also. The same is the case with ideas. When Bhoja was defining the concept of Sāhitya, Kuntaka was doing the same thing in Kashmir. Kuntaka is a great name in Sanskrit Poetics. Besides his new doctrine of Vakrokti, there are many other topics on which his genius made special and valuable contribution. One such is Sāhitya.

Like Bhoja, Kuntaka is a follower of the ancients whom he re-interprets. Like Bhoja, Kuntaka starts with Bhāmaha's definition of Poetry—*Śabdārthau sahitau kāvyam*—and accepts it by adding it to his own Vakrokti. He says that both word and sense together, having Sāhitya, are Kāvya, when set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ *V. J.*, p. 7

Thus, language, i.e. word and sense, becomes Poetry by virtue of what we might call a Guṇa called Sāhitya and an Alaṁkāra called Vakrokti, both the words Guṇa and Alaṁkāra being used here in a large sense. This Sāhitya is the prime requisite. It is only Kuntaka who has given us a full and significant exposition of the concept of Sāhitya. He himself says that though people have been using the word Sāhitya for a long time, no writer ever systematically thought out its full significance and expounded it in any treatise. Kuntaka rightly takes credit for having done this work.

"यदिदं साहित्यं नाम, तदेतावति निस्सीमनि समयाध्वनि साहित्यशब्दमात्रेण प्रसिद्धम् । न पुनरेतस्य कविकर्मकौशलकाष्ठाधिरूढिरमणीयस्य अद्यापि कश्चिदपि विपश्चिद् अयमस्य परमार्थ इति

मनाङ्मात्रमपि विचारपदमवतीर्णः । तदद्य सरस्वतीहृदयारविन्दमकरन्दबिन्दुसन्दोहसुन्दराणां सत्कवि-वचसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयषट्चरणगोचरतां नीयते ।"

Sāhitya literally means the relation between word and sense: 'सहितयोर्भावः साहित्यम् । Kuntaka, p. 27: 'सहितौ सहितभावेन साहित्येन अवस्थितौ ।' *Ibid.*, p. 10

This relation is eternal and there is no language without it, i.e. without the word and sense being united together as the expressing and the expressed (*Vācaka* and *Vācya*). This Vācyavācaka-sambandha comprehends the consideration of the structure and varieties of the Vācaka, the Pada, of the syntactic import of a succession of words in a Vācya and of the logicality of the idea, i.e., Pada, Vākya and Pramāṇa. These are present in all kinds of expression and form the original meaning of Sāhitya.

शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा ।
सहिताविति तावेव किमपूर्वं विधीयते ॥

This original Sāhitya which is the natural relation of Śabda and Artha becomes Sāhitya of a superior kind by the operation of the poet's genius or Kavi-vyāpāra. It is this superior Sāhitya that is discussed in Poetics. It is the magical quality pertaining to the words and ideas coming from a poet which makes ordinary utterance with Pada, Vākya and Pramāṇa into Poetry. It is not present in either Śāstra or the ordinary utterances of the world but is seen in Poetry only. It is over and above Pada-vākya-pramāṇa. It is not the Sāmānya, general but is the Viśiṣṭa, special, Sāhitya:

"ननु च वाच्यवाचकसम्बन्धस्य विद्यमानत्वाद् एतयोः न कथञ्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु बिशिष्टमेवेह साहित्यमभिप्रेतम् ।" *V. J.*, p. 10

Kuntaka defines this Sāhitya as the quality of Śabda and Artha vying with each other in the suggestion of Rasa, or, to put it generally, in enhancing the beauty of Poetry. He gives this Sāhitya as applying to all the elements in Poetry; it is something like Aucitya. First of all kinds of Sāhitya comes the Sāhitya of Śabda and Artha, their mutual commensurateness.

समसर्वगुणौ सन्तौ सुहृदाविव सङ्गतौ ।
परस्परस्य शोभायै शब्दार्थौ भवतो यथा ॥ *V. J.*, p. 11

There must be beautiful expression as well as beautiful idea. The question of whether form or content is important in poetry does not arise. Mere idea or emotion is the subject of psychology. As long as Poetry is *expression*, the form is unquestionably important. It has to contain also an Artha that is equally charming. This is the first kind of Sāhitya of Kuntaka. He takes Śabda as a whole meaning expression and Artha as a whole meaning the sense. He examines some verses and points out the presence or absence of this commensurateness between the expression and the expressed. Inadequate expression and expression devoid of idea are both bad. Beautiful expression without beautiful idea and a beautiful idea not couched in an equally beautiful expression are both bad. The fault on one side affects the other also.

"द्वयोरप्येतयोरुदाहरणयोः प्राधान्येन प्रत्येकं एकतरस्य साहित्यविरहो व्याख्यातः । परमार्थतः पुनः उभयोरपि एकतरस्य साहित्यविरहः अन्यतरस्यापि पर्यवस्यति । तथा च अर्थः समर्थवाचक-असद्भावे

स्वात्मना स्फुरन्नपि **मृतकल्प** एव अवतिष्ठते । शब्दोऽपि वाक्योपयोगिवाच्यासंभवे वाच्यान्तरवाचकस्सन् वाक्यस्य **व्याधिभूतः** प्रतिभातीत्यलमतिप्रसङ्गेन ।" *V. J.*, p. 14

Idea insufficiently expressed is 'dead' and expression without idea or expressing something other than the intended idea is 'disease'—Mṛtakalpa and Vyādhi-bhūta. *Thus, the first Sāhitya is the complete harmony and commensurateness between expression and expressed, form and content.*

The second Sāhitya is that between one word and another in the expression and between one idea and another in the expressed.

"साहिताविल्यत्रापि यथायुक्ति स्वजातीयापेक्षया शब्दस्य शब्दान्तरेण, वाच्यस्य वाच्यान्तरेण च साहित्यम्, परस्परस्पर्धित्वलक्षणमेव विवक्षितम् ।" *V. J.*, p. 12

The first Sāhitya takes Śabda and Artha as a whole meaning expression and expressed while the second Sāhitya emphasises that in the expression itself the several units, namely the Padas, must have mutual Sāhitya and that similarly, the various Artha-units, in the expressed. This Sāhitya is defined at length in Kārikās 16-17 and the Vṛtti thereon.

साहित्यमनयोः शोभाशालितां प्रति काप्यसौ ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ *V. J.*, I. 17

"सहितयोर्भावः साहित्यम् । अनयोः शब्दार्थयोः या काप्यलौकिकी चेतनचमत्कारकारितायाः कारणम् अवस्थितिः, विचित्रैव विन्यासभङ्गी । कीदृशी अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया । यस्यां द्वयोः एकतरस्यापि न्यूनत्वं निकर्षो न विद्यते, नाप्यतिरिक्तत्वमुत्कर्षो वा अस्तीत्यर्थः। ननु च तथाविधं साम्यं द्वयोरुपहतयोरपि संभवति इत्याह—शोभाशालितां प्रति । शोभा सौन्दर्यमुच्यते । तया शालते श्लाघ्यते यः, स शोभाशाली, तस्य भावः शोभाशालिता, तां प्रति सौन्दर्यश्लाघितां प्रतीत्यर्थः । सैव च सहृदयाह्लादकारिता । तस्यां स्पर्धित्वेन यासाववस्थितिः **परस्परसाम्यसुभगम्** अवस्थानं सा साहित्यमुच्यते । तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाक्ये काव्यलक्षणस्य परिसमाप्तत्वादिति प्रतिपादितमेव ।" *V. J.*, I. 27

Word and sense must be so set that neither of them is dull; they are to be of the same power; they are to be so set that they mutually vie in enhancing the beauty of the poem. The expression and the expressed are to be neither more nor less than the other but must be most precise and equally powerful. In the matter of promoting the Rasa and the Camatkāra of the Sahṛdaya each should emulate the other. This is the first Sāhitya. Similarly one word should vie with another and one idea with another. This is what Kuntaka means by defining Sāhitya as Paraspara-spardhā of Śabda and Artha. He compares the sympathetic co-operation between the two to the understanding between two friends—सुहृदाविव सङ्गतौ [1].

[1] Kuntaka adds that Śabda and Artha should be such as to beautify each other; they must be for each other's beauty—परस्परस्य शोभायै. To adopt Kālidāsa's words, they are equally so beautiful, that between the two, it is difficult to decide which is the beautifier and which, the beautified.

अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः । *K. S.*, I. 42

"तस्मादेतयोः शब्दार्थयोः यथास्वं यस्यां स्वसंपत्सामग्रीसमुदायः सहृदयहृदयाह्लादकारी परस्परस्पर्धया परिस्फुरति, सा काचिदेव वाक्यविन्याससंपत् साहित्यव्यपदेशभाग् भवति।" *V. J.*, I. p. 27

The Sāhitya between one word and another which is one part of Kuntaka's second Sāhitya can also be described through his simile of two intimate friends. The South Indian Śrivaiṣṇava writer, Parāśarabhaṭṭa, (*c.* 1123—1151 A.D.), speaks of this Sāhitya between one word and another in a composition in another telling simile in a verse of his. He compares the beautiful way in which words in a good composition help each other and together help the main idea commonly, to the best brotherly feeling, Saubhrātra.

अनाघ्रातावद्यं बहुगुणपरीणाहि मनसो दुहानं सौहार्दं परिचितमिवाथापि गहनम्।
पदानां सौभ्रात्राद् अनिमिषनिषेव्यं श्रवणयोः त्वमेव श्रीर्मह्यं बहुमुखय वाणीविलसितम्॥
Śrīguṇaratnakośa, Śl. 8

Thirdly, Kuntaka speaks of this Sāhitya with reference to other elements in expression like Mārga (Rīti), Vṛtti, Guṇa, Alaṁkāra and Vakratā in general. Every part or aspect of expression has to vie with the other towards enhancing the beauty of the poem.

किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम्। कीदृशम्? **वक्रताविचित्रगुणालङ्कारसंपदां** परस्परस्पर्धाधिरोहः।" *V. J.*, p. 10

मार्गानुगुण्यसुभगः **माधुर्यादिगुणोदयः**।
अलङ्करणविन्यासः वक्रतातिशयान्वितः॥
वृत्त्यौचित्यमनोहारि रसानां परिपोषणम्।
स्पर्धया विद्यते यत्र यथास्वमुभयोरपि॥
सा काप्यवस्थितिः तद्विदानन्दस्पन्दसुन्दरा।
पदादिवाक्परिस्पन्दसारः साहित्यमुच्यते॥ *V. J.*, p. 28

Thus Kuntaka's conception of Sāhitya in general is that the expression (*Vācaka-śabda*) and the expressed (*Vācya-artha*), as also the several units in either part of Poetry, must be set in a glorious race, competing with each other in making the poem beautiful. This notion of Sāhitya has to base itself on the beauty of the poem or the relish of the Sahṛdaya as the test, according to Kuntaka. In this respect the concept means the appropriateness and power of the Vācya-vācaka in suggesting the Rasa. For, Rasa, Kuntaka accepts as supreme. Therefore, this conception of Sāhitya generally likens it to the other concept of Aucitya which also figures very much in Kuntaka. Criticising the introduction of Śabdālaṁkāras with special effort, Kuntaka says that this would result in the loss of Aucitya and through that would mean an over-emphasis on Śabda-saundarya and a loss of Sāhitya.

"व्यसनितया प्रयत्नविरचने हि प्रस्तु**तौचित्य**परिहाणेः वाच्यवाचकयोः परस्परस्पर्धित्वलक्षण**साहित्य**विरहः पर्यवस्यति।" *V. J.* II. p. 84

Kuntaka has thus brilliantly expounded the concept of Sāhitya as a great principle in Poetry, as the greatest perfection in expression a poet should attain, namely, the harmony between the expression and the expressed. When

Rājaśekhara slightly explained Sāhitya as the proper equipoise between Śabda and Artha—"शब्दार्थयोः **यथावत्सहभावेन** विद्या साहित्यविद्या"—p. 5, we must understand him as having had in his mind ideas similar to what Kuntaka has expressed. The word Sāhitya is derived from *Sahita*, united. Another explanation can be given bringing out this same significance, namely, the equipoise between Śabda and Artha, the harmony of Kuntaka. The word Sahita contains the affix '*Sa*' standing for 'Samam', समम्, 'equally'—and the main word is the past passive participle of '*Dhā*', to put, place or set. Thus 'Sahita' means equipoised word and idea.[1]

A comparison of Kuntaka's exposition of Sāhitya with that of Bhoja reveals interesting points. Firstly, Bhoja and Kuntaka start with the same definition of Bhāmaha, शब्दार्थौ सहितौ काव्यम्। The difference is, Kuntaka emphasises by Sāhitya a quality of Śabda and Artha resembling Aucitya. Besides that, Kuntaka adds to Bhāmaha's definition of Poetry (that Śabda and Artha united, are Kāvya), the Vakrokti in which the Śabda and Artha having Sāhitya, must be set. वक्रकविव्यापारशालिनि, बन्धे व्यवस्थितौ—। *V. J.*, 1. 7

Thus, although all the varieties of Vakrokti too, as forming aspects of expression, have to observe Sāhitya, they are not included in Sāhitya. Therefore there are two ideas, Sāhitya and Vakrokti, in Kuntaka's definition of Poetry. Bhoja's conception of Sāhitya differs in being very wide. It means Poetry as a whole in Bhoja, whereas it is a supreme quality of Poetry that has to be present along with Vakrokti according to Kuntaka. Bhoja's Sāhitya means all the manifold activities of the poet's genius, namely elimination of flaws, securing of style and its qualities, figures and diction, and finally making every point of expression the embodiment of Rasa. That is, Bhoja's Sāhitya comprehends not only the whole of Kuntaka's Vakrokti but also, every other thing in Poetry. Beyond Śabda and Artha, the only other fact in Poetry is Sāhitya and under it comes everything else. In another way also Bhoja's Sāhitya is very much wider than that of Kuntaka. For, to Bhoja, Sāhitya means all literature and all kinds of Śabdārtha-sambandhas while to Kuntaka, it means Poetry and a poetic relation only, although the latter also recognises that ordinarily Sāhitya refers to the Sambandha between Śabda and Artha in general as Vācaka and Vācya. Only, Kuntaka leaves out the consideration of language itself and its inevitable Śabdārtha-sambandhas related to Pada, Vākya and Pramāṇa, and treats only of the poetic Sambandha above all these. Just as Poetry is finer speech, Sāhitya is the finer Sambandha between Śabda and Artha. Rājaśekhara calls Sāhitya or Poetry the finest essence of all the four Vidyās—सा हि चतसृणामपि विद्यानां निष्यन्दः (p. 4)—even as Wordsworth says that Poetry is the breath and finer spirit of all knowledge. We can say with reference to Sāhitya here, making a slight change, that Poetry is the breath and finer spirit of language.

[1] The author of the Sanskrit introduction to the Nirnaya Sāgar Press Edn. of the *Sāhitya-darpaṇa* suggests another derivation for the word Sāhitya. He says that the 'Sahabhāva' means that Poetry has in it all the eighteen Vidyāsthānas. And he quotes the verse of Bharata and Bhāmaha (V.4) containing that idea—*Na sa śabdo na tad vācyam* etc.

It is not the concept of Sāhitya in Bhoja that has an exact correspondence to Kuntaka's Sāhitya. It is interesting to note that almost the same idea contained in Kuntaka's Sāhitya, is found in Bhoja's Guṇa called Sammitatva, यावदर्थपदत्वं च संमितत्वम् । *S. K. Ā.*, I. 74

It is the avoidance of verbiage or 'over-expression'; it is the use of words enough for the idea on hand. Bhoja further explains this Śabda-sammitatva as the quality of Śabda and Artha being as if held in a balance.

अत्र अर्थस्य पदानां च तुलाविधृतवत् तुल्यत्वेन संमितत्वम् । *S. K. Ā.*, p. 58

This is what Kuntaka means by his Sāhitya which he describes as Anyūna-anatiriktatva, of word and idea being neither more nor less than each other. Sammita means well-adjusted or harmonised utterance. The above-given definition is of the Śabda-guṇa, Sammitatva, and Bhoja has the same Guṇa for Artha also. The difference between the two is that in the former the poet weighs the adequacy of expression from the point of view of Artha and in the latter, *vice versa.*

"शब्दार्थौ यत्र तुल्यौ स्तः संमितत्वं तदुच्यते । *S. K. Ā.* I. 86

Ratneśvara comments on this:

"अर्थस्य विभज्य तुलाधृतवत् प्रतिनिवेशः संमितत्वमिति । अर्थमुद्दिश्य शब्दतुलनं काव्यभावबीजं शब्दगुणः शब्दमुद्दिश्य त्वर्थतुलनमर्थगुणश्च ।" *S. K. Ā.*, p. 71

All qualities of precision, power, clairty, and such others are comprehended in this weighing of word with idea. Its breach brings in a train of flaws—verbiage or Vṛthā-pallava, Apuṣṭārtha, Neyārtha, the Avakara of Mahima Bhaṭṭa. When we have too much of words we have Avakara, Pāda-pūraṇa, Aprayojaka, etc. When we have inadequate expression we have the Doṣa Neyārtha, by which Prasāda and Arthavyakti are lost. This is perhaps the greatest quality of poetic expression, the peak of perfection of poetic art as Kuntaka says—कविकर्मकौशलकाष्ठाधिरूढिः । *V. J.*, p. 26. This quality is variously called, descriptively and metaphorically. Kuntaka calls it Sāhitya, Anyūna-anatiriktatva or Paraspara-spardhā between Śabda and Artha. The Śabda and Artha having this quality are compared by him to two friends united in some glorious task. Parāśara Bhaṭṭa calls them 'brothers' with the best Saubhrātra feeling. Bhoja calls the same Śabda-artha-sammitatva and gives the imagery of the poet weighing Śabda and Artha in the scales of a balance. A greater comparison comes from Kālidāsa himself, who gives the simile of the ideal prime divine couple Pārvatī and Parameśvara, the prototype of Man and Woman, in *Raghuvaṁśa,* I, 1. The Sāhitya or Samparka between Śabda (Vāk) and Artha is compared by Kālidāsa to that between Pārvatī and Parameśvara or to the ideal Sāhitya laid down by the Smṛtis between wife and husband. There is no question of inferiority or superiority between the two. Their marriage is sacred and they enter the holy union for the service performed together to Dharma to which they are both and equally subordinate. Rasa or 'beauty' of Kāvya can be likened to that Dharma, and Śabda and Artha to the married couple. It is not likely that the great poet wrote the above verse merely to mean by Vāgartha-samparka, the well-known and eternal Śabdārtha-sambandha. He might have meant that also; but he powerfully suggests here

the Viśiṣṭa-Sāhitya or the Viśiṣṭa-sambandha. Similarly there is no 'sārasya' or credit to the great poet to say that by 'Vāgartha-pratipatti,' Kālidāsa prayed for the attainment of proficiency in lexicography, in words and meanings. The compound is often explained by Mm. Professor Kuppuswami Sastri as meaning the same as Kuntaka's Sāhitya or Spardhā between Vāk and Artha or the understanding between the two, वागर्थयोः परस्परप्रतिपत्तिः । It is for this great quality of Poetry that Kālidāsa prays for. He describes it with the simile of the prime divine couple, Ardhanārīśvara, as Śabda and Artha fused together or wedded in perfect sympathy and harmony. It is this same Sāhitya that Wilfred MEYNELL speaks of in the same conjugal metaphor, in his biographical note attached to a selection of the poems of Francis THOMPSON. He says (of the particular poem, "Sister Songs"): "*Sister Songs* is a poem to be read aloud; for, sound and sense herein celebrate their *divine nuptials.*" The same is conveyed by Kālidāsa's comparison of Poetry to Ardhanārīśvara. Vidyādhara describes the Śabda and Artha in Poetry in the same metaphor: बन्धोऽर्धनारीश्वर-श्लाघालङ्घनजाङ्घिकः—*Ekāvalī.*

The goddess Pārvatī is Vāk or Śabda; god Parameśvara is Artha[1]; their union as Ardhanārīśvara signifies the greatest ideal of Poetry variously emphasised as Sāhitya, Sammitatva etc. by the above-noticed writers, and by Nīlakaṇṭha Dīkṣita, by the following verse:

सव्यं वपुः शब्दमयं पुरारेरर्थात्मकं दक्षिणमामनन्ति ।
अङ्गं जगन्मङ्गलमैश्वरं तद् अर्हन्ति काव्यं कथमल्पपुण्याः ।। *Śivalīlārṇava*, I. 15

and which Kālidāsa kept before him when he wrote his immortal poetry:

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ।। [2]

[1] "अर्थः शम्भुः शिवा वाणी ' इति लिङ्गपुराणम् " quoted by Viśveśvara in the *Kavīndrakarṇābharaṇa*, p. 52, K. M. GUCCHAKA 8. रुद्रोऽर्थोऽक्षरस्सोमा तस्मै तस्यै नमो नमः । *Rudrahṛdayopaniṣad* Adyar Edn. of *Śaiva Upaniṣads*, 1925, p. 151. This idea occurs in several other Texts.

[2] Kālidāsa is charmed with this idea. He says in his *Kumārasambhava*, VI. 79, तमर्थमिव भारत्या सुतया योक्तुमर्हसि and Mm. Prof. S. KUPPUSWAMI SASTRI loves to dwell on this passage and to speak of the birth of 'रस-स्कन्द', as a result of the union of शब्द-पार्वती and अर्थ-परमेश्वर. Since Rasa is 'अवाच्य' the poem *K. S.* stops with the marriage of शब्द and अर्थ leaving 'रस-स्कन्द's birth to be suggested.

CHAPTER IX

UKTI

'उक्तिविशेषः काव्यम् ।' Rājaśekhara, *Karpūramañjarī, Prologue*, 8

VERY intimately related to Bhoja's Alaṁkāra-synthesis is another synthesis of Bhoja which can be called the *Ukti*-synthesis. Besides the systems of Sāhitya and Alaṁkāra, there is also a system of Ukti in Bhoja's *Śṛ. Pra.* The history of this concept of Ukti is a very interesting study.

Ukti can be translated as poetic expression or poetic speech as distinguished from expression or speech, either of the ordinary work-a-day life or of the scientific laboratory, the scholastic class-room and the philosophical text-book. As we say in the Doṣa-prakaraṇa that poetic words are to be neither Grāmya or Loka-mātra-prayukta, ordinary, vulgar, colourless words of our daily routine life, nor Apratīta or Śāstra-mātra-prayukta, technical and pedantic, so also we can say of poetic expression as a whole that it is in that place which is too sanctified for either the Grāmya and the Pāmara or the pure pandit and pedant. It is the very essence of speech, language beautified, a high-power communication. That poetic expression possesses this peculiar beauty or power not found in ordinary talk or writing, scientific treatises or mere historical documents can be clearly seen. That this beauty and power pertain to the *method of expression* can also be seen easily; for, poetic expression or the poetic form depends upon how a thing is said and not upon what is said. The emphasis in ordinary talk is on what is said, where we are careless regarding the manner of saying, as also in mere narration of story or history, and in mere recording of scientific or philosophical truths. The same is the case with Law also where again the emphasis is not on how beautifully the thing is expressed. In the history of Sanskrit Poetics[1] it was given to the great critic Bhaṭṭa Nāyaka to enquire into this subject and formulate the following as the difference between Poetry on the one hand and Śāstra and Ākhyāna (Veda and Narration) on the other.

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् ॥ Bhaṭṭa Nāyaka

[1] I have discussed this aspect of the question in relation to what the Western writers like ABERCROMBIE have to say on the difference between poetic and other expression in a separate comparative study of the Sanskrit Alaṁkāra Śāstra and Western Literary Crititcism. Here I deal only with the ideals of the Sanskrit writers on this subject.

"शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहासेऽर्थ) निष्ठता ।
अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते ॥" *Agni Purāṇa*, 337. 2-3

The Veda is Śabda-pradhāna; the Purāṇa, Artha-pradhāna; Kāvya or poetry makes both Śabda and Artha apradhāna, unimportant, and makes Vyāpāra, the most important. The Vyāpāra of Bha ṭa Nāyaka is the poet's peculiarly beautiful expression, embellished with Guṇa and Alaṁkāra, capable of becoming universalised and producing delight to the reader, i.e., Abhidhā, Bhāvakatva and Bhojakatva.

"भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव वितत्य वक्ष्यते ।" *Locana*, p. 70

This beauty of form or the peculiar grace in poetic expression can be called the characteristic poetic Abhidhā-vyāpāra, using Abhidhā here in a wide sense. While commenting on the section on the Lakṣaṇas in Bharata, Abhinavagupta cites in his *Abhi. Bhā.* the above-quoted lines of Bhaṭṭa Nāyaka and equates the idea contained therein with Bhāmaha's conception of Vakrokti. Abhinavagupta also quotes here Bhāmaha—*Saiṣā sarvaiva vakroktiḥ* etc. Bhaṭṭa Nāyaka distinguished Poetry form Veda whose words cannot be changed at all; and from Ākhyāna, story or semi-historical narration, in which the story or the events (Artha) alone count. But in Poetry one looks to the beautiful way in which a story is told and the words are used. The 'beautiful way of expression' is the thing. As mere expression it has to interest us. In all other expressions related to our daily life, scientific literature etc., we are interested more in the Artha. The Artha is the 'Tattva' in those cases; in poetry, the manner in which the poet has said those things is the 'Tattva'. It is only an inelegant way of saying this that is contained in the following, given as Udbhaṭa's observation, in the *Kāvyamīmāṁsā* of Rājaśekhara:

"अस्तु नाम निस्सीमा अर्थसार्थः । किन्तु द्विरूप एवासौ, विचारितसुस्थः, अविचारितरमणीयश्च । तयोः पूर्वमाश्रितानि शास्त्राणि, तदुत्तरं काव्यानि' इत्यौद्भटाः[1] ।" *K. M.*, p. 44

The Vastu-svarūpa is comparatively less important than the Bhaṅgi-bhaṇiti, the beautiful manner of poetic expression. Says Rājaśekhara's wife, Avantisundarī:

वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥

and "'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी ।"
K. M., p. 46

The same idea is stressed by poet Nīlakaṇṭha Dīkṣita in a verse in the first canto of his *Śivalīlārṇava mahākāvya*:

[1] Is this from *Bhāmaha-vivaraṇa*, on Bhāmaha, V. 33:

'तत्र लोकाश्रयं काव्यमागमाः तत्त्वदर्शिनः ।'?

In the fragments of this work edited by R. Gnoli (ISMEO, Rome, 1962), the text here is too fragmentary.

यानेव शब्दान् वयमालपामः यानेव चार्थान् वयमुल्लिखाम : ।
तैरेव **विन्यासविशेषभव्यैः** संमोहयन्ते कवयो जगन्ति ।। I. 13

This Vinyāsa-viśeṣa is the secret of Bhaṭṭa Nāyaka's Vyāpāra. It is what Bhāmaha calls Vakra-ukti and Rājaśekhara, Ukti.

To Rājaśekhara, I think, must go the credit of making important the word Ukti. We find in the list of Alaṁkāras given by Bhāmaha, Samāsa-Ukti, Atiśaya-Ukti, Svabhāva-Ukti, Viśeṣa-Ukti and Saha-Ukti; and above all Vakra-Ukti. In all these we find the Viśeṣya as Ukti qualified b/ diff rent attributes. Here it is that the conception of Ukti was born. Ukti as such came to mean poetic utterance and soon there was felt to be no need to qualify Ukti by the attribute Vakra to mean poetic expression as a whole. Rājaśekhara, while describing the Kāvya-Puruṣa, says that his speech is rich in Ukti: उक्तिचणं ते वचः । *K. M.*, p. 6. All Alaṁkāras are Vakrokti to Bhāmaha but poetic expression itself is denoted by Ukti. What we have now as the *Kāvya-mīmāṁsā* is only the first chapter thereof named *Kavirahasaya*. According to Rājaśekhara himself, his next chapter dealt with Ukti, औक्तिकम् उक्तिगर्भः । It is a pity that we have lost the bulk of Rājaśekhara's treatise. It must be in that chapter on Ukti that Rājaśekhara classified the various Uktis into which poetic expression could be brought. Classifying poets, he says on p. 27 (I.5) that there is a class of poets called Ukti-Kavis, and on p. 28 he illustrates his Ukti-Kavi thus:

उक्तिकविः—

उदरमिदमनिन्द्यं मानिनीश्वासलाव्यं स्तनतटपरिणाहो दोर्लतालेह्यसीमा ।
स्फुरति च वदनेन्दुः दृक्प्रणालीनिपेयः तदिह सुदृशि कल्याः केलयो यौवनस्य ।।

This is an intensely animated description full of specially graceful expressions teeming with the Samādhi-guṇa. This is Ukti in a restricted sense. Another instance of Ukti in a restricted sense is found in what Rājaśekhara calls Śāstra-Ukti, सेयं शास्त्रोक्तिः (p. 3), regarding the verse द्वा सुपर्णा सयुजा etc. In another context also Ukti in a restricted sense is mentioned by Rājaśekhara:

"या शब्दग्रामम्, अर्थसार्थम्, अलङ्कारतन्त्रम्, **उक्तिमार्गम्**, अन्यदपि तथाविधमधिहृदयं प्रतिभासयति, सा प्रतिभा ।।" *K. M.*, p. 11

From this restricted sense, the larger concept of Ukti developed even as the concept of Vakrokti. Ukti in a general sense emphasising the beauty peculiar to Poetry as distinguished from other writings is found used by Rājaśekhara himself in a verse in the Prologue to his *Karpūramañjarī*:

अर्थविशेषास्त एव शब्दास्त एव परिणमन्तोऽपि ।
उक्तिविशेषः काव्यं भाषा या भवतु सा भवतु ।। 8

Neither is the idea (Artha) the point, nor the mere word (Śabda), but the manner of expressing that idea in words, Ukti-viśeṣa, is the thing which makes for Poetry. This verse and that of Nīlakaṇṭha Dīkṣita quoted above correspond exactly. Abhinavagupta, while elucidating Bharata's concept of Lakṣaṇa in his *Abhi. Bhā.* equates Bhāmaha's Vakrokti with Bhaṭṭa Nāyaka's Vyāpāra and these with the concepts of Bandha, Gumpha, Bhaṇiti, and lastly Lakṣaṇa. (See pp. 17-18, chapter on Lakṣaṇa in my *Concepts of Alaṁkāra Śāstra*). To these concepts meaning the peculiar poet's expression, the concept of Ukti gets equated.

The word Ukti occurs in Bhoja both as a Guṇa and as an Alaṁkāra. The Guṇa of Ukti has two varieties, one of Śabda, the other of Artha. The Śabdaguṇa Ukti is defined by Bhoja as a graceful turn of expression, Viśiṣṭa-bhaṇita:

विशिष्टा भणितिर्या स्याद् उक्तिं तां कवयो विदुः । *S. K. Ā.*, I. p. 60

In his V.tti and comments on the verse illustrating this Śabda Ukti Bhoja uses the phrase Ukti Bhaṅgi. One asks another about somebody's welfare and instead of saying straight whether she is well or ill, the other person says 'she lives,' and the whole verse delicately portrays the lady's pitiable plight. That mode of expression powerfully suggests her suffering, describing her as simply living, Jīvita-mātra-śeṣā. This is the excellence of expression, Ukti-guṇa, and it is a mode of expression as a whole, a mode that is characteristic of poetry as such. Not altogether different from this Śabda-guṇa of Ukti is Bhoja's Artha-guṇa of that same name. The beauty is achieved more by words, comparatively speaking, in the Śabda-guṇa whereas, in the Artha-guṇa of Ukti, the idea is given in subtle turns and shades and is expressed or suggested by peculiarly graceful elaborations:

उक्तिर्नाम यदि स्वार्थो भङ्ग्या भव्योऽभिधीयते ।
अत्र अभीष्टस्य नायकनायिकासंगमस्य भङ्ग्या भणनमुक्तिः । *S. K. Ā.*, I. p. 73

Between Viśiṣṭā Bhaṇiti or Ukti-Bhaṅgi and Bhaṅgyā bhaṇana, there is no fundamental difference. These two classess of Ukti are not mere Guṇas appearing in a part of a specific piece of poetry but constitute the distinguishing mark of poetic expression itself.

Besides these two kinds of Ukti of Śabda and of Artha, which is a Guṇa, Bhoja recognises a Śabda-Alaṁkāra called Ukti. It is defined in *S. K. Ā.*, II. 42 (p. 146) and is held as the several kinds of expression named by Bhoja in the following manner:—Vidhi-Ukti, Niṣedha-Ukti, Adhikāra-Ukti, Vikalpa-Ukti, Niyama-Ukti and Parisaṅkhyā-Ukti. Under his Śabda-Alaṁkāra called *Chāyā* also Bhoja gives a set of Uktis: Loka-Ukti, Cheka-Ukti, Arbhaka-Ukti, Unmatta-Ukti, Poṭā-Ukti and Matta-Ukti. Keśava, in I. 2 of his *Alaṁkāra-śekhara*, makes Bhoja's Chāyā his Ukti, and classifies this Ukti into the Uktis of Loka, Cheka, Arbhaka and Unmatta. This Ukti which Keśava derives from both the Śabdālaṁkāras of Bhoja, Ukti and Chāyā, is constituted by Keśava as one of three 'Bahiraṅgas', external aspects, of poetic expression. He says at the end of I. 2 that of this and of how these are to be related to Rasa, he has spoken at length in his other Alaṁkāra treatise named *Alaṁkāra-sarvasva* which unfortunately is not available to us now. Perhaps it is Rājaśekhara who described Ukti as a 'Bahiraṅga' along with Rīti and Keśava might have followed him. It has been pointed out in the notes to the GOS. Edn. of the *K.M.* of Rājaśekhara that a quotation from the lost Alaṁkāra section of the *K.M.* is quoted in this Keśava's work, *A. Śekhara.* I have spoken of this in the chapter on Alaṁkāra here.

The meaning of the term Ukti in both the Śabdālaṁkāras of Chāyā and Ukti is very narrow; but both the Śabda and the Artha Guṇas of Ukti, though Bhoja restricts their meaning by some sort of definition, show how the term means the poetic mode of expression in general, Viśiṣṭā Bhaṇiti and Bhaṅgyā Abhidhāna. Ratneśvara's comments make this clear. Under the Śabdaguṇa Ukti he says:

"लोकोत्तराः सन्ति हि भणितिप्रकाराः(,)लोकप्रसिद्धाः(द्धाश्च)। यथा सुप्तोऽसीति प्रश्ने गृहे देवकुले वेत्यादि। **एतत्प्रसिद्धिव्यतिक्रमेण तु या काचित् कविप्रतिभया भणितिराकृष्यते, सा भवति लोकोत्तरा।** तथा च प्रतिभाकृष्टतया चमत्कारित्वाद् गुणत्वम्। अत एव कवय इत्याह। कविसहृदयानामेव तादृशोक्तिपरिचयसंभवात्।" p. 60

Under the Arthaguṇa Ukti he says:

"स्वीयोऽभीष्टोऽर्थः, स्वार्थः, तस्य साक्षात्प्रतिपादनमनुचितमपि अर्थान्तरभङ्गिभिः प्रतिपादनमर्थगुणः।"

Expressing in a manner uncommon in ordinary talk, expressing not straightly and baldly but imaginatively, giving a turn to the expression, giving the idea a hiding and revelation through deft suggestion—these constitute Ukti and thus it is clear that the Ukti Guṇa of Bhoja rises above itself and means poetic expression in general.

Bhoja does mean that Ukti refers comprehensively to poetic utterance. He agrees with Rājaśekhara who says 'Ukti-viśeṣaḥ kāvyam' and restates Bhaṭṭa Nāyaka that while Śāstra is Śabda-pradhāna and Ithihāsa, Artha-pradhāna, *Kāvya is Ukti-pradhāna.* This, Bhoja clearly says in his description of his Śabdālaṁkāra called Adhyeya, where he distinguishes Kāvya, Śāstra and Itihāsa. He says (*S. K. Ā.*, p. 260):

"तदिदम् **उक्तिप्राधान्यात्** काव्यमित्युच्यते।" "**शब्दस्य प्राधान्यमिति** शासनात् शास्त्रमिदम्' "**अतीतार्थप्राधान्याद्** इतिहासः।"

In the same context Bhoja says more briefly in the *Śṛ. Pra.* (Vol. II, p. 285):

"तेषु **उक्तिप्रधानं काव्यम्।**" "—शब्दप्रधानं शास्त्रम्।" "अर्थप्रधानं इतिहासः।"

Earlier while dealing with Vivakṣā, Bhoja says in the *Śṛ. Pra.*:

"तत्र शब्दप्रधानमपौरुषेयं, मन्त्रो ब्राह्मणं च। + + अर्थप्रधानमार्षः, स्मृतिरितिहासश्च। (**उभय**)**प्रधानं** पौरुषेयं च।"

—remarks which closely correspond to what Bhaṭṭa Nāyaka has said.

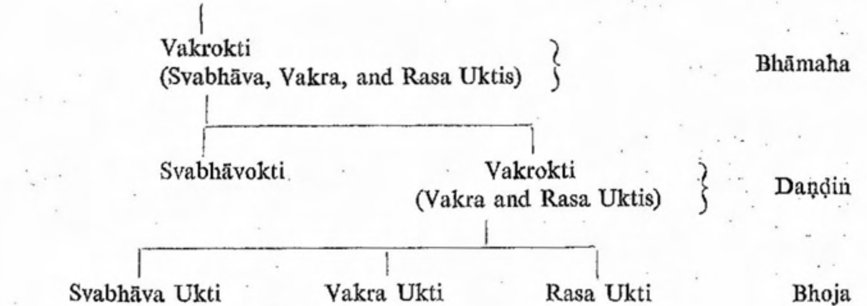
In another place, in chapter XI of the *Śṛ. Pra.*, Bhoja synthesises the whole realm of poetic expression in the concept of Ukti, in an attempt which achieves at the same time another synthesis in Alaṁkāra. In the chapter on Svabhāvokti in my *Concepts of Alaṁkāra Śāstra* (IInd edn., pp. 110-121), and in the chapter on Svabhāvokti according to Bhoja in the present book also, I have gone into the question in great detail and here I briefly cover the ground. Bhāmaha had an Alaṁkāra-synthesis namely Vakrokti. Poetry had something strangely beautiful and it was diagnosed as Vakrokti. Within this Vakrokti Bhāmaha had figures like Upamā and Rūpaka, Rasas, and Natural Description: Alaṁkāra,

Rasavad Alaṁkāra and Svabhāvokti. I am of opinion that Bhāmaha did recognise Svabhāvokti as an Alaṁkāra; but he differed from Daṇḍin in this respect: Even though a given instance of natural description is devoid of that amount of Alaṁkāra as is seen in other turns of ideas and expression found in other Alaṁkāras, it is all the same Alaṁkāra since even this natural description has a special charm born of the poet's genius and, in an unmistakable degree, differs from ordinary bald non-literary utterance. Rasas are considered Alaṁkāras because they also go to beautify expression only. This is the stage in Bhāmaha. Daṇḍin represents the next. Daṇḍin realises that Svabhāvokti cannot be strictly included in Vakrokti; for, in it, Vakratva or 'out-of-the-way-ness' is least. So he divides Kāvya-Ukti into the two Uktis, Svabhāva-Ukti and Vakra-Ukti.

भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम्।

He however retains expressions dominated by Rasa—*Rasavad vacaḥ*—under expressions beautified by Alaṁkāra, the Rasavad Alaṁkāra. He follows Bhāmaha but amplifies by treating of all the eight Rasas in Rasavad Alaṁkāra. Daṇḍin however is aware of a strange superiority in expressions dominated by Bhāvas and Rasas; he sees that the three cases of Preyas, Rasavat and Ūrjasvi Alaṁkāras are superior Alaṁkāras as compared to other Vakroktis. Hence he says: युक्तोत्कर्षं च तत् त्रयम्। II. 275.

Bhoja takes the suggestion contained here in Daṇḍin's remark युक्तोत्कर्षं च तत् त्रयम् and makes a logical analysis of poetic expression into three departments, Natural Description of objects, Figurative Description and Delineation of Emotion: Svabhāva-Ukti, Vakra-Ukti and Rasa-Ukti. All these three are kinds of Ukti and Bhoja means by Ukti 'poetic expression' which he calls by the name Alaṁkāra also. For, to Bhoja, Guṇas and Rasas also are Alaṁkāras; thus Ukti means Alaṁkāra, the beautiful poetic expression as a whole.



Says Bhoja in Chapter XI of his *Śṛ. Pra.*:

"त्रिविधः खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति। तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति।"

In Chapter V of his *S. K. Ā.* also, Bhoja says:

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ।। V. 8

It was noted above how it was Ukti or Bhaṅgi Bhaṇiti that distinguished poetic utterance from other utterances. The equation of Ukti with such concepts as Vakrokti, Alaṁkāra and Nāyaka's Vyāpāra was also made. The observation of Rājaśekhara, 'Ukti-viśeṣaḥ kāvyam' was taken as defining Poetry on the basis of this conception of Ukti. It was interpreted as the peculiar poetic manner of expression and as the most important factor and mark in Poetry as compared to the elements of Śabda and Artha, both of which are subordinated to it. It was shown how this definition was similar to Nāyaka's definition based on Vyāpāra-prādhānya.

The observation of Bhaṭṭa Nāyaka is re-stated by Mahima Bhaṭṭa with a change. Mahima Bhaṭṭa holds that Poetry is utterance in which neither Śabda alone nor Artha alone is important but both together. He says that Kāvya is Ubhaya-pradhāna instead of saying like Nāyaka that Kāvya is Vyāpāra-pradhāna and Ubhaya-*apradhāna*. He says:

"त्रिविधं हि शास्त्रम्, शब्दप्रधानम् अर्थप्रधानम्, उभयप्रधानं, चेति । शब्दप्रधानं वेदादि, अध्ययनादेव अभ्युदयश्रवणात्, मनागपि पाठविपर्यासे प्रत्यवायश्रवणाच्च । अर्थप्रधानमितिहासपुराणादि, तस्य अर्थवादमात्ररूपत्वात् । **उभयप्रधानं** सर्गबन्धादिकाव्यम्, तस्य रसात्मकत्वात्, रसस्य च उभयौचित्येन परिपोषदर्शनात् । काव्यस्यापि शास्त्रत्वं प्रतिपादितमेव ।"

V. V., III, p. 122, T. S. S. See also I, p. 20

Bhoja must be said to follow Mahima Bhaṭṭa's modified statement of Bhaṭṭa Nāyaka's distinction between Kāvya on the one hand and Śāstra and Ākhyāna on the other. For, as has been noted above in the text quoted from chapter VII of the *Śṛ. Pra.* Bhoja also does not say that in Poetry both Śabda and Artha are subordinated (made Apradhāna or Guṇa) to something else but says that in Poetry both are Pradhāna:

"तत्र शब्दप्रधानमपौरुषेयं + + + अर्थप्रधानमार्षः + + + (**उभय**)**प्रधानं** पौरुषेयम् ।"

Vol. II, p. 18

The charm of a poet's verses is lost when their words are changed and ideas modified. Thus it is that Poetry is Ubhaya-pradhāna. This is called by another the maturity of expression—Kāvya Pāka—when the poet has written such lines that even a slight change spoils the effect. Says Rājaśekhara:

पदनिवेशनिष्कम्पता पाक इत्याचार्याः । तदाहुः—

"आवापोद्धरणे तावद् यावद्दोलायते मनः ।
पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ।।"

इति वामनीयाः । + + + + 'पदानां परिवृत्तिवैमुख्यं पाकः' इति वामनीयाः । तदाहुः—

'यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।
तं शब्दन्यायनिष्णाताः शब्दपाकं प्रचक्षते ।।' (Vāmana, I. 3). *K. M.*, p. 20

In this Kāvya Pāka which means the 'unchangeability' of the words in Kāvya, is emphasised the same idea as is contained in Mahima Bhaṭṭa's and Bhoja's remark that Poetry is Ubhaya-pradhāna.

This maturity of Ukti or poetic expression—Kāvya Pāka or Ukti Pāka—is given by Bhoja as a Guṇa called Prauḍhi of Śabda and Artha immediately after the Guṇa, Ukti.

That we are justified in finding such an Ukti-synthesis or a system of thought called Ukti in Bhoja can be granted when one sees what Bahurūpamiśra, a latter-day commentator on the *Daśarūpaka*, who reproduces many ideas from Bhoja's *Śṛ. Pra.*, has to say. Bahurūpa chooses the word 'Sūkti' instead of 'Ukti' and shows Bhoja's three-fold classification of it and relates to this viewpoint, as we have ourselves done above, the Abhidhā-prādhānya idea of Poetry of Nāyaka and the Vakrokti-idea of Poetry of Bhāmaha. It is a pity that the text of Bahurūpa's *Daśarūpaka-vyākhyā* in two volumes in the Madras Govt. Oriental MSS. Library comes to an abrupt end here. Bahurūpa says:

"केचित्] शोभाकरत्व-अविशेषाद् रसगुणयोरलङ्कारत्वं मन्यन्ते । तन्मते त्रिविधा सूक्तिः, स्वभावोक्तिः, वक्रोक्तिः, रसोक्तिरिति । तत्र गुणप्राधान्ये स्वभावोक्तिः, उपमारूपकाद्यलङ्कारप्राधान्ये वक्रोक्तिः; विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः । अतः शब्देन अर्थप्रतिपादनं भूषयितुं यत् कविना उपादी(यते, तत्सर्वम् अलङ्कारः) । अत एव भट्टनायकेन अभिधाव्यापारः (काव्ये प्रधान इत्युक्तम्) ।"

(शब्द)प्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।
अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।
द्वयोर्गुणत्वे (व्यापारप्राधान्ये) काव्यमेव तत् ।।

"भामहेनापि—'सैषा सर्वैव (वक्रोक्तिरनयार्थो) विभाव्यते ।' . . . . ।" pp. 107-8, Mad. Ms. Bahurūpamiśra's *D. R. Vyā.*, I. 3.41

APPENDIX

(1) Commenting on Daṇḍin II. 13, that in Śāstras it is all one statement of things as they are—Svabhāva-ākhyāna—and that in Poetry also there are a few cases of this Svabhāva-ākhyāna—

शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् ।

the *Hṛdayaṁgamā* points out that Śāstras are Tattva-pradhāna or concerned with truthful statement of facts and things as they are; but Poetry is *Varṇanā-pradhāna*; Poetry emphasises the mode of giving the thing, 'description' or 'expression' as such.

"शास्त्रेषु धर्माधर्मादिशास्त्रेषु अनृतवचनाभावाद् अस्यैव स्वभावालङ्कारस्य साम्राज्यं संपत्तिर्भवति । **काव्येषु वर्णनाप्राधान्याद्** असत्यवचनं कल्पितमपि च अस्ति ।"

(2) Vidyādhara thus explains Bhaṭṭa Nāyaka's remark in his *Ekāvalī*:

शब्दप्रधानं वेदाख्यं प्रभुसंमितमुच्यते ।
ईषत्पाठान्यथापाठे प्रत्यवायस्य दर्शनात् ।।

इतिहासादिकं शास्त्रं मित्रसंमितमुच्यते ।
अस्यार्थवादरूपत्वात् कथ्यतेऽर्थप्रधानता ॥
ध्वनिप्रधानं काव्यं तु कान्तासंमितमीरितम् ।
शब्दार्थौ गुणतां नीत्वा व्यञ्जनप्रवणं यतः ॥ I. 4-6

As a follower of Ānandavardhana and Abhinavagupta, Vidyādhara has interpreted the Vyāpāra as Dhvani, following Abhinavagupta's observation to that effect in the *Locana*:

"तेन यदाह भट्टनायकः 'शब्दप्राधान्यं + + काव्यधीर्भवेत्' इति तदपास्तम् । **व्यापारो हि यदि ध्वननात्मा रसनास्वभावः,** तत्र अपूर्वमुक्तम् ।" *Locana*, p. 27.

CHAPTER X

BHOJA AND VAKROKTI

'वक्रोक्तिरेव काव्यानां परा भूषेति भामहः ।' Bhoja, *Śṛ. Pra.*, Ch. XI

THE concept of Vakrokti must be older than Bhāmaha and Daṇḍin, for, we find it used with settled connotation in the works of both the writers. It is needless to point out here the very well-known passages on Vakrokti in Bhāmaha. To him, Vakrokti means Alaṁkāra.

वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते । V. 66
युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते । I. 30

In his description of the Atiśayokti Alaṁkāra (II. 85) he has used the word Vakrokti as a synonym of Alaṁkāra. Therefore, according to Bhāmaha, the whole realm of poetic expression is permeated with Vakrokti, striking, deviating expression. In II. 86-87 Bhāmaha refutes Hetu, Sūkṣma and Leśa, that they do not deserve to be called Alaṁkāra because in them, the expression as a whole has no Vakrokti in it:

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः । II. 86

This Vakrokti is the one requisite and it distinguishes poetic expression as such. In its absence, Bhāmaha says, we have no Kāvya, but only insipid narration, speech or mere news called Vārtā:

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं ?—वार्तामेनां प्रचक्षते ॥ II. 87

Therefore the distinction in Bhāmaha is between ordinary and poetic expression, Vārtā and Vakrokti. This point as well as another that Bhāmaha does accept Svabhāvokti as an Alaṁkāra has been elaborately explained by me in the chapter on Svabhāvokti in my *Concepts of Alaṁkāra Śāstra*, (pp. 107-113). None can deny that 'natural description' or Svabhāvokti is a striking and powerful portraiture, and as such, differs from mere report of news or ordinary dull speech. Mammaṭa points out that it is this amount of strikingness and effect in Svabhāvokti that we take as Vaicitrya and count it as an Alaṁkāra. Even the opponent of Svabhāvokti as an Alaṁkāra, Kuntaka, who refuses to consider it as an Alaṁkāra on the plea that Vastu-svabhāva is not Alaṁkāra but is Alaṁkārya,—even he accepts that instances of graceful and effective pen-pictures of Nature, men and things as they are found, constitute Vastu-Vakratā (IIIrd Unmeṣa). It is by virtue of this element of Vakratā in it that Bhāmaha also considers it as one of the

Alaṁkāras coming under Vakrokti. It is not unreasonable to hold Svabhāvokti also as an Alaṁkāra and Vakrokti, when one can accept delineation of Rasa as a Vakrokti-variety called Rasavat. Bhāmaha, thus, has one universe of Vakrokti, falling into three departments, the description of things as they are (अर्थस्य तदवस्थत्वं, स्वभावोक्तिः), more definitely deviating, striking expression deserving the name Vakrokti to the greatest degree, Rūpaka, etc., and thirdly, delineation of Rasa, Rasavad Alaṁkāra.

In Daṇḍin, there appears a clearer analysis. Svabhāvokti no doubt involves strikingness, but strikingness is least in it. It is almost the starting point for further Alaṁkāra or Vakrokti. So it is that Daṇḍin separates it and calls it the first Alaṁkāra, *Ādyā Alaṁkṛtiḥ*. He classifies poetic expression into Vakrokti and Svabhāvokti; description of things as they are and figurative description. The cases of Rasa-delineation, Daṇḍin still keeps like Bhāmaha within Vakrokti.

The third stage is reached in Bhoja who makes a further analysis of poetic expression. Elsewhere here, in the chapters on Ukti, Alaṁkāra and Svabhāvokti, I have spoken of this subject. Bhoja takes the suggestion directly from Daṇḍin and by Bhoja's time, Rasa had become sufficiently important. Though he described the three Alaṁkāras of Preyas, Rasavat and Ūrjasvi as Vakrokti, Daṇḍin realised that they, as related to Bhāvas and Rasas, are of a special nature and of greater appeal. Hence it is that he said of them that they were superior, युक्तोत्कर्षं च तत् त्रयम्। Bhoja includes Preyas and Ūrjasvi under Rasavat. He constitutes a class called Rasavad Alaṁkāra which is the delineation of Rasas and Bhāvas; and he separates it from other kinds of Vakrokti. This is a better treatment; for, delineation of Rasa has greater affinities with Svabhāvokti than with Vakrokti. As Jayaratha on Ruyyaka and Ruyyaka himself point out, the Sahṛdaya has a Saṁvāda in Poetry and it is of two kinds: Citta-Saṁvāda and Vastu-Saṁvāda. The former refers to delineation of Rasa and Bhāva, and the latter, to descriptions of Artha or objects. Both are natural, non-figurative descriptions and would answer to Rasavad-Alaṁkāra and Svabhāvokti. Though Bhoja, following Bhāmaha, Daṇḍin and Vāmana would call the whole realm of poetic expression Alaṁkāra, he would restrict the name Vakrokti to figures beginning with Upamā. Improving upon both Bhāmaha and Daṇḍin, he would separate and exclude the Rasas from it. Thus he says in his *S. K. Ā.* Chapter V:

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् । Śl. 8

In Chapter XI of the *Śṛ. Pra.* he says that an instance like 'धूमोऽयमग्नेः' is no Alaṁkāra, because the necessary Vakratā or poetic beauty is not seen in it. He speaks here of Vakratā or Vakrokti as Alaṁkāra-sāmānya-lakṣaṇa, Kāvya-śobhā as such:

"न चैतद्वाच्यं' 'धूमोऽयमग्नेः' इत्यत्राप्यर्थान्तरन्यासः प्रसजेत् । यद्यपि धूमस्य उत्पाद्यस्य साधनसमर्थोऽग्निः, तथापि 'काव्य**शोभाकरान्** धर्मान् अलङ्कारान् प्रचक्षते' इत्येतदपि **सर्वालङ्कार-साधारणं लक्षणम्** अनुसर्तव्यम्। अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति। तदुक्तम् —

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।
श्लेषः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ॥[1]

नन्वेवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेव अलङ्कारेण? नैवम्। त्रिविधः खलु अलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति। तत्रोपमाद्यलङ्कार-प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति।"

Śṛ. Pra., Mad. Ms. Vol. II. chap. XI. pp. 371-2

Thus Bhoja uses Alaṁkāra in the sense in which Vāmana used it in his Sūtra I. i. 2, सौन्दर्यमलङ्कारः, meaning poetic beauty in general. In this same sense Bhoja uses the concept of Vakrokti also and in this respect he follows Bhāmaha. Therefore in Bhoja we find Vakrokti used in two senses, the major and the minor, the former meaning poetic expression in general and the latter, only the figures of Upamā, Rūpaka etc. In its second sense we have to trace its history as indicated above through Daṇḍin who first restricted Vakrokti to Rasas and figures like Upamā. Finally, Bhoja restricted it to the figures Upamā etc.

It is not enough if one finds in an expression the presence of the technical features of a particular Alaṁkāra. Besides conformity to the definition, the expression has to exhibit the primary requisite of an all-pervading beauty which alone makes the expression deserve the name of Alaṁkāra; for, Alaṁkāra is a thing of beauty. Bhoja considers this beauty as Vakratva, Vakrokti and Śobhā and gives a very significant interpretation to Daṇḍin's definition of Alaṁkāra:

काव्य**शोभाकरान्** धर्मान् अलङ्कारान् प्रचक्षते ।

Herein lies the defence of the Alaṁkāra school. I have spoken of this in the chapter on Kriyā Kalpa and Other Names of the Alaṁkāra Śāstra in my *Concepts of Alaṁkāra Śāstra*, pp. 285-287. Taking the idea of Cārutva or beauty as essential from the text of Ānandavardhana, Abhinavagupta elaborates the idea

[1] On p. 23 of his *Theories of Rasa and Dhvani*, Dr. A. SANKARAN takes this verse as a quotation from Daṇḍin. The first line mentioning the name of Bhāmaha is absent in the printed texts of the *Kāvyādarśa*. Dr. SANKARAN feels some gap in Daṇḍin's text as it is in II. 362, which gap he says this line in Bhoja's quotation fills up.

The text as printed does not seem to have any gap; secondly, if this half verse is added to the text of Daṇḍin, the 362nd verse at the end of this chapter will have to be ended like an epic Anuṣṭubh with three feet; or, the line भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम् must stand single. Thirdly, Vakrokti is certainly old enough for use in Daṇḍin as in the line भिन्नं द्विधा etc.; but when one sees the history and the rise and the time of the currency of various words in the Alaṁkāra Śāstra, one can see that the concept under the briefer name 'Vakratā' or 'Vakratva' is very much later than even Ānandavardhana. My feeling is that, if this is a quotation by Bhoja, it is from some later writer who adapted and incorporated into his text parts of the texts of older writers, making the necessary changes. If one goes through the *Śṛ. Pra.* one comes across numerous instances of Bhoja giving verses of old writers with the necessary changes; he quotes Vāmana's Anuṣṭubh on the Vaidarbhī Rīti changing the first line. The Doṣa and Guṇa sections are full of such reproductions with necessary changes from Bhāmaha, Daṇḍin and Vāmana. Therefore it is extremely likely that this verse वक्रत्वमेव काव्यानां etc. is Bhoja's own. One need not be troubled by the introductory words 'तदुक्तम्' which may suggest that the verse is a quotation from another author. We have instances of Bhoja giving such verses with the words 'तदुक्तम्'.

with illustrations in his *Locana* on the third Uddyota of the *Dhvanyāloka* in the following manner:

"तथाजातीयानामिति—चारुत्वातिशयवतामित्यर्थः। सुलक्षिता इति—यत् किल एषां तद्विनिर्मुक्तं रूपम्, न तत् काव्ये अभ्यर्थनीयम्। उपमा हि 'यथा गौः तथा गवयः' इति। (रूपकं हि) 'गौर्वाहीकः' इति। श्लेषः 'द्विर्वचनेऽचि' इति) तन्त्रात्मकः। + + + + एवमन्यत्। न चैवमादि काव्योपयोगीति।" *Locana*, p. 210

Appayya Dīkṣita emphasises similarly that expressions derive their life as Alaṁkāras by being graceful—Hṛdya. Otherwise they are not Alaṁkāras:

"सर्वोऽपि ह्यलङ्कारः कविसमयप्रसिद्ध्यनुरोधेन **हृद्यतया काव्यशोभाकर** एव अलङ्कारतां भजते। अतः 'गोसदृशो गवयः' इति नोपमा। 'गौर्वाहीकः' इति न रूपकम्।" *Citramīmāṁsā*, p. 6

This has been pointed out by Dr. S. K. De also in the Introduction to his edition of the *Vakroktijīvita*, pp. xlvi-lvii. The truth has been realised by Bhoja and by Abhinavagupta as the texts quoted above clearly show. Hence it cannot be contended by Dr. De that Sanskrit Poetics and the study of the theory of poetic figure owe this idea and its importance to Kuntaka (p. xlvii, *V. J.* Introduction). But it can be accepted that new importance and new enthusiasm for Vakrokti in the post-Ānandavardhana period are due mainly to Kuntaka and his *V.J.* Bhoja takes up the Vakrokti from Bhāmaha and Daṇḍin, independent of any other writer and without any knowledge of Kuntaka. Bhoja and Kuntaka were writing at the same time and it happens in the history and destinies of ideas and subjects, that, at different places, different scholars happen to work at the same idea. The current of Vakrokti coming down from the hill of Bhāmaha had two courses. There is one culmination in Bhoja and another in Kuntaka.

Though Bhoja definitely put down Vakrokti as a general name for all figures beginning with Upamā, he retained the substance of Bhāmaha's conception of poetic expression as Alaṁkāra to which also he applied the name Vakrokti. To avoid confusion Bhoja restricts the word Vakrokti to the restricted sense of figures Upamā etc., and generally applies the name Alaṁkāra to the larger concept. The use of the word Vakrokti in the larger sense is rare in Bhoja. Elsewhere however Bhoja uses the concept and name Vakratā in the larger sense of poetic expression as such, forming the very distinguishing mark of Poetry. It seems that Bhoja turns back to concur verbally also with Bhāmaha. It is surprising how Bhoja's standpoint agrees so remarkably with that of Kuntaka. We shall now examine this aspect of the question.

It is in connection with Dhvani, and this again is strange and suggestive, that Bhoja talks of Vakratā. Bhoja holds Dhvani as a variety of Tātparya and also as the poetic counterpart of the prosaic factor of Tātparya. The intention of the speaker in ordinary affairs and expressions is called Tātparya whereas the same, as far as Kāvya is concerned, is called Dhvani. He says 'तात्पर्यमेव वचसि ध्वनिरेव काव्ये' and a perusal of the chapter on Bhoja and Dhvani will elucidate the point. Bhoja asks himself: wherefore this classification of expression into two kinds, Laukika and Śāstrīya on the one hand and poetic on the other? He speaks of Vacas, ordinary expression, and as against that, of Kāvya. He does not say that Dhvani marks off the Kāvya; for, he considers Dhvani as part of

Tātparya and as obtainable in ordinary expression also, Dhvani being only another name for Tātparya. Then, what is it that Bhoja finds out as the element which distinguishes the poetic and the non-poetic expression? He says that beauty or poetic charm called Vakratā distinguishes the two. In the ordinary speech there is a blunt straightforwardness in expression and there is no regard for saying things beautifully; the manner of saying things in a beautiful and embellished way is discounted and is considered as an extravagance. When, of course, one praises or abuses, he heightens or lowers and resorts to praising or damning by the power of his expression. Literary expression now results.

"—तात्पर्यं, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः। तदुक्तम्—
'तात्पर्यमेव वचसि ध्वनिरेव काव्ये'
* * *
कः पुनरनयोः **काव्यवचसोः ध्वनितात्पर्ययोः** विशेषः? उच्यते—
यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

Śṛ. Pra. Vol. I., chap. VI, p. 426

Again, at the end of his treatment of Dhvani, Bhoja says:

"कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः? ननूक्तं पुरस्तात्—
यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

Śṛ. Pra. Vol. II., chap. VII, p. 42.

This is almost a definition of Kāvya in terms of Vakratā or Vakrokti and in this respect, Bhoja would use Vakrokti or rather the name Vakratva in the sense of Bhāmaha's Vakrokti, comprehending all the three Uktis of Svabhāva, minor Vakra, and Rasa. Thus Bhoja has a major and a minor Vakrokti and corresponding to the two, a major and a minor Alaṁkāra. The conception of two Alaṁkāras, the major one meaning Saundarya or poetic beauty, and the just minor one meaning just figures like Upamā, corresponds to Vāmana's view. In Bhoja's opinion Dhvani as such does not distinguish Poetry so much as this primary Vakratā without which Kāvya will only be mere Vacas, and as noted earlier, even Alaṁkāras cease to have any right to deserve that name. Therefore even Dhvani will cease to be poetic when it is not the case of an expression which is essentially beautiful. This insistence on an essential and primary beauty lying at the very basis of poetic expression is accepted by Abhinavagupta also. This has been pointed out by me in the chapter on Kriyā Kalpa in my *Concepts of Alaṁkāra Śāstra.* With regard to Dhvani, Abhinavagupta says that even Dhvani has to be beautiful:

"नन्वेवं 'सिंहो वटुः' इत्यत्रापि काव्यरूपता स्यात् + + + + + गुणालङ्कारौचित्य-सुन्दरशब्दार्थशरीरस्य सति ध्वननात्मनि आत्मनि काव्यरूपताव्यवहारः।" *Locana*, p. 17

"—तेन सर्वत्रापि न ध्वननसद्भावेऽपि तथा व्यवहारः।" *Ibid.*, p. 28

This Guṇālaṁkāra-aucitya-saundarya of the Śabdārtha or the Śarīra of Poetry is held by others as comprehended in the composite concept of Vakratā, Vakrokti

or Alaṁkāra. This is a strong point for the Vakrokti and the Tātparya schools of thought and a somewhat weak point for the Dhvanivādins. Take for instance the implication or the suggestion of a prohibition from an expressed injunction —Niṣedha from Vidhi—as in the well-known Gāṭhā, भम धम्मिअ etc. The Dhvani-theorist who refutes the Lakṣaṇāvādin stresses this as the chief point everywhere that Dhvani cannot be Lakṣaṇā, since in the latter, the primary sense is incompatible whereas in Dhvani, the primary meaning also is acceptable and as such forms part of the intention of the speaker. If the cleverness of the lady of the Gāthā speaking to the pious man is *the* point in the verse, if her clever speech is of importance as much as her final intention of preventing him from frequenting the banks of the Godāvarī, if much, if not all, of the poetic beauty of this Gāthā is due only to the way in which the clever lady told the prohibition in the form of an injunction, *if the primary sense also matters*, the ground is let to the Vakrokti-vādin who considers the out-of-the-way, strange and beautiful expression, Vakra-Ukti, as such, as the life of Poetry; and Dhvani as one of the many elements helping this Vakratā or resulting from this Vakratā. Śrīharṣa the poet, makes this "reconciliation", if it can be called so, between Vakrokti and Dhvani, in his own characteristic way of introducing Śāstraic ideas into his poem:

निषेधवेषो विधिरेष तेऽथवा तवैव युक्ता खलु वाचि वक्रता ।
विजृम्भितं यस्य किल ध्वनेरिदं विदग्धनारीवदनं तदाकरः ॥ *N. C.*, IX. 50

As one of those following the ancients and as one who emphasises the expression-aspect or the form in the terms Alaṁkāra and Vakratā, Bhoja considers Dhvani also as an embellisher of expression, as the Guṇa called Gāmbhīrya. (Hence Dhvani is an Alaṁkāra; for, Bhoja holds all the Guṇas as Alaṁkāras.) And Rasas also are taken as Alaṁkāra by Bhoja. Thus Rasa, Dhvani, and everything goes to make the beauty called Vakratā that is Poetry. So Bhoja will accept Dhvani and will consider it as holding a supreme position in Poetry, ध्वनिरेव काव्ये, but he will at the same time emphasise Vakratā.

BHOJA AND KUNTAKA

There are many similarities between Bhoja and Kuntaka. First of all there is agreement to a notable degree regarding the concept of Vakrokti or Vakratā considered as the life of Poetry or the very distinguishing mark of Kāvya. In Bhoja, however, there is but a verse on this Vakratā; Kuntaka works out the idea into a whole work. Kuntaka defines Poetry as Śabda and Artha in unison and set in Vakrokti:

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ *V. J.*, I. 7

2. Bhoja will not deny that his Vakratā which distinguishes Kāvya from Vacas, is synonymous with Alaṁkāra. He classifies this Vakratā or Alaṁkāra into Guṇas (Svabhāvokti), Arthālaṁkāras (Vakrokti in a restricted sense), and Rasas (Rasokti). Kuntaka is a similar reviver of the old Alaṁkāra. His Vakrokti which is of six kinds is equated by him with Alaṁkāra. He says that there are only two factors in Poetry, Alaṁkārya and Alaṁkāra; the latter is Vakrokti:

काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते । *V. J.*, I. 2
उभावेतावालङ्कार्यौ तयोः पुनरलङ्कृतिः ।
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते ॥ *V. J.*, I. 10

To Kuntaka also, therefore, Dhvani which comes under certain aspects of his Vakratā, is Alaṁkāra. Kuntaka says actually that Guṇas also are Alaṁkāras:

"अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वान् मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्याद् उपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु— ।" *V. J.*, p. 3

Though Kuntaka expressly refutes at length the older view that Rasas are Alaṁkāras and accepts mostly the new ideas on Rasa, as on Dhvani, he treats of Rasa as if it is also part of Vakratā, the poet's peculiar mode of expression, as part of his Vastu-vakratā, III. 7. pp. 150-3. On the surface one must say that Kuntaka differs from Bhoja, for, while Bhoja follows Bhāmaha's and Daṇḍin's view of Rasa as Rasavad Alaṁkāra, Kuntaka criticises Bhāmaha on this point. III. 10, pp. 156-166. He holds Rasas as Alaṁkāryas. But Bhoja and Kuntaka agree in the main that Poetry is distinguished by Vakratā; that Vakrokti or Vakratā means Alaṁkāra in general and that Guṇas and Dhvani also form part of it. If one can grant that anything coming under Poetry is directly or ultimately a manifestation of the poet's Vakra-vyāpāra or Vakratā according to Kuntaka, and if all Vakratā is, as Kuntaka himself says, Alaṁkāra in a general sense of the term, one can see that Bhoja and Kuntaka completely agree with each other. Bhoja brings under Śabdālaṁkāra the proper choice of the form of composition, of appropriate language, of appropriate medium of verse or prose, the adopting of the proper Vṛtti, Rīti etc. Most of these are generally comprehended in one or the other of the sub-varieties of the six kinds of Kuntaka's Vakratā. Any element of poetry, Rīti, Dhvani, Śabdālaṁkāra or Guṇa, Kuntaka must deal with under some kind of his Vakratā.

3. Another point of striking similarity between Kuntaka and Bhoja is that they both recognise the factor called Alaṁkāra of "Prabandha". Bhoja, it will be explained at length in the Alaṁkāra-chapter, considers that Guṇas and Alaṁkāras are of two kinds, those of Vākya and those of Prabandha. He gives a set of Guṇas and Alaṁkāras for the work as a whole. This corresponds to some aspects of Kuntaka's Prakaraṇa-vakratā and Prabandha-vakratā. Thus the second aspect of Prakaraṇa-vakratā given by Kuntaka—

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यलवलावण्यादन्या भवति वक्रता ॥

corresponds to what Bhoja describes as Prabandha-doṣa-hāna, avoiding the Anaucityas in the source by new imaginative creations and deviations from the original. *Śr. Pra.*, chapter XI.

Then Kuntaka gives "Prakaraṇānām anugrāhya-anugrāhaka-Bhāva', 'the mutual helpfulness of the sections', as a Prakaraṇa-vakratā, pp. 225-6. Bhoja

similarly speaks of Suśliṣṭa-sandhitva which is explained with reference to Mahākāvyas as the unity and the mutual help between the various cantos and subject-divisions forming part of the one unity—Ekavākyatā and Prabandha-upakāritva. *Śṛ. Pra.*, Vol II, p. 431, chapter XI.

Kuntaka explains his Vakratā with reference to Kāvyas also in IV. 9. (p. 231):

"कथावैचित्र्यपात्रं तद् वक्रिमाणं प्रपद्यते।
यदङ्गं सर्गबन्धादेः सौन्दर्याय निबध्यते ॥"

"—यदङ्गं सर्गबन्धादेः सौन्दर्याय निबध्यते। यज्जलक्रीडादिप्रकरणं महाकाव्यप्रभृतेः उपशोभानिष्पत्त्यै निवेश्यते।

Bhoja considers these as Artha-alaṁkāras of Prabandha:

"नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, ऋतुरात्रिदिवार्कास्तमयचन्द्रोदयादिवर्णनम्, नायकनायिकाकुमारसहायवाहनादिवर्णनम्, मन्त्रदूतप्रयाणसंग्रामाभ्युदयादिवर्णनम्, वनविहारजलक्रीडामधुपानमानापगमरतोत्सवादिवर्णनमित्यर्थालङ्कारा:।" *Śṛ. Pra.*, Vol. II. p. 431

The next Vakratā of Prakaraṇa in Kuntaka is about Rasa, Aṅgin as well as Aṅga, chief and accessory (IV. 10. pp, 232-3). Bhoja considers this as an Artha-guṇa of the Prabandha and calls it "Rasa-bhāva-nirantaratvam." He explains this as richness in emotions. The one main interest of a single Rasa is like eating one kind of dish continuously; it produces Vairasya; therefore there are to be many subsidiary emotional interests:

"रसभावनिरन्तरत्वमित्यनेन रसग्रहणेनापि तत्कारणभूतानां भावानां परिग्रहेण + + + + भोजनस्यैवैकरसस्य प्रबन्धस्यापि वैरस्यमपाकरोति।" *Śṛ. Pra.*, Vol. II. p. 432

Another Vakratā of Prakaraṇa is explained by Kuntaka as the introduction of episodes.

प्रधानवस्तुनिष्पत्त्यै वस्त्वन्तरविचित्रता।
यत्रोल्लसति सोल्लेखा सापराप्यस्य वक्रता ॥ *V. J.*, pp. 233-4

This is taken up by Bhoja under two heads: 'Patākā-Prakaryādi-kalpana' and 'Kathāntarānuṣañjana', two Ubhayālaṁkāras of Prabandha. *Śṛ. Pra.*, Vol. II p. 443.

Another feature of beauty in a work is the introduction of a drama within a drama. Says Kuntaka:

क्वचित्प्रकरणस्यान्तः स्मृतं प्रकरणान्तरम्।
सर्वप्रबन्धसर्वस्वकलां पुष्णाति वक्रताम् ॥ *V. J.*, p. 235

Bhoja counts the same feature as one of the items of his Ubhayālaṁkā a of Prabandha—गर्भाङ्कविधानम् (*Śṛ. Pra.*, Vol. II. p. 422). Both Kuntaka and Bhoja cite the same instance of the drama within the third act of the *Bālarāmāyaṇa* called Sītā-svayaṁvara, श्रवणैः श्रव्यमनेकैः etc. (III. 12).

The last variety of Prakaraṇa-vakratā spoken of by Kuntaka (p. 236) is the well-knit presentation of the plot in a drama or in a story, through the successive stages of the development of the purpose through the Sandhis;

मुखाभिसन्धिसन्ध्यादिसंविधानकबन्धुरम्।
पूर्वोत्तरानुसङ्गत्या(प्यङ्गा)नां विनिवेशनम् ॥

Bhoja has, corresponding to Kuntaka's phrase 'संविधानकबन्धुरम्', the phrase 'सम्यक् श्लक्ष्णयोगेन संविधानसुसूत्रता' (*Śṛ. Pra.*, Vol. II. p. 411) and corresponding to this Prakaraṇavakratā, Bhoja has the Ubhayālaṁkāra बीजबिन्दुपताकाप्रकरीकार्योपकल्पनम्' (p. 431). The Śabda-guṇa of Prabandha called Suśliṣṭa-sandhitva also refers to this (p. 431).

The last kind of Prabandha-vakratā in the text of the *V. J.* (as now available in Dr. DE's Edn.) refers to the Vyutpatti derived by a spectator or a reader, the spiritual, ethical or the social end:

नूतनोपायनिष्पन्ननयवर्त्मोपदेशिनाम्।
महाकविप्रबन्धानां सर्वेषामस्ति वक्रता ॥ *V. J.*, p. 245

This Bhoja calls the Mahāvākyārtha which helps man's attainment of the four aims of life, virtue, desire, material prosperity and spiritual salvation. Bhoja holds this Mahāvākyārtha as a transformation, Vipariṇāma, of the Śabda Brahman.

"यस्तु तद्रूपरामायणादिप्रबन्धार्थानाम् अवधारणेन उपहितसंस्कारस्य 'रामवद् वर्तितव्यं, न रावणवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः अर्थमूर्त्या विपरिणतमनादिनिधनम् अखण्डं शब्दब्रह्मेति उच्यते।

अखण्डः सैष वाक्यार्थः शब्दब्रह्मेति गीयते।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ॥
इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम्।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः ॥" (*Vākyapadīya*)

Śṛ. Pra., Vol II. Chap. VIII. p. 143

Of this Mahāvākyārtha, Bhoja speaks at greater length in chapter VI (Vol. I, p. 407 onwards):

"सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति। + + किंच महावाक्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते। रामस्य पितुराज्ञां पालयतो वननिवासिनोऽपि तथाविधोऽभ्युदयः संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविध उच्छेदः। तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्, रामवद्वर्तेत, न रावणवद् इति।"

He speaks of this twice again in his two Prabandha-features—

'चतुर्वर्गफलायत्तत्वम्' and 'विधिनिषेधव्युत्पादकत्वम्' Vol. II. p. 430,

a Prabandha-guṇa and a Prabandha-alaṁkāra.

'चतुर्वर्गफलायत्तत्वमित्यनेन चत्वारो धर्मार्थकाममोक्षाः, त एव व्यस्ताः समस्ता वा फलतत्साधनोपायविषयं महाकाव्यादीति ज्ञापयन् मुक्तकादिभ्यो भेदमाचष्टे।" p. 431

"विधिनिषेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवतश्चोच्छेदप्रदर्शनेन जिगीषुणा गुणवतैव भाव्यम्, न दोषवतेति व्युत्पादयति।" p. 432

4. Another important concept on which Kuntaka made a valuable contribution is Sāhitya. It is again remarkable how, almost at the same time, the same concept possessed another writer and clamoured for definition. Bhoja and

Kuntaka are the two most important names in the history of Sāhitya. This has been dealt with above in the chapter on Sāhitya. Here it is necessary to point out only a few facts of similarity regarding that concept between Bhoja and Kuntaka. Both start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम् । Secondly, Bhoja analyses this Sāhitya between Śabda and Artha into twelve relations, eight of which are grammatical and the last four of which re poetical relations. If we leave aside the first eight and take into consideration the last fourfold literary Sāhitya in the form of avoiding of flaw, taking of Guṇas, adding of ornaments and securing the eternal presence of Rasa, we can see that Bhoja will not refute us if we equate his Sāhitya with Alaṁkāra. For, to Bhoja, Guṇas, figures and Rasas are all Alaṁkāra. Similar is the case with Kuntaka's Sāhitya. Though Kuntaka describes Sāhitya in his own way, it can be contended that his Sāhitya also is a kind of Vakratā; and Vakratā, we have already pointed out, is Alaṁkāra. In Poetry, Kuntaka says, there are, to begin with, three factors—Śabdārtha, Sāhitya and Vakratā. Sāhitya can be merged in Vakratā and finally only two categories remain, Kāvya which is Alaṁkārya and Alaṁkāra which is Vakratā. In I. 17, which defines Sāhitya, Kuntaka gives it as कापि अवस्थिति: and in the Vṛtti as सा काचिदेव वाक्यविन्याससंपत् साहित्यव्यपदेशभाग् भवति । p. 27.

Thus there are many points of similarity between Bhoja and Kuntaka, two great writers of the post-Ānandavardhana period, who accepted Dhvani and Rasa with all their supremacy, but took up the old concept of Alaṁkāra and Vakrokti and elaborated systems out of them. But there is a good deal of difference also between the two writers. In the concluding part of chapter VI while dealing with Vākyārtha, and in the middle of chapter XI while beginning the treatment of Prabandhas, Bhoja considers the significance of the names of works *Jānakī-haraṇa, Kumāra-sambhava*, etc. In the former context at least, there is some amount of literary treatment of these names as giving us the idea of the poem, the Vākyārtha. But in the latter context, i.e., in chapter XI, Bhoja goes into these names as a grammarian enquiring as to what Samāsa is involved in them. Compared with these two treatments of names of works, Kuntaka's Prabandha-vakratā referring to the significant and beautiful titling of a composition, exhibits greater literary value.

आस्तां वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।
प्रधानसंविधानाङ्कनाम्नापि कुरुते कवि: ।। *V. J.*, IV. 24

See also Vṛtti on p. 243. *V. J.*

In the same manner Kuntaka's treatment of Sāhitya is very much superior to that of Bhoja. Kuntaka relegates the question of Pada, Vākya, Artha, Tātparya etc., to an external sphere and considers in his work Sāhitya from a purely poetic standpoint. Again, Bhoja has devoted chapters to a consideration of Śabda and Artha and his treatment of these two is purely grammatical. Compared to it Kuntaka's treatment of Śabda and Artha in the definition—*Śabdārthau sahitau kāvyam*—contains very beautiful ideas of great literary value, *V. J.*, I. 8-9, pp. 14-22, Śabdārtha-pāramārthya.

To return to Bhoja and Vakrokti: the only Sūtra-like verse of Bhoja on Vakrokti as a 'definition' of Poetry is the above-referred to verse,

यदवक्रं वच: शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृति: ।।

What exactly Bhoja comprehended under the 'etc.' in the word 'Artha-vād*ādau*' is not known. Arthavāda, Bhoja defines elsewhere in the midst of the several Vākyadharmas, as praise or abuse and turning the idea to suit either. Anyway, an Arthavāda is an exaggeration this way or that, an Atiśayokti.[1]

"स्तुतिनिन्दार्थमतिशयोक्तिरर्थवाद: । तद्यथा—मनोजवोऽश्व:, विश्वव्यापिनी तृष्णेति । यथा च स्तुतौ—

कवीनां मानसं नौमि तरन्ति प्रतिभाम्भसि ।
यत्र हंसवयांसीव भुवनानि चतुर्दश ।।

यथा वा निन्दायाम्—

येषां प्राणिवध: क्रीडा नर्म मर्मच्छिदो गिर: ।
परापवाद: कर्तव्यं ते मृत्योरपि मृत्यव: ।।

Mad. Ms., Chap. IX, Vol. II., p. 156

This kind of approach to Poetry seems to correspond to what Rājaśekhara records as Yāyāvarīya's opinion that in Poetry things are not what they are, but what they are to the mind of the poet or of the poet's characters—Pratibhāsa-nibandhanam (*K. M.*, pp. 44-45) and as the opinion of his own wife, Avantisundarī, who says: "There is no constant nature of things, so far as Poetry is concerned; for, the poet's artistic mind and the poet's turns of expressions conceive of things in all sorts of ways." The scientific nature of a thing which is the fact does not matter for the poet; he makes things good or bad by his conception and expression; he praises the moon and calls it the 'nectar-rayed'; and if he has to say against it, he calls it 'doṣākara.'

"'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्' इति अवन्तिसुन्दरी । तदाह—
'वस्तुस्वभावोऽत्र कवेरतन्त्रं गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्त: ।।'" *K. M.*, p. 46

This can also be compared to what Yāyāvarīya says on p. 25 that in Poetry there is no question of things being true or untrue, Satya or Asatya; it is all one Arthavāda.

"नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येष्वर्थवाद: ।
स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ।।"

This verse throws some light on Bhoja's brief utterance on Vakratā, Kāvya and Arthavāda. Even in Veda, Śāstra and Loka, cases of Arthavāda are cases of Poetry. By the *etc.*—Ādi—in the statement 'Vakram yad arthavād*ādau*', Professor S. Kuppuswami Sastri suggests that Bhoja may mean Mantra, the Stotras and descriptive Ṛks, since they form Poetry. But the word *Ādi* seems to me unnecessary and Arthavāda, by itself, seems to give some kind of definition

[1] Cf. Bhāmaha's idea that all poetic expression involves Atiśayokti. Bhāmaha II. 85, Daṇḍin II. 220; Ānandavardhana III. pp. 207-8.

of Poetry. In Arthavāda, we cast away the face-sense; and so also in Poetry. We take the intention or the real sense which is either Stuti (praise) or Nindā (condemnation). In Poetry also, there are only two facts—heightening of objects and lowering of them, Utkarṣa and Apakarṣa, according to the context or the theme, Artha and Rasa. Says Mahima Bhaṭṭa also:

विना उत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।
तदर्थमेव कवयोऽलङ्कारान् पर्युपासते ।। *V. V.*, p. 53., T. S. S.

Ratneśvara, commentator on Bhoja's *S. K. Ā.*, as has already been shown, is well acquainted with Bhoja's *Śṛ. Pra.* He explains somewhat Bhoja's notion of Vakratā. He quotes this Anuṣṭubh of Bhoja on Vakratā, namely, *Yad avakram* etc., in his commentary on the *S. K. Ā.* Bhoja has a 'flaw' among his Doṣas called Arītimat which is the reverse of the nine Guṇas, Śleṣa, etc. One kind of this Arītimat is the reverse of the Guṇa of Audārya—Audārya-viparyaya, which Bhoja describes as *Analaṁkāra.*

"यस्तु रीतेरनिर्वाहाद् औदार्यस्य विपर्ययः ।
वाक्यं तदनलङ्कारमलङ्कारविदो विदुः ।।

Vṛtti:

तदिदमपुष्टार्थत्वाद् अनुत्कृष्टविशेषणमनुदारं निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्ययः—।"
S. K. Ā., I. p. 30

Here, in the word Analaṁkāra, the name Alaṁkāra is used to mean the common, minimum or prime requisite of beauty necessary for making any utterance poetic. Bhoja uses the word in the very general sense in which he uses it when he classifies it into Svabhāvokti, Vakrokti and Rasokti. A similar instance of Bhoja's use of the word Alaṁkāra in this wider sense is Bhoja's Vākyārtha Doṣa called *Niralaṁkāra.* Under this Doṣa also, Bhoja emphasises the same point. Any expression to be poetic must have 'Alaṁkāra'; otherwise it is bald. Ratneśvara, while commenting on the Audārya-viparyaya, explains this point. He says that without Vakratā there is no possibility of Poetry. Thus run his comments:

"यस्तु रीतेरिति । **काव्यरूपताप्रयोजकं** शब्दार्थयोः **वक्रता** उदारता । न हि वक्रतामन्तरेण काव्यपदवीप्राप्तिः । तदाह—

'यत्तु(द)वक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदनुरागादौ तत्र काव्यमिति श्रुतिः ।।' (*Śṛ. Pra.*)

तदेतदलङ्कारसामान्यस्याभावे निरलङ्कारता भवतीत्याह—अनलङ्कारमिति । . . . प्रकृतोदाहरणे द्वयोः (शब्दार्थयोः) अवक्रत्वं स्फुटयति ।" *S. K. Ā.*, p. 30

Ratneśvara has here quoted the verse of Bhoja on Vakratva, 'Yad avakram etc.,' given by him twice in his *Śṛ. Pra.* The context in which Ratneśvara quotes it and the purpose for which he quotes it make the meaning of the verse pretty clear. Ratneśvara says that Alaṁkāra signifies the prime essential element of beauty and is synonymous with Vakratva which is the condition that makes for Poetry—Kāvya-rūpatā-prayojaka; and it is to supplement this that Ratneśvara quotes the Kārikā of Bhoja on Vakratā from his *Śṛ. Pra.*

The Kārikā, as quoted by Ratneśvara, reads in the first line यत्तु वक्रम् for यदवक्रम् and it is a clear mistake. In the last quarter there is an insignificant change: तत्र for तस्य and श्रुतिः for स्मृतिः. But a really noteworthy change is in the third quarter which substitutes the word 'Anurāgādau' for 'Arthavādādau'. However both mean the same thing. Anurāga means love and consequently praise and by 'ādi' is meant Dveṣa or dislike and consequently abuse. Thus 'Anurāgādau' also are to be taken as meaning Stuti and Nindā.[1]

Under the Vākyārtha-doṣa called Niralaṁkāra, Ratneśvara explains Bhoja in the following manner: Without Vakratā, there can be no Alaṁkāra, hence no Kāvya. Such Vakratā is the product of the poet's genius and is delectable to the Sahṛdayas. Even Svabhāvokti has got this Vakratā; hence it is that Svabhāvokti also is an Alaṁkāra. But there are bald utterances like 'गोरपत्यं बलीवर्दः' which do not come under Svabhāvokti or Jāti, being devoid of Vakratā or Alaṁkāra. Such cases of 'baldness' form the Doṣa called Niralaṁkāra.

"वक्रताव्यतिरेकेऽलङ्कारसामान्यमेव न स्यादिति निरलङ्कारमित्युक्तम् । + + +
ततो **जात्यलङ्कारेण वक्रत्वमाक्षिप्यते** । + + + स्वरूपं चमत्कारिकविप्रतिभामात्रप्रकाशनीयं रूपं तदेव अलङ्कारकक्षामधिशेते । + + +
कथं तर्हि **वक्रताभावरूपदीर्घपुच्छ** इत्यादिः **शब्ददोषाद्** भिद्यते + + + + शब्दानामेव **वक्रताव्यतिरेकेण** अपवाद इति शब्ददूषणम्; इह तु न तथा । किन्तु उक्तमेव **स्वरूपम् न वक्रम्** इति वाक्यार्थं एव दुष्टः ।" *S. K. Ā. Vyā.*, p. 38

The previous instance of Audārya-viparyaya or Analaṁkāra emphasises Śabdavakratā as essential and this Vākyārtha-doṣa of Nirlaṁkāra, Arthavakratā.

Earlier also, while commenting on the opening part of the flaw Arītimat, Ratneśvara has some introductory remarks where he points out that the nine Guṇas, Śleṣa etc., secure the requisite Vakratā without which an expression cannot be called Poetry.

"एतद् (श्लेषादिनवगुण)योगाद् **वक्ररूपताम्** आसाद्य काव्यव्यपदेशं लभते ।" p. 24

Both Bhoja and Ratneśvara follow Vāmana on the difference between Guṇas and Alaṁkāras. In the larger sense of the term Alaṁkāra as Saundarya or Kāvya-śobhākara-dharma, Guṇa also is Alaṁkāra. But Guṇa is a necessity, Nitya; and Alaṁkāra or figure like Upamā is only optional, Anitya. In the absence of the former, there is no Kāvya; the latter is only to add additional grace. Thus the basic beauty or Vakratā is due to the Guṇas. This Vakratā increases by addition of Alaṁkāras like Upamā. Hence it is, by the way, why Vakrokti and Alaṁkāra, though they mean Guṇa also, mean, par excellence, figures like Upamā which add the more easily perceptible Vakratva.

Under the Śabda-guṇa Samādhi, Ratneśvara explains Vakratā as underlying Samādhi.

"सम्यगाधानम् आरोपणं समाधिः । सम्यक्त्वं च वक्रता, लोकातिगत्वम्— ।" p. 54

[1] There is also the third state of Mādhyasthya which means neither Praise nor Abuse. See Pālyakīrti's view on p. 46, Rājaśekhara's *K. M.*

Under the Artha-guṇa Śleṣa, Ratneśvara takes Vāmana's Kauṭilya as Vakratā.

"—तत्रैव कौटिल्यं लोकातिगामिनी वक्रता। अवक्रयोः शब्दार्थयोः वचनमात्रत्वात्।" p. 63

The second sentence is a paraphrase of Bhoja's dictum that Kāvya and Vacas are Vakra and Avakra.

Again under the Guṇa Samatā of Artha, Ratneśvara remarks that Vakratā is absolutely essential.

"वक्रता चात्र विशेषणमूहनीयम्। अन्यथा भुक्त्वा व्रजतीत्यतः को विशेषः स्यात्।" p. 64

On the Vaiśeṣika guṇa of Analaṁkāra, he says:

"अनुगतेन वक्रीभावेन तत्समर्थनात्।" p. 109

Under the Vaiśeṣika Guṇa, Niralaṁkāra, Ratneśvara straightly puts Vakratva as Alaṁkāra.

"—वक्रत्वं च अलङ्कार इति। + + सामान्येन वक्रता प्रकाशत एव।" p. 109

The Vakrokti-alaṁkāra

Side by side with this larger concept of Vakrokti, which meant poetic speech and Alaṁkāra in general, there must have been a kind of poetic figure of this name involving clever dialogue turning on ordinary and word-split (Bhaṅga-śleṣa) puns. We do not meet with Vakrokti as a special figure in Bhāmaha and Daṇḍin, both of whom use the word as a common name for Alaṁkāra in general. But when Daṇḍin says that in Vakrokti in general, Śleṣa adds charm, he seems to minimise the scope of Vakrokti; for, it is not all kinds of Vakrokti that involve Śleṣa. But much cannot be made out of this remark of Daṇḍin, who simply says that Śleṣa is an element which *can* beautify many other Alaṁkāras. In theoretical writings, it is only when we come to Rudraṭa that we find the first writer who gives the smaller Vakrokti. Rudraṭa never speaks of Vakrokti as a name of Alaṁkāra in general. He gives a Śabdālaṁkāra called Vakrokti, which is a dialogue involving intonation or Kāku cleverly employed to change the meaning and another variety of the same which employs word-split pun (II. 14-17). The variety employing Kāku soon ceased to be considered as an instance of Vakrokti and Rājaśekhara criticises it in his *Kāvya-mīmāṁsā*. The opening verse of the *Mudrārākṣasa* is an example of the variety using variation of Kāku. In Ānandavardhana's time, we have poet Ratnākara writing his minor poem *Vakrokti-pañcāśikā*, which contains Vakrokti involving Bhaṅga-śleṣa, one of the two varieties of Rudraṭa. Mammaṭa accepted Rudraṭa completely and gives both the Bhaṅga-śleṣa and Kāku Vakroktis in the Śabdālaṁkāra section. Hemacandra, following Rājaśekhara, refuses to accept Kāku as a variety of Vakrokti; as a follower of Ānandavardhana, he places Kāku under Guṇībhūta-vyaṅgya and accepts only Bhaṅgaśleṣa-vakrokti as a Śabdālaṁkāra. Mammaṭa has added Abhaṅgaśleṣa also to what Rudraṭa gave and, on this point, Hemacandra follows Mammaṭa. Ruyyaka accepts (p. 175) Mammaṭa's position and gives both Śleṣa and Kāku Vakroktis, though he takes them over to the Arthālaṁkāra-section. Ruyyaka decides the future for this Vakrokti; Vidyānātha follows him (pp. 276-7. my Edn.).

And so also Appayya Dīkṣita. Viśvanātha however chooses to follow Mammaṭa completely in retaining Vakrokti as a Śabdālaṁkāra.

Thus, after the time of Rudraṭa, the word Vakrokti signified both the particular poetic figure of Śabda or of Artha, and the general concept of Alaṁkāra as such. It is likely that, as a name for that kind of dialogue in which one outwits another by word-split puns, the history of the word goes far back into those days of Poetics of which we have no work left to us. It is quite intelligible how this kind of speech came to be called Vakra-ukti, crooked speech. How by Bhāmaha's time the name Vakrokti came to mean Alaṁkāra in general, so much that we do not see any trace of the particular figure going by that name, is not known. But it cannot be settled whether the Śabdālaṁkāra Bhaṅga-śleṣa-Vakrokti expanded into the larger Vakrokti or the larger Vakrokti of Bhāmaha and Daṇḍin sank to the level of the mere Śabdālaṁkāra of that name in Rudraṭa. In the *Dhvanyāloka* of Ānandavardhana, Vakrokti as meaning the larger common name of Alaṁkāra, is met with in Ud. II; at the same time, Ānandavardhana cites also a verse illustrating the smaller Vakrokti involving Bhaṅga-śleṣa (II. 22/23, दृष्टया केशव). Ruyyaka says that the word means both:

वक्रोक्तिशब्दश्च अलङ्कारसामान्यवचनोऽपि इह अलङ्कारविशेषे संज्ञितः। p. 177

and Vidyānātha also says regarding the Vakrokti-arthālaṁkāra:

उक्तिवक्रत्वे कथञ्चित्संभवत्यपि एवंविधलक्षणाभावात् सर्वालङ्कारेभ्यो भिद्यते। p. 296

In Bhoja we meet with this smaller Vakrokti meaning a particular poetic figure also, alongside of the larger concept of that name. Bhoja, in common with Mammaṭa, follows Rudraṭa in accepting Rudraṭa's Vakrokti as given by him as a Śabdālaṁkāra. But Bhoja makes it a sub-variety of a new class of Śabdālaṁkāra constituted by himself. All instances of Vakrokti, as seen in Alaṁkāra texts and in such examples of it as the *Vakrokti-pañcāśikā*, are dialogues and this element of dialogue is taken and made a major type of Śabdālaṁkāra called Vākovākya by Bhoja.

उक्तिप्रत्युक्तिमद् वाक्यं वाकोवाक्यं विदुर्बुधाः। *S. K. Ā.*, II. 143. p. 252

One of the six varieties of this dialogue and repartee called Vākovākya is Vakrokti. Bhoja accepts only the Śleṣa-variety of Vakrokti of Rudraṭa. The Kāku-variety he has separated; Kāku by itself is brought under another Śabdālaṁkāra called Paṭhiti by Bhoja, which is more intelligible (*S. K. Ā.*, p. 164). Śleṣa-vakrokti is divided by Bhoja into two kinds—Nirvyūḍha and Anirvyūḍha. The former is sustained Vakrokti running to the end of the verse; the latter is not so sustained. Bhoja cites Rudraṭa's illustration for Śleṣa-vakrokti for his Nirvyūḍha variety. *S. K. Ā.*, p. 253.

Thus in Bhoja's work Vakrokti means:—

(1) Alaṁkāra, Vakratā, the characteristic poetic expression in general; the very definition of Kāvya.

(2) One variety of no. 1, that is, the Alaṁkāras beginning with Upamā, the two other varieties being Svabhāvokti and Rasokti. These three comprehend the whole realm of poetic expression.

And (3) One of the varieties of the Śabdālaṁkāra called Vākovākya.

Vakrokti and the Lakṣaṇā-vṛtti

In the history of Vakrokti, Vāmana holds a striking position, standing somewhat aloof with a singular opinion. Vāmana is the first writer in whose work we meet with the term Vakrokti with the restricted sense, as the name of a particular figure of Artha. Vāmana holds a position altogether different from that of Rudraṭa who, though he also gives Vakrokti as the name of only a particular figure, gives it as a Śabdālaṁkāra. Vāmana gives it as Arthālaṁkāra involving similarity, Upamā, an Arthālaṁkāra which is the same as Daṇḍin's Samādhi-guṇa, being based on the transference of attributes of one to another on the basis of similarity: सादृश्याल्लक्षणा वक्रोक्तिः। IV. iii. 8. Vāmana definitely says that it is only Lakṣaṇā based on *Sādṛśya*, similarity, that is Vakrokti and not other Lakṣaṇās based on Sāmīpya etc.

"बहूनि हि निबन्धनानि लक्षणायाम्; तत्र सादृश्याल्लक्षणा वक्रोक्तिरिति। + + असादृश्यनिबन्धना तु लक्षणा न वक्रोक्तिः।" *K. A. Sū.* and *Vṛ.*, pp. 130-1

But writers who want to bring all cases of beautiful poetic expression under Vakrokti will have to say naturally that not only Sādṛśya-lakṣaṇā but other cases of Lakṣaṇā also form Vakrokti. If even non-lakṣaṇā-expressions, Abhidhāmūla-dhvani for instance, have also to be brought under some kind of Vakrokti, it goes without saying that non-sādṛśya-lakṣaṇās also are Vakrokti.

In the *Śr. Pra.*, there is a significant verse quoted by Bhoja on Lakṣaṇā in the beginning of chapter VII, which treats of Abhidhā, Lakṣaṇā and Gauṇī Vṛttis. While defining Lakṣaṇā Bhoja says:

तदुक्तम्—
'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते॥' *Śr. Pra.* Mad. Ms. Vol. I., p. 429

For those writers who recognise beyond Abhidhā only one Vṛtti, namely Lakṣaṇā, and bring under it all the ideas appearing in the train of Abhidhā, and for those writers who hold all aspects of strikingness in poetic expression as Vakrokti, this verse in Bhoja is fully acceptable. It gives Lakṣaṇā as the very life of the poet's Vakrokti. Bhoja simply gives the verse and makes no comment; he does not utilise it or expand it elsewhere in his work. As in the case of his other verse on Vakrokti, *Yad avakram* etc., he leaves us with a meagre Anuṣṭubh. What kind of Lakṣaṇā, whether it is the one based on Sādṛśya only or on all kinds of Lakṣaṇā is meant in this verse, is not easy to decide. Perhaps Bhoja means by this Vakrokti here, not Vāmana's Vakrokti based on Sādṛśya-lakṣaṇā but the larger concept of Vakrokti which occurs so much in his work: and perhaps Bhoja says here that of all kinds of Vakrokti, i.e., Alaṁkāra as such, Lakṣaṇā is 'generally a life-giving element; even as Daṇḍin said that Śleṣa generally adds beauty to all kinds of Vakrokti. At the end of his definition and illustration of all the sub-varieties of the two kinds of Lakṣaṇā, named Lakṣaṇā and Lakṣita-lakṣaṇā, Bhoja says that all kinds of Lakṣaṇā are found amply in poets' expressions. Bhoja gives many fine verses in illustration (Vol. II. pp. 14-18), many of which are found given in the *Dhvanyāloka* as illustrations for Lakṣaṇāmūla-dhvani. Surely, of

all these, Sādṛśya-lakṣaṇā is the greatest but we can take that, in the above-given verse, Bhoja does not mean a re-statement of Vāmana's Vakrokti based on Sādṛśya-lakṣaṇā, but seems to mean that Lakṣaṇās of all kinds are found to lie at the root of all kinds of Vakrokti as a fecund principle.[1]

Under his Śabdālaṁkāra called Śayyā, Bhoja gives a variety called 'miscellaneous'—Prakīrṇa-ghaṭanā, *S. K. Ā.*, pp. 159-164. Bhoja here speaks of the presence in poets' expressions of the Śabda-vṛttis of Mukhyā, Gauṇī and Lakṣaṇā. While commenting on this, Ratneśvara quotes (p. 162) the above-discussed verse on Lakṣaṇā and Vakrokti. And he also seems to consider the Lakṣaṇā meant here as the Jīvita of Vakrokti, as not merely the one based on Sādṛśya but Lakṣaṇā of all kinds.

"—लक्षणा। तदुक्तम्—
"अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते।
सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते॥"
सा द्विधा शुद्धा, लक्षितलक्षणा च।"

Ratneśvara summarises here a part of the *Śr. Pra.*-text on Lakṣaṇā (from Vol. II), giving the same illustrations as given by Bhoja.

That the Lakṣaṇā in this verse described as the life of Vakrokti means all kinds of Lakṣaṇā and that Vakrokti consequently does not mean what it meant to Vāmana but means various kinds of poetic expression, is also proved by Ratneśvara's comments on Bhoja's Vaiśeṣika-guṇa of the Paruṣa-doṣa, *S. K. Ā.* I. 145, p. 114. Bhoja says that Paruṣa-doṣa becomes a Guṇa in Viruddha-lakṣaṇā. Commenting on this, Ratneśvara quotes the above-discussed verse of Bhoja on Lakṣaṇā and Vakrokti (in a corrupt form), *S. K. Ā.* p. 114.

[1] The above-discussed Anuṣṭubh in Bhoja on Lakṣaṇā and Vakrokti is introduced by Bhoja with the words तदुक्तम्. We do not know who its author is. Most likely Bhoja himself is its author. The first line 'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते' is not Bhoja's. It is Kumārila's definition of Lakṣaṇā. On p. 242, Vol. II, in a discussion on Gauṇa-vṛtti and Upacāra, Bhoja quotes it, as also the definition of Gauṇa-vṛtti with the mention of the name of their author, Bhaṭṭa i.e., Kumārila. It is likely, Bhoja took the first line defining Lakṣaṇā from Kumārila and added to it the second line giving Lakṣaṇā as the life of Vakrokti. We need not doubt Bhoja's authorship of the second line and of the idea of Lakṣaṇā as the life of Vakrokti, just because of the words तदुक्तम् introducing the verse. As already pointed out Bhoja introduces his own verses with the words तदुक्तम्. It must be noted that accidentally we meet with in this verse the combination of the words *Vakrokti-jīvitam*, which gives the name of Kuntaka's work!

Śāradātanaya who summarises Bhoja's text on Sāhitya, has this verse on Lakṣaṇā and Vakrokti in his *Bhā. Pra.* on page 145.

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते। सैषा विदग्धवक्रोक्तिजीवितं वृत्तिरिष्यते॥
क्रोशन्ति मञ्चा इत्यादौ सा वृत्तिरवगम्यते। लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता॥

Śāradātanaya illustrates the Lakṣaṇā here by the expression "क्रोशन्ति मञ्चाः" and this shows that Bhoja means in that verse all kinds of Lakṣaṇā. Bahurūpamiśra, who borrows largely from the *Śr. Pra.*, and the *Bhā. Pra.*, reproduces the above from Śāradātanaya (p. 74, Mad. Ms. R. 4188). He also quotes the verse of Bhoja on Lakṣaṇā as the life of Vidagdha-Vakrokti.

CHAPTER XI

BHOJA AND SVABHĀVOKTI[1]

BHOJA'S treatment of Svabhāvokti has something new to give us. Firstly, on the nature of this Alaṁkāra, some valuable information is gained even from his *S. K. Ā.* Secondly, an original view and a new definition of Svabhāvokti, and a systematic working out of Daṇḍin's view of Svabhāva and Vakra Uktis are available in Bhoja's *Śṛ. Pra.*

Bhoja describes Svabhāvokti thus in his *S. K. Ā.*

नानावस्थासु **जायन्ते** यानि रूपाणि वस्तुनः ।
स्वेभ्यस्स्वेभ्यो निसर्गेभ्यस्तानि **जातिं** प्रचक्षते ॥
अर्थव्यक्तेरियं भेदमियता प्रतिपद्यते ।
जायमानप्रि(मि)यं वक्ति रूपं सा सार्वकालिकम् ॥ III. 4-5

The text of *S. K. Ā.*, N. S. Edn., reads here wrongly जायमानप्रियं वक्ति रूपम् but जायमान**मियं** वक्ति रूपम् is preserved in a quotation of this verse by Bhaṭṭa Gopāla in his commentary on the *Kāvya Prakāśa*, T. S. S., part II, p. 187. In the first verse, Bhoja defines his first Arthālaṁkāra called Jāti. Jāti is another name for Svabhāvokti. 'Jāti' might originally have referred to "class-attribute" which figures in a Svabhāvokti. The name Svabhāv -Ukti or Svabhāva-Ākhyāna emphasises the essential nature of the figure called 'Natural Description'. Bhoja's definition gives a new interpretation to the name 'Jāti'. Bhoja says that 'Jāti' means the exact opposite of the logical concept of class-attributes! It means those aspects of things that result from particular conditions, although those aspects are related to the essential nature of the things. There are two ideas in this definition of Svabhāvokti of Bhoja: one, attributes which are due to the changes consequent on particular moods or conditions—नानावस्थासु जायन्ते यानि रूपाणि—and two, these attributes must be of the very nature of the thing—स्वेभ्यस्स्वेभ्यो निसर्गेभ्यः । We shall first examine the second condition, namely, that the attributes shall be such as are born of the very nature of the things. It rules out all cases of conceits and superimposed ideas—Āropita. This is the most essential condition; for it is the chief and direct meaning of the word 'Svabhāva' in Svabhāvokti. The action or qualities described must pertain to them as theirs. Mammaṭa emphasises this by the word 'Sva' in his definition—

"स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । स्वयोस्तदेकाश्रययोः । रूपं, वर्णं, संस्थानं च ।"

[1] See also the chapters here on Ukti, Alaṁkāra and Vakrokti, and the chapter on Svabhāvokti in my *Some Concepts*, pp. 102-130.

Attribution or superimposition—असम्बन्धे सम्बन्धोक्तिः and आरोपः, which result in Atiśayokti and Rūpaka, are prohibited. Commenting on the above-given definition of Mammaṭa Vidyācakravartin says:

"स्वशब्दात् क्रियारूपयोः अनारोपितत्वम् । अतः स्वभावोक्तिरिति अन्वर्थता ।"
Pt. II. p. 336. T. S. S.

If something is added by way of comparison or contrast, we have no Svabhāvokti but we land on some Alaṁkāra based on Aupamya or Virodha. External ideas, our ideas of an object or reflections on seeing an object,—these again are out of the scope of Svabhāvokti. Ratneśvara clearly explains this as the import of the words स्वेभ्यः स्वेभ्यो निसर्गेभ्यः in Bhoja's definition. Giving an instance of a poet's reflection he says:—

"इत्यादावपि जातित्वं स्यात्, अत आह—स्वेभ्यः इति । स्वभावभूतानि इत्यर्थः ।" p. 266

Thus the main characteristic of the 'Natural Description' is that it is purely a Svabhāva-varṇanā, that the 'Rūpa' described in it shall be 'Svīya' and 'Naisargika'.

In the first qualification, Bhoja makes out some new significance for the word 'Jāyante' from which 'Jāti' is derived. His new meaning of Jāti here restricts the scope of Svabhāvokti. Bhoja emphasises the word 'Jāyante'—'produced in certain circumstances'. As for instance a horse may be described as sleeping in standing posture in accordance with its nature. The nose, the attitude etc., in the state of its sleep constitute the 'Jātarūpa' of the 'Avasthā' of sleep.

Why is it that Bhoja stresses this point that the attributes described in Svabhāvokti shall be those which characterise a mood or state of a thing? His source and greatest Ācārya, Daṇḍin, does not specify like this in his work; Daṇḍin simply says "नानावस्थं पदार्थानां रूपम्"—appearances of things as they exist in their various states and actions. Bhoja brings in his new emphasis on 'Jāyante' because he has to distinguish from Svabhāvokti the Arthavyakti Guṇa as taken from Vāmana. The second verse in the definition of Svabhāvokti quoted above explains Bhoja more clearly. In it, Bhoja points out that Svabhāvokti Alaṁkāra is different from the Guṇa called Arthavyakti. It is necessary here to note what Bhoja means by Arthavyakti, what that Guṇa means really, apart from Bhoja's idea of it, how it is related to Svabhāvokti in particular and poetic expression in general, and such other matters.

In Daṇḍin, Arthavyakti is a Guṇa related to the other Guṇa of Prasāda. It has nothing in its nature which overlaps with that of the Alaṁkāra Svabhāvokti. Vāmana's Śabda-guṇa of this name is identical with Daṇḍin's Arthavyakti and so also is Bhoja's. But Vāmana has an Artha-guṇa also of this name and that also Bhoja borrows. Vāmana defines his Artha-guṇa Arthavyakti thus:

वस्तु-स्वभावस्फुटत्वम् अर्थव्यक्तिः । III. 2. 13
वस्तूनां भावानां स्वभावस्य स्फुटत्वं यद्, असौ अर्थव्यक्तिः ॥

Bhoja gives the first verse given by Vāmana as illustration for his Arthavyakti-guṇa of Artha and adds this definition of his own:

"अर्थव्यक्तिः स्वरूपस्य साक्षात्कथनमुच्यते ।"

"अत्र कुमुदस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्पष्टरूपाभिधानमसावर्थव्यक्तिः ।"

S. K. Ā. I. p. 65. This 'vivid portrayal of an object's appearance'—**स्वरूपसाक्षात्कथन**—is what constitutes the essential mark of Svabhāvokti. This phrase, 'साक्षात्कथन' stands for Vāmana's 'स्फुटत्व' and is borrowed by Bhoja from Daṇḍin's definition of Svabhāvokti Alaṁkāra:

नानावस्थं पदार्थानां रूपं **साक्षाद्** विवृण्वती ।

The idea that a 'Natural Description' is poetic or constitutes Alaṁkāra only when it is powerful, effective and vivid is emphasised by every writer. Bāṇa says 'जातिरग्राम्या'. A description of the nature of an object must not be bald and stale. Bhāmaha includes Svabhāvokti also in Vakrokti because of this very strikingness; and natural description devoid of this vivid portrayal is dismissed by him as Vārtā having no Vakrokti or strikingness in it.

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यम्? **वार्तामेनां** प्रचक्षते ॥ *K.A.* II. 87

Close upon denying Alaṁkāratā to Hetu, Sūkṣma and Leśa, Bhāmaha gives the above-given instance and says: Is this Kāvya? It s but ordinary speech, or mere news. Daṇḍin emphasised that Svabhāvokti must have life and must give us a vivid picture which will conjure up the object before our mind's eye. He stressed the idea in the single word 'Sākṣāt'—'रूपं **साक्षाद्** विवृण्वती'—on which Taruṇavācaspati says: साक्षाद् विवृण्वती प्रत्यक्षमिव दर्शयन्ती.[1] Rudraṭa qualifies the general class of Vāstava Alaṁkāras to which Jāti belongs by the attribute 'Puṣṭārtha'. This emphasises the need for the Jāti to be vivid. It is this quality that is born of Arthavyakti. Arthavyakti, though it pertains to all descriptions of the poet in general,[2] is pre-eminently the life of Svabhāvokti. Svabhāvokti without Arthavyakti, without 'Vastu-svabhāva-sphuṭatva' in Vāmana's words, is insipid Vārtā, is Grāmya, is Apuṣṭa. Thus there is little contradiction between the Guṇa of Arthavyakti and the Alaṁkāra of Svabhāvokti.

To Vāmana, the recognition of Arthavyakti Guṇa removes the need for Svabhāvokti Alaṁkāra. So it is that while refuting Vāmana's Artha Guṇa of Arthavyakti, Hemacandra says that it is nothing but Svabhāvokti Alaṁkāra.

"अपि च जातिर्नामायमलङ्कार इति ।" p. 199. Bhaṭṭa Gopāla also says: वामनमर्यादया त्वर्थव्यक्त्या स्वभावोक्त्यपलापः ।" *K. Pra. Vyā.* p. 187. T. S. S.

[1] The *Hṛdayaṁgamā* interprets 'Sākṣāt' as 'Avyājena' and it is singificant in another way. It emphasises the other essential nature of Svabhāvokti that it must be the natural appearance and not the attributed, super-imposed, or conceived form of a thing. This is the idea emphasised by Bhoja in the words—स्वेभ्यः .स्वेभ्यो निसर्गेभ्यः and by Mammaṭa, by the word 'Sva' in the definition स्वक्रियारूप etc. Rudraṭa emphasises the same by the qualifications अविपरीत, निरुपम, अनतिशय and अश्लेष to this Vāstava. *K. A.* VII. 10. In VII. 30. Rudraṭa says the same thing again in the words 'तत्कथनम् **अनन्यथा** जातिः ।'

[2] See Mammaṭa, *K. Pra.* T. S. S. II. pp. 186-187, where this Artha-guṇa Arthavyakti of Vāmana is included by Mammaṭa in Svabhāvokti.

So also Hemacandra; see *K. A.* com. p. 199.

In either case, whether Bhoja follows Vāmana closely and casts off Svabhāvokti having accepted the Arthaguṇa of Arthavyakti, or accepting both, understands that the two do not collide but that one is the Guṇa of the other which is an Alaṁkāra—in either case, Bhoja will have no occasion to give a distinction between Arthavyakti and Svabhāvokti. Feeling that there will be no need for Svabhāvokti when Arthavyakti has been recognised, Bhoja hastens to point out that the two differ. Arthavyakti refers to cases of portrayal of the essential, never-changing, and permanent nature of a thing; but Svabhāvokti describes only such temporary nature as is born of a particular mood or state—नानावस्थासु **जायन्ते** यानि रूपाणि ।

अर्थव्यक्तेरियं भेदमियता प्रतिपद्यते ।
जायमानम् इयं वक्ति रूपं सा **सार्वकालिकम्** ॥

Svabhāvokti is जायमान-रूपवर्णन while Arthavyakti is सार्वकालिकरूपवर्णन. This is unnecessary narrowing down of the scope of both Svabhāvokti and Arthavyakti. The former refers to description of the inherent permanent nature as well as the effects of particular states and the latter refers to the clear, vivid, and powerful portrayal of the same picture. Bhoja's position regarding these two resembles that of writers who dragged down the large concept of Bhāvika of Bhāmaha and Daṇḍin, a Prabandha Guṇa, made it a mere Vākyālaṁkāra and then felt that it collided with Svabhāvokti and consequently distinguished with great ingenuity Bhāvika and Svabhāvokti. (See Ruyyaka and Viśvanātha).[1]

Bhoja's separation of the scope of Arthavyakti and Svabhāvokti is thus stated by his commentator, Ratneśvara:

"वस्तुस्वरूपोल्लेखनार्थं(र्थ)व्यक्तिः अर्थगुणेषु उक्ता । तत्र **सार्वकालिकं रूपम् उपजनापायान्तरालव्यापकम्** इत्यर्थः । अत्र तु (जात्यलङ्कारे) **जायमानम् आगन्तुकनिमित्तं समवधानप्रभवं व्यभिचरितम्** इत्यर्थः ।" p. 266

The *Agni Purāṇa* also helps us to understand what Bhoja's differentiation between Svabhāvokti and Arthavyakti means, it being one of the works which borrow from Bhoja. In chapter 344 it gives Svabhāvokti as Svarūpa Alaṁkāra.

स्वरूपमथ सादृश्यमुत्प्रेक्षातिशयावपि । etc.

It defines this Svarūpa or Svabhāvokti or Jāti thus:

स्वभाव एव भावानाम् स्वरूपमभिधीयते ।
निजम् आगन्तुकं चेति **द्विविधं** तदुदाहृतम् ॥
सांसिद्धिकं निजं नैमित्तिकम् आगन्तुकं तथा । 344/3-4

Bhoja is clearly followed here and the nature of things is classified into eternal and temporary. Though the *A. Purāṇa* borrows this classification of the nature of things into 'Jāyamāna' and 'Sārvakālika' Svarūpa, the Purāṇa does not say that the description of the former only is Svabhāvokti or Svarūpālaṁkāra. The

[1] I have gone into this subject in detail in the chapter on Bhāvika in my *Some Concepts*, pp. 131-145.

Purāṇa evidently proposes to treat descriptions of both as Svarūpālaṁkāra. Only, the Purāṇa shows two kinds of Svarūpa, even as Daṇḍin showed in Svabhāvākhyāna, varieties like Jāti, Kriyā, etc., and others, varieties like Ḍimbha, Tiryak, etc.

The Śṛ. Pra. on Svabhāvokti

On Guṇa and Alaṁkāra, the *Śṛ. Pra.* reproduces the *S. K. Ā.* and therefore all that has been said above stands as Bhoja's view in the *Śṛ. Pra.* also. Besides these ideas just now examined, Bhoja has something more to say in his *Śṛ. Pra.* on the general nature of Svabhāvokti.

It has already been pointed out in the chapters on Ukti etc. how Bhoja following up Bhāmaha and Daṇḍin, classified Kāvya-vacana or Ukti or Alaṁkāra into three departments,—Svabhāvokti, Vakrokti and Rasokti. If Upamā, Rūpaka and such figures predominate, it is Vakrokti. Where Rasa is delineated through the description of the Vibhāvas etc., i.e., where expression is dominated by Rasa, there we have Rasokti. The third is Svabhāvokti, natural description of things. In the realm of ideas or Artha, there are only two classes, namely the mere nature of things—Vastu-svabhāva—and Emotions. In the description of these two, we have Vastu-saṁvāda and Citta-saṁvāda respectively, and the corresponding cases of expression are called Svabhāvokti and Rasa-delineation or Rasa-Ukti, according to Bhoja. These two are descriptions of things as they are, Vastu-svabhāva or Rasa-svabhāva being the object of description. When both of these are figuratively described, we have the third kind of Ukti,—Vakrokti.

This is intelligible but Bhoja has sought to confuse us suddenly by a flash of originality here. Something struck him, as it often happens, and he caught a new equation. "Alaṁkāra, Upamā, etc., is Vakrokti; Rasa is Rasokti; . . . . ." he pondered over and said, "Guṇa remains; Guṇa is Svabhāvokti!" We cannot understand this equation if we take into consideration particular Guṇas and the nature of the Svabhāvokti Alaṁkāra. Firstly, Svabhāvokti or Jāti is an Alaṁkāra, the first among Arthālaṁkāras. By saying that Vakrokti is Alaṁkāra-pradhāna, does Bhoja mean to include Jāti or Svabhāvokti in that Vakrokti? If so, why does he say that Vakrokti is Ukti dominated by Alaṁkāras beginning with Upamā? Are we then to throw Svabhāvokti out of the fold of Alaṁkāra? Why should he say that Svabhāvokti is 'Guṇa-pradhāna'? Bhoja's Guṇas are not all of a homogeneous nature. Gāmbhīrya Guṇa is a case of Dhvani; Kānti which is 'Dīpta-rasatva' is given as a Guṇa but a verse dominated by Kānti will be a case of Bhoja's Rasokti. This Guṇa-Svabhāvokti equation of Bhoja not found in his *S. K. Ā.* in any plain manner and found plainly stated in his *Śṛ. Pra.* is not easy to be understood.

Bhoja can be understood in a way if we approach this classification of his from the point of view of his conception of the nature of Guṇas and Alaṁkāras in general. Bhoja follows Vāmana in his conception of Guṇa and its difference from Alaṁkāra. The former is eternally related to Poetry, Nitya, Samavāya-sambaddha; and the latter is only optional, Anitya, Saṁyoga-sambaddha. The former is absolutely necessary and there can be no Poetry without them; even

in the absence of the latter, the presence of the former makes for Poetry. Guṇas are also Śobhākara-dharmas but they refer to Svābhāvika-śobhā whereas Alaṁkāras are only Kṛtrima-śobhā. Therefore, in a piece of Poetry where there is no Upamā etc., there is the beauty resulting from the Guṇas. Svabhāvokti or Jāti is a case devoid of all figures coming under Vakrokti; then it must have the Guṇas in abundance. Thus it seems that Bhoja thought that Svabhāvokti is Ukti dominated by Guṇas. So it is that he said:

"त्रिविधः खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति। तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, **सोऽपि गुणप्राधान्ये स्वभावोक्तिः**, विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः इति।" *Śṛ. Pra.* Vol. II, chap. XI, p. 372.

CHAPTER XII

BHOJA, DHVANI AND ĀNANDAVARDHANA

"तात्पर्यमेव वचसि ध्वनिरेव काव्ये" Bhoja: *Śr. Pra.* ch. I

The beginnings of Dhvani; 'the suggested' idea and the 'Gauṇa' idea in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana.

The anti-Dhvani viewpoints; the three main Dhvani-pratipakṣas mentioned by Ānandavardhana and the twelve mentioned in two Kārikās quoted by Jayaratha. Examination of the twelve anti-Dhvani standpoints with Ānandavardhana's reply to some of them like the Bhāktavāda and the Anumānavāda.

Elaborate exposition of the Tātparyavāda; Ānandavardhana's discussion in *Uddyota* III; the reply of Dhanika.

Bhoja's position, a compromise between Tātparya and Dhvani. Bhoja and Ānandavardhana; Bhoja's indebtedness to Ānandavardhana; texts borrowed by Bhoja from the *Dhvanyāloka*.

Bhoja and Dhvani; criticism of Dr. S. K. De's view of Bhoja's attitude towards Dhvani. Traces of Dhvani in the *S. K. Ā.* among the Guṇas and Alaṁkāras.

Exposition of the text of the *Śr. Pra.* on Tātparya and Dhvani; three kinds of Tātparya in Bhoja,-Abhidhīyamāna, Pratīyamāna and Dhvanirūpa; critical examination of Bhoja's division of the Suggested into the Pratīyamāna and Dhvani; Hemacandra's indebtedness to Bhoja's text on this subject. Critical examination of Bhoja's view of Dhvani as Tātparya and as part of Tātparya; Vidyānātha, Kumārasvāmin, Śāradātanaya and Ānandavardhana on it.

Bhoja's classification of Dhvani into Śabdadhvani, Arthadhvani, Anunādadhvani and Pratiśabdadhvani. Comparison with Ānandavardhana's classification of Dhvani.

Śāradātanaya's acceptance and succinct exposition of Bhoja's view of Dhvani. Bahurūpamiśra following Bhoja and Śāradātanaya.

Two texts of Bhoja on Rasa as Vākyārtha and Bhāvas as Padārthas.

APPENDIX I. Vākyaśeṣa, Śrutārthāpatti and Dhvani; Bhoja's text on Vākyaśeṣa.
" II. Vivakṣā and Dhvani.
" III. Sanskrit Texts:
(i) *Śr. Pra.* on Dhvani, Ch. VII.
(ii) *Dhvanyāloka* on Tātparya and Dhvani, Ud. III.
(iii) The *Daśarūpāvaloka* on Dhvani and Tātparya.

THE origin of the idea of suggestion or Dhvani is to be found in those Alaṁkāras in Bhāmaha and other early writers in which there is an implied sense also imbedded. In II. 34, Bhāmaha speaks of Guṇasāmya-*pratīti*, which is a case of implied or suggested similarity, Gamyamāna-aupamya. In II. 79 he defines Samāsokti as suggesting an idea by describing a similar one: यत्रोक्ते गम्यतेऽन्योऽर्थः। Bhāmaha states plainly that an idea, *totally different*, though similar (Tatsamāna-viśeṣaṇa) is suggested by saying something. Similarly, in the Paryāyokta defined and illustrated in III. 8 9, Bhāmaha speaks of instances of utterances which are specifically meant to give a different meaning. The 'Abhidhāna' has a meaning which is not the idea sought to be conveyed. यदन्येन प्रकारेण अभिधीयते. In his

Apahnuti in III. 21, Bhāmaha says that the idea of similarity is implied, "Antargatopamā."

Similar traces of the 'suggested idea' can be found in Daṇḍin's work. Daṇḍin's Guṇa called Udāra, in its first variety, is the suggestion of a quality by a suggestive description:

उत्कर्षवान् गुणः कश्चित् यस्मिन्नुक्ते प्रतीयते। I. 76
इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ॥ I. 78

While defining the Udātta Alaṁkāra also, Daṇḍin says:

पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम्।
सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303

The implied idea, Pratīyamāna, is also met with in the Alaṁkāra-chapter. It is seen in many varieties of Upamā, II. 14, 16, Sāmya-pratīti in 46 (Prativastūpamā), Pratīyamāna ādṛśya in Vyatireka in II. 189 and 195; al o in 205 (Samāsokti) where Daṇḍin says there is the suggestion of another idea, Sūcana (213), and Prakārāntara-ākhyāna in Paryāyokta (295).

When we come to the Paryāyokta in Udbhaṭa we find a clear mention of a significative capacity called *Avagama*, which means Suggestion, a capacity different from and coming after the well-known Abhidhā of the words and the Tātparya of the sentence as a whole.

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते।
वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥

Similar traces of Dhvani can be found in Rudraṭa's Bhāvālaṁkāra (Chaps. 38-40) where Rudraṭa points out the presence of Avagamana of another idea, and in his Parikara, Samāsokti and Anyokti.

Both Ānandavardhana and Abhinavagupta clearly state that Udbhaṭa showed (in his *Bhāmahavivaraṇa*) cases of Alaṁkāra-dhvani, one Alaṁkāra suggesting another, lt ough he might not have called those cases Dhvani or Alaṁkāra-dhvani. Says Ānandavardhana:

"अन्यत्र वाच्यत्वेन प्रसिद्धो यो रूपकादिरलङ्कारः, सोऽन्यत्र प्रतीयमानतया बाहुल्येन प्रदर्शितः तत्रभवद्भिः भट्टोद्भटादिभिः।" p. 108

The *Locana* says:

"तदयमर्थः—वाच्यालङ्कारविशेषविषयेऽपि अन्योऽलङ्कारविशेषः भातीत्युद्भटादिभिः उक्तम् इत्यर्थशक्त्या अलङ्कारो व्यज्यत इति तैरुपगतमेव। केवलं ते अलङ्कारलक्षणकारत्वाद् वाच्यालङ्कारविशेषविषयत्वेन आहुरिति भावः।" p. 108

When the theory of Dhvani was formulated by the neo-critics headed by Ānandavardhana, there was all-round opposition and one of the many counter-theories put forward against the necessity for Dhvani is the theory of 'Alaṁkāra-antarbhāva', the viewpoint of those who accepted the existence of a suggested element but held it, whether it be a case of Dhvani of Vastu, Alaṁkāra or Rasa, as included in Alaṁkāras, either the ordinary Alaṁkāras or the Rasavadalaṁkāras. This viewpoint is held by Pratīhārendurāja also, who expounds it at the end of his commentary on Udbhaṭa's *Kāvyālaṁkāra-sāra-saṅgraha*.

"स (प्रतीयमान:) कस्मादिह नोपदिष्ट: । उच्यते एष्वेव अलङ्कारेषु अन्तर्भावात् ।" p. 79

Vastudhvani is shown to be Paryāyoktālaṁkāra; in such cases as the Padadhvani in the verse रामोऽस्मि सर्वं सहे Pratihārendurāja posits Paryāyoktālaṁkāra, by accepting a class of Paryāyokta pertaining to a single word in addition to the generally accepted Paryāyokta in a Vākya.

"न खलु पदे पर्यायोक्तेन न भवितव्यमितीयं राज्ञामाज्ञा, सूत्रकारवचनं वा ।" p. 82

Besides the realisation of a suggested element in the above given cases of Alaṁkāra, early writers vaguely touched certain other kinds of Dhvani also. Ānandavardhana says in stating the Pūrvapakṣa that those predecessors who recognised certain cases in poetry where a secondary significance of words beyond the primary one added charm, touched the fringes of Dhvani.

"—तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक् स्पृष्ट:—" I. p. 10

Abhinavagupta comments upon this in the following manner:

"भट्टोद्भटवामनादिना । भामहोक्तं 'शब्दश्छन्दोऽभिधानार्थ:' (I. 9) इत्यभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भटो बभाषे—'शब्दानाम् अभिधानम् अभिधाव्यापार:, मुख्यो गुणवृत्तिश्च ।' वामनोऽपि 'सादृश्याल्लक्षणा वक्रोक्ति:' (IV. ii. 8) इति । मनाक् स्पृष्ट इति । तैस्तावद् ध्वनिदिगुन्मीलिता ।" p. 10

While commenting upon Bhāmaha I. 9, where some subjects accessory to poetics are mentioned, two of which are Śabda and Abhidhāna, Udbhaṭa pointed out that the first word Śabda referred to words themselves and the latter, Abhidhāna referred to the two-fold significative capacity of words, the primary and the secondary. The presence of the latter in Alaṁkāras, Udbhaṭa must have shown in the course of his commentary on Bhāmaha, the *Bhāmahavivaraṇa*. In the fragments of this commentary discovered and cited by R. Gnoli[1], this explanation should occur on p. 8, but because of the fragmentary nature of the text, we cannot verify. Although we do not see the words quoted by Abhinavagupta the word *Guṇavṛtti* occurs a little below under Rūpaka (p. 19). Udbhaṭa's commentary speaks of Guṇavṛtti in the words 'svābhidheyāvinābhuta-guṇavṛtti'. In his *Kāvyālaṁkāra-sāra-saṁgraha*, a text pretty closely following Bhāmaha, Udbhaṭa says there is Guṇavṛtti in Rūpaka. The charm in Rūpaka is said to consist in the prominence of this secondary significance.

श्रुत्या सम्बन्धविरहाद् यत्पदेन पदान्तरम् ।
गुणवृत्तिप्रधानेन युज्यते रूपकं तु तत् ॥

The Guṇavṛtti is very much earlier than Udbhaṭa in philosophical literature. In poetics, we meet with it even in Daṇḍin's Samādhi-guṇa which is identical with Vāmana's Vakrokti Alaṁkāra, both of which result from the secondary significance based on similarity Sādṛsyāl-lakṣaṇā.

निष्ठ्यूतोद्गीर्णवान्तादि**गौणवृत्ति**व्यपाश्रयात् । अतिसुन्दरं— *K. Ā.* I. 95

[1] ISMEO, Rome, 1962.

This Samādhi of Daṇḍin and the Vakrokti of Vāmana appear as Sūkṣmālaṁkāra of the Aupamya class in Rudraṭa (VII. 98 सूक्ष्म-**अवगम**-कारणत्वात्-Namisādhu) In the Alaṁkāra-section also, Daṇḍin speaks of Gauṇa-vṛtti in connection with varieties of Hetvalaṁkāra.

तेऽमी प्रयोगमार्गेषु **गौणवृत्ति**व्यपाश्रया: ।
अत्यन्तसुन्दरा दृष्टा: तदुदाहृतयो यथा ॥ II. 254

This suggested idea was thus slowly gaining importance. We see Ānandavardhana informing us in the opening verse that, although (as Abhinavagupta points out) none ever put it in the form of a work, the theory of Dhvani was old and was being held by scholars for sometime before him, बुधै: समाम्नातपूर्व: । When Ānandavardhana was trying to give shape to the concept and establish the theory in a systematic form, contemporaries like poet Manoratha (p. 9) (*Locana* p. 8) ridiculed him. To them, there must be something definite in terms of Alaṁkāra, Vyutpanna-śabda, i.e., Sauśabdya, and Vakrokti. Ānandavardhana had to meet all objections and in his *Dhvanyāloka* he has given and refuted the following anti-Dhvani theories:

In the opening Kārikā itself Ānandavardhana says that Dhvani has three Pratipakṣas: (1) Certain scholars denied it altogether; (2) certain others considered it as Bhakti or Lakṣaṇā, the secondary significance; (3) a third set considered it incomprehensible and indescribable. Of these three, the second and the third recognised the idea of Dhvani; the former included it in Bhakti, while the latter, granting the maximum to the Dhvani-theorists, admitted the impossibility of its inclusion in Bhakti, but said that it was something which a few Sahṛdayas only perceived and that it was beyond the capacity of words to define and put into a system of thought. These form the three primary anti-Dhvani standpoints. Abhinavagupta puts them succinctly thus: Conventionally sets of ideas are associated with words; whatever is thus associated and is got at by this conventional association is Abhidhā, the denotation of the word; beyond this there is no special capacity of words called Vyañjanā. If the ideas got are to be analysed into those that form the ideas primarily associated through convention and those coming in their train, then the second variety of meaning can be classed as the 'secondary meaning', all of this coming under Lakṣaṇā or Bhakti. If it is held that the suggested idea is not included in Bhakti, then surely it is not to be called by a new name like Dhvani but has to be pronounced indescribable. The first is negation, Abhāvavāda; the second is inclusion in Bhakti, Lakṣaṇāntarbhāva-vāda; and the third is Anirvacanīyatā-vāda.

"(१) तत्र समयापेक्षेण शब्दोऽर्थप्रतिपादक इति कृत्वा वाच्यव्यतिरिक्तं नास्ति व्यङ्ग्यम् । (२) सदपि वा तदभिधाक्षिप्तं शब्दावगत-अर्थबलाकृष्टत्वाद् भाक्तम् । (३) तदनाक्षिप्तमपि वा न वक्तुं शक्यं, कुमारीष्विव भर्तृसुखमतद्वित्सु ।" *Locana*, p. 4

Ānandavardhana takes up the first view-point and analyses it further into three arguments (pp. 4-9). Poetry is different from other utterances in that its Śabda and Artha are beautiful in some way. The causes of that beauty have been found out to be Anuprāsa etc., and Upamā etc., Alaṁkāras of Śabda and Artha, and Guṇas of Śabda and Artha on which are based the Vṛttis of both

Śabda and Artha as well as the Rītis. Therefore there can be nothing new like Dhvani beyond Alaṁkāras, Guṇas, Rītis and Vṛttis. Secondly, these exhaust the elements of charm in poetic expression and if there is said to be something which a clique like that of the Dhvani-theorists urge as a feature of poetic charm, the only reply is that this strange thing, not coming under any known category, is plainly not a feature poetic charm at all. Thirdly, even granting that there is something like Dhvani and that it is an element of poetry, it can be shown that it is only a new name for one or the other of the numerous varieties of figures etc., accepted by the ancients or is included in one or the other of the varieties of the same which are infinitely possible. Thus even in this first viewpoint there is a gradual passing from the Abhāva to the Antarbhāva-vāda. Thus on the whole there are three Abhāvavādas, one Bhākta-vāda and one Anirvacanīya-vāda, giving a total number of five anti-Dhvani theories. Abhinavagupta also explains these clearly on pp. 4-5 (*Locana*).

All these are generally answered by Ānandavardhana in the first chapter itself. Between pp. 35 and 45, he refutes the Alaṁkāra-vāda. Taking the cases of Alaṁkāras like Samāsokti, Ākṣepa etc., he says that although there is a suggested element in these cases, it is only the expressed sense of the figures that is the principal idea and that the suggested in those cases is only accessory or subordinate. Dhvani is a case of the suggested dominating over the rest. The general argument is also urged that Alaṁkāra is understood as "means of decoration"; Dhvani is what is decorated and it cannot therefore be called Alaṁkāra. The last section of the first Uddyota is devoted by Ānandavardhana to refute the second objection of Bhākta-vāda. Dhvani is not identical with Bhakti; there are cases of Bhakti without Dhvani and cases of Dhvani without Bhakti. At best, Bhakti of a certain kind is productive of one kind of Dhvani. This discussion on Bhakti and Dhvani is again taken up in the third Uddyota between pp. 195 and 197 after disposing of the Tātparya-vāda.

Jayaratha, in his commentary on the *Alaṁkāra-sarvasva* quotes two Kārikās from some unknown writer which give the anti-Dhvani theories as twelve in number.

तात्पर्यशक्तिरभिधा लक्षणानुमिती द्विधा ।
अर्थापत्तिः क्वचित्तन्त्रं समासोक्त्याद्यलङ्कृतिः ॥
रसस्य कार्यता भोगः व्यापारान्तरबाधनम् ।
द्वादशेत्थं ध्वनेरस्य स्थिता विप्रतिपत्तयः ॥ N. S. Edn., v. 9

The twelve theories are not easy to be identified. They may be stated thus: (1) Tātparya—Mīmāṁsakas. (*2*) Abhidhā—very old Mīmāṁsakas. (3) and (4) Two kinds of Lakṣaṇā—the Ajahatsvārthā and Jahatsvārthā, the latter also called Lakṣita-lakṣaṇā or Lakṣaṇā-lakṣaṇā. (*5*) and (6) Two kinds of Anumāna. The two kinds are not known. (7) Arthāpatti—th Anumāna-pakṣa slightly bettered. (8) Tantra—clever expression containing double significance as in the case of Śleṣālaṁkāra. (9) Samāsokti and other Alaṁkāras—this is the old Alaṁkāras themselves held as covering all cases of Dhvani, the viewpoint refuted by Ānandavardhana in Uddyota I. (10) Rasakāryatā—is the view of the old Rasa writers like Daṇḍin and Lollaṭa (the Cirantanas) as shown by Abhinavagupta in his *Abhinavabhāratī*. They are Utpattivādins regarding Rasa. This is an anti-theory of Rasa-dhvani only. (11) Bhoga—this also refers to Rasa-dhvani. It is Bhaṭṭa Nāyaka's theory of Rasa and it can be taken as referring to Bhaṭṭa Nāyaka's Bhāvanā also. (1*2*) The last Pakṣa is given as व्यापारान्तरबाधनम् । I ventured the guess that this may refer to Kuntaka's Vakrokti but my Professor Mm. S. Kuppuswami SASTRI considered Vakrokti as included in the Alaṁkāra Pakṣa. The *Vakroktijīvita* further accepts Dhvani, though not as the Ātman of poetry. So, according to my Professor, the last refers to the Anirvacanīya-vāda, the third of the three main anti-theories mentioned by Ānandavardhana. This view accepts that Dhvani is not included in any other Vyāpāra and that it is different from them, but leaves Dhvani there saying that it is not possible to define it.

Of these, we shall consider the Tātparya-vāda at length later, for it forms the main subject of this chapter. It is the view of some very old writers that words have nothing but one very powerful Abhidhā stretching over the whole length of the expressed, including all the subtle implications of the words. They cited the analogy of the arrow shot forth forcibly which went piercing many things. This is stated and refuted by Abhinavagupta on p. 18 (*Locana*). An analysis of all the ideas conveyed by an expression shows that there is more than one kind or class of idea conveyed. The whole set of ideas is not of one homogenous nature and necessitates the postulation of a power of signification, additional to the mere Abhidhā. Further, the suggested ideas are not like the ideas got at through Abhidhā and conventionally associated with and fixed to the words through convention (Samaya or Saṅketa).

"योऽपि अन्विताभिधानवादी 'यत्परः शब्दः स शब्दार्थः' इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घमिच्छति, तस्य यदि दीर्घदीर्घो व्यापारः, तदेकोऽसाविति कुतः? भिन्नविषयत्वात् । अथ अनेकोऽसौ तद्विषयसहकारिभेदाद् असजातीय एव युक्तः । सजातीये च कार्ये विरम्यव्यापारः शब्दकर्मबुद्ध्यादीनां पदार्थविद्भिः निषिद्धः । असजातीये च अस्मन्नय एव । अथ योऽसौ चतुर्थकक्षानिविष्टोऽर्थः स एव झटिति वाक्येन अभिधीयत इति एवं दीर्घदीर्घत्वं विवक्षितम् । तर्हि तत्र संकेताकरणात् कथं साक्षात् प्रतिपत्तिः ।" *Locana*, pp. 18-19

This long Abhidhā-vyāpāra as comprehending the entire meaning is the view of the Prābhākara Mīmāṁsakas. Abhinavagupta says on p. 188 of his *Locana* "प्राभाकरदर्शनेऽपि दीर्घदीर्घो व्यापारः—." This is the second anti-dhvani theory of Abhidhā.

Under the two Lakṣaṇā-pakṣas comes the Bhākta-vāda refuted by Ānandavardhana in his work at the end of chapter I and in chapter III. After refuting the possibility of holding Dhvani as Lakṣaṇā, Abhinavagupta says that some writer escaped from the difficulty by creating a new name for Dhvani, 'Lakṣita-lakṣaṇā', a variety of Lakṣaṇā; अत एव यत्केनचित् लक्षितलक्षणेति नाम कृतं, तद् व्यसनमात्रम् । *Dhva. Ā.* I. 20 is for refuting Lakṣita-lakṣaṇā which some propose for explaning the purpose or the 'phala' or the 'prayojanāṁśa' in Lakṣaṇā. The *Locana* says here: तेनायं लक्षणलक्षणाया न विषय इति भावः । See also the *Kaumudī*, pp. 273-4, K. S. R. I. edn. The Avaloka on the *Daśarūpaka* also refers to this view.

"नापि लक्षितलक्षणया प्रतिपत्तिः । यथा 'गङ्गायां घोषः' इत्यादौ ।" p. 118

The reply to this viewpoint is that in any kind of Lakṣaṇā, there is the incompatibility or unintelligibility of the primary meaning. In Dhvani, the primary sense is not cast off. The case of a Lakṣita-lakṣaṇā may be one kind of Dhvani, the Lakṣaṇā-mūla-dhvani, but Dhvani is of other kinds also. Thus, the two kinds of Lakṣaṇā mentioned as two anti-theories of Dhvani in the Kārikā quoted by Jayaratha may be Lakṣaṇā and Lakṣita-lakṣaṇā, Ajahatsvārthā and Jahatsvārthā.

Mukulabhaṭṭa, in his *Abhidhāvṛtti-mātṛkā*, defines Lakṣaṇā in such a way as to avoid the element of incompatibility of the primary sense, Mukhyārtha-bādha. He gives the Mukhya-śakti alone as the Vyāpāra of Śabda par excellence. Compared to it, Lakṣaṇā is the Vyāpara more of Artha than of Śabda; it is Abhidheya-sāmarthya-ākṣipta.

शब्दव्यापारतो यस्य प्रतीतिः तस्य मुख्यता ।
अर्थाविसेयस्य पुनः लक्ष्यमाणत्वमुच्यते ।।
यस्य तु शब्दव्यापारावगम्यमानार्थपर्यालोचनया अवगतिः तस्य लाक्षणिकत्वम् ।

N. S. Edn., p. 3

He brings many instances of Dhvani under Lakṣaṇā; in the instance 'रामोऽस्मि सर्वं सहे' he says (p. 11) that the suggested ideas are all conveyed by Lakṣaṇā, "लक्षिताः". He cites the verse दुर्वारा मदनेषवः etc. and says that Vipralambha-śṛṅgāra is conveyed in this verse through Lakṣaṇā.

"तत् (वाक्यार्थ) पर्यालोचनसामर्थ्याच्च विप्रलम्भशृङ्गारस्य **आक्षेप** इत्युपादानात्मिका **लक्षणा** वाच्यनिबन्धना + + विप्रलम्भशृङ्गारस्य **चाक्षिप्यमाणस्य वाच्यापेक्षया प्राधान्यम् ।**" etc. p. 14, and he concludes on p. 21:

"लक्षणामार्गावगाहित्वं तु ध्वनेः सहृदयैर्नूतनतया उपवर्णितस्य विद्यत इति दिशमुन्मीलयितुम् इदमत्रोक्तम् । etc."

This way of defining Lakṣaṇā and illustrating that Vṛtti has been criticised by Mammaṭa in his *Śabdavyāpāra-vicāra* and the necessity to accept Dhvani for explaining the Prayojanāṁśa in Lakṣaṇā has been explained by him. Surely Lakṣaṇā-mūla-dhvani must have everything to do with Lakṣaṇā; but this cannot mean that Dhvani is Lakṣaṇā; for, there is Dhvani elsewhere, based on Abhidhā also. Above all, there is Dhvani based on no kind of Śabda-vyāpāra, neither on Abhidhā nor on Lakṣaṇā. That is, there is Dhvani of Rasa from the sweet sounds of music; again, there is Dhvani from non-Śabda elements like Ceṣṭā. Says Ānandavardhana in *Uddyota* III. pp. 193-4:

"व्यञ्जकत्वं हि क्वचिद् वाचकत्वाश्रयेण व्यवतिष्ठते, यथा विवक्षितान्यपरवाच्ये ध्वनौ। क्वचित्तु गुणवृत्त्याश्रयेण, यथा अविवक्षितवाच्ये ध्वनौ। तदुभयाश्रयप्रतिपादनायैव च ध्वनेः प्रथमं द्वौ प्रभेदौ उपन्यस्तौ। तदुभयाश्रितत्वाच्च तदेकरूपत्वं तस्य न शक्यते वक्तुम् ; यस्मात् न तत् वाचकत्वैकरूपमेव, क्वचिल्लक्षणाश्रयेण वृत्तेः। न च लक्षणैकरूपमेव, अन्यत्र वाचकत्वाश्रयेण व्यवस्थानात्। न च उभयधर्मत्वेनैव तदेकैकरूपं न भवति, यावद् वाचकत्वलक्षणादिरूपरहितशब्दधर्मत्वेनापि; तथा हि गीतध्वनीनामपि व्यञ्जकत्वमस्ति रसादिविषयः; न च तेषां वाचकत्वं लक्षणा वा कथञ्चिल्लक्ष्यते। शब्दादन्यत्रापि च विषये व्यञ्जकत्वस्यापि दर्शनाद् वाचकत्वादिशब्दधर्मप्रकारत्वम् अयुक्तं वक्युम्।"

See also *Kāvyaprakāśa*, V., T. S. S., Vol. I. p. 269

Anumiti is the view upheld by the Naiyāyikas. Ānandavardhana refutes this Liṅga-liṅgi-pakṣa as the last counterview in the third *Uddyota*, after pointing out that the Vyākaraṇa-adherent is no enemy to Dhvani. In the post-Ānandavardhana period, and just after Abhinavagupta, Mahima Bhaṭṭa wrote his *Vyaktiviveka* to show the inclusion of all kinds of Dhvani in Anumāna or Inference. Jayanta Bhaṭṭa, in his *Nyāyamañjarī*, casts sarcastic remarks on Ānandavardhana and considers the poets and literary critics as unfit to discuss such serious problems as Śabda-vyāpāra and Pramāṇa. He refutes the Arthāpatti of the Mīmāṁsakas as included in Anumāna and along with it, he includes Dhvani also in Anumāna, pp. 48-49, Vizianagaram Edn. The chief reply to the Naiyāyika-critics of Dhvani is that there cannot be established any logical invariable concomitance between the Vācya and the Vyaṅgya, which concomitance is the basis of all inference.

"न तु व्यङ्ग्यम् अनुमेयमिति शक्यं वक्तुम्। न हि वाच्यव्यङ्ग्ययोः प्रतिबन्धग्रहे किञ्चित् प्रमाणमस्ति।" Mammaṭa's *Śabdavyāpāravicāra.*

Arthāpatti: The writer who considered it possible to explain away Dhvani as Arthāpatti is not known; but we shall hear more of Arthāpatti and Dhvani below.

Now we shall proceed to consider the greatest anti-Dhvani theory, viz. the Tātparya-pakṣa according to which the Tātparya or meaning of a sentence comprehends the suggested also and therefore there is no need for a separate Śakti called Dhvani. The Mīmāṁsakas must be considered as the upholders of this view. Older Mīmāṁsakas held Abhidhā as giving only Padārthas and the Vākyārtha was given according to them by another Śakti called Tātparya. The definite sentence-meaning got out of the indefinite word-meanings is through a peculiar Śakti of the words formed into a sound sentence called Tātparya (*Locana*, p. 13). In this Tātparya, Dhvani is sought to be included. It is argued against Ānandavardhana by his critics who advocate Tātparya that at best only a meaning other than and different from the expressed, Vācyād atirikta, can be established. It does not follow that this different meaning is only suggested, Vyaṅgya. Where this idea other than the one that is expressed is primary, Pradhāna, it is as good as expressed. So it is also to be called the expressed sense the expression being intended to mean that. In that case, the first realised primary expressed sense is to be explained as a means to the realisation of the later realised Tātparya. Just as word-senses are the means of knowing the sentence-sense, so also the first expressed sense is the means to the further Tātparya.

Ānandavardhana replies to this argument thus: Where an expression gives its first and primary meaning and is said to have another meaning also, there are two meanings for the word or sentence. Are the two different or identical? They cannot be identical for their nature and the means of their respective realisation clearly differ. When the first meaning is the meaning of the words themselves, the second cannot be described so. The former proceeds directly from the Śabda; the latter is got at by the suggestive power of the first expressed *meaning*. If the two were identical, there will be no talk of two meanings.

Further, the former is the denotative power of the expressed words having definite sense-associations. The latter is Avagama or suggestion and it totally differs from the former; for, it pertains even to non-expressing sound (Avācaka) like music, which suggests emotions. Similarly, an action or Ceṣṭā is suggestive and has this power of conveying meaning called suggestion. When these two differ in this manner, it is not proper to call Avagamana-śakti, Vācaka-śakti. Surely it is a Śabda-vyāpāra, a significative power of the words but it differs in this respect from Vācakatva or primary Abhidhā. Abhidhā pertains only to Śabdas; Vyañjanā and Vyañjakatva pertain not only to Śabda but to Artha also. When its process is known to be clearly different and it is also known that the sense derived therefrom also differs, it is not proper to call it by the same name Vācakatva. It cannot be contended that a sentence can have only one sense-unit and that if one accepts Dhvani, this law of Eka-vākyatva is contradicted. For, the two meanings are explained by the Dhvani-theorists as being related as chief and accessory. The suggested is chief meaning and the expressed, accessory. The two senses are not of equal importance and as such do not go against the principle of sentence-unity, Vākya-aikārthya.

It is only in that case where the suggested is the dominating idea that the Tātparyavādin holds that it naturally comes under the intention of the speaker and as such is nothing but Tātparya. Where the suggested is not dominant, there he does not hold the Śabdas to be Tat-para, wholly intent on that, but holds that they are intent only on the Vācya or primary meaning. Therefore, even where the Vyaṅgya is Apradhāna, it is not included in Tātparya. The text of Ānandavardhana's *Dhvanyāloka* bearing on this discussion is given at the end of this chapter.

We can take up the view of Dhanañjaya and Dhanika, advocates of Tātparya against Dhvani, as a typical reply to Ānandavardhana. The text of the *Daśarūpaka* and the *Avaloka* on it pertaining to this subject is given at the end of this chapter. Dhanika summarises the case for Dhvani first: The suggested cannot be the Vākyārtha; i.e., Tātparya cannot be the Śakti. For, the suggested belongs to the third stage. In such a case as "Bhrama dhārmika etc.," the first stage is the Padārthas, the meanings of the words, the Abhidhā. The next is the meaning of the sentence, its Tātparya, in the form of an injunction, Vidhi, 'Go, wander about', as in "Bhrama dhārmika". The suggested appears in the third stage and is of a different nature being a prohibition, Niṣedha, 'Do not go or wander about.' And this is due to the Śakti called Vyañjanā.

But all cases of Tātparya are not cases of the second stage; there are instances of expressions like "Viṣam bhuṅkṣva" addressed by a father to his son, which mean the exact opposite. The expressed appears to be an injunction (Vidhi) "eat poison". But the father intends to say to his son who proposes to eat in a particular person's house, "do not eat in his house; better eat poison than eat in his house". In this utterance, "eat poison", there are three stages, the second and third, Vidhi and Niṣedha, injunction and prohibition, appearing in the second and the third respectively. Even the third stage here, is Vākyārtha and Tātparya. Therefore the Vyāpti or the law that the third-stage-sense is Vyaṅgya does not hold good. The reply to this is that a father's injunction to his son to

eat poison is on the face of it absurd; so the sentence obviously means something else. Hence the real meaning, the prohibition of eating, explained as the third stage, is also only the second stage. The rule that Vyaṅgya comes after the second stage therefore stands.[1] In the case of realisation of Rasa, in the second stage, only the Vibhāvas etc. are known; it is in the third stage that Rasa is realised. In fine, it is proper to hold Tātparya in those cases where there is no completeness of sense or exhaustion of the expressed sense and the words tend to mean something else and stop only with that. But in cases where the words stop with conveying what they mean by Abhidhā and there is no incompleteness or unintelligibility in the expressed sense and yet from that first meaning arises another meaning, the case is one of Dhvani.

It can be seen in the above discussion that the chief point is this: The Tātparyavādin presses that Tātparya is not exhausted with the first expressed sense, Aviśrānta. But the Dhvanivādin contends that it is Viśrānta with the expressed sense and that what appears afterwards is got at through suggestion. It can also be seen in the discussion in Uddyota III of the *Dhvanyāloka* that both recognise that there are two meanings and the difference is that while the Tātparyavādin holds both as Tātparya, the first as the means of the second, Upāyamātra, the Dhvanivādin separates the second as the Vyaṅgya and instead of calling the first Upāya for the further meaning, he says it is Gauṇa and the Vyaṅgya is Pradhāna or Mukhya. The chief argument of the Tātparyavādin is that there is no such limitation of Tātparya to the expressed sense as held by the Dhvani-theorist. Tātparya extends over the whole range of the speaker's intention and covers all implications coming up in the train of the expressed sense.

एतावत्येव विश्रान्तिः तात्पर्यस्येति किंकृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ।।

(Dhanika, *Avaloka* on the *Daśarūpaka*, p. 121, quoted from his own *Kāvyanirṇaya*).

In the given instance of "Bhrama dhārmika", surely the prohibition of the mendicant from going to the banks of the Godāvarī is part of, nay, the chief intention of the speaker and is therefore included in Tātparya. There is no need for creating a new faculty for words called Dhvani. तात्पर्यानतिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः। As against the powerful argument that the intention of the speaker is the indication of the extent of the Tātparya of his utterance, and therefore, the implied and suggested train of ideas are also Tātparya, the Dhvani-advocates say that the Tātparya of a Vākya like Abhidhā of a Pada, is very limited in scope and can give only the bare meanings of all the words put together in grammatical order; that the ideas suggested are not invariably associated through Samaya,

---

[1] In the *Locana*, taking cases of Lakṣaṇā also into account, Abhinavagupta describes Dhvani, not as of the third stage, Tṛtīya-kakṣā-viṣaya, but as appearing in the fourth stage, Caturtha-kakṣā-viṣaya: Abhidhā, Tātparya, Lakṣaṇā, and Dhvani.

"भक्तिर्हि लक्षणाव्यापारः तृतीयकक्षानिवेशी । चतुर्थ्यां तु कक्षायां ध्वननव्यापारः । तस्माद् अभिधातात्पर्यलक्षण(णा)व्यतिरिक्तश्चतुर्थोऽसौ व्यापारः ध्वननद्योतनव्यञ्जनप्रत्यायन-अवगमनादिसोदरव्यपदेशानरूपितः अभ्युपगन्तव्यः ।" *Locana*, p. 18

that Dhvani or suggestion exists in Avācaka-sounds like music and in gesture which is not any Śabda, and that above all, Dhvani must be accepted for cases of the realisation of Rasas which can be found out in experience as incapable of realisation by mere Abhidhā, mention of their name. If Dhvani is not accepted, and Tātparya alone is held, it follows for the Tātparya-vādin that Rasa is realised by Abhidhā and Tātparya also. That is, they will have to say that Svaśabdopādāna of Rasa is not only not a flaw but is the fact in some cases. This Dhanika accepts. He says that we speak in two ways and our sentence sometimes contains expression of the verb and sometimes not. We say "drive the cow" and the act of driving is mentioned herein; we also say sometimes "door! door!" meaning "shut the door". The idea of shutting the door is in our minds and one who runs to shut the door realises that "shutting action" in our mind from context etc. The case of Rasa-realisation is similar to this. In most cases utterances in poetry would seem to belong to the latter class where the verb is not seen and is understood from context. In poetic utterances, Vibhāvas etc. are described; and we at once get at the permanent mood of Rati etc. invariably associated with those particular Vibhāvas etc. that are described. The invariable association between some Vibhāvas etc. and some permanent mood is a thing of the world and experience. Other cases there are where the Sthāyin like the expressed verb is seen mentioned by the poet and we easily get at it.

All sentences गामभ्याज, द्वारं द्वारम् etc. terminate in some action, Kriyā, the poetic sentence ends in the Kriyā called the Svādodbhūti, the manifestation of relish which is the Sthāyin that has been nourished to that extent. Towards this end of relish is all poetry addressed. Thus definite Vibhāvas etc. described in a piece of poetic utterance form the word-units, the Padārthas, which give what they mean, viz., the sentence-unit, the Vākyārtha, the Sthāyin. This Sthāyin known by the Bhāvaka, the tasteful spectator or reader, revolves in his heart and attains the relishable state. This is Ābhdihānikī Ratyādi-pratīti; if this does not sufficiently clear the issue, Dhanika says that the understanding of the Sthāyins from the Vibhāvas etc. may be held to be got through Lakṣaṇā, Lākṣaṇika-ratyādi-pratīti. This may resemble Kumārila's position which holds ākhyātārtha as Lakṣya.

Dhanika further relates his position to that of Bhaṭṭa Nāyaka who advocated a new relation between Kāvya and Rasa. Strictly speaking, against the Vyaṅgya-vyañjaka-sambandha between Rasa and Kāvya of the Dhvani-theorist, the Tātparya-vādin must say that the relation of the two is Vācya-vācaka or as Dhanika adds in the end, Lakṣya-lakṣaka; but the case being one of poetry and there being a need to give a new kind of less prosaic process, the Vācya-vācaka-sambandha itself is called Bhāvya-bhāvaka-sambandha. Poetic expression has a power called Bhāvanā and this is sanctioned, says Dhanika, by the Bhāvanā-vādins, viz. Bhaṭṭa Nāyaka, and is granted also by Bharata's description of Bhāvas: "भावयन्ति रसान् यस्मात् तस्माद् भावा:".

The most serious flaw in this theory is its view that Rasa is realised also by express mention of its name. This was the ancient belief and we find Udbhaṭa saying in his definition of Rasavadalaṁkāra that Rasa has as its seat (Āspada) *Svaśabda*, i.e., its own name, its Sthāyin, its Sañcārin, its Vibhāvas and their Abhinaya (fourth Varga, 3). Ānandavardhana has criticised it in the first Uddyota

and Abhinavagupta also, both in the *Locana* and the *Abhinavabhāratī*. In later times, as stated by Mammaṭa in a regular form, the chief of the Rasa-doṣas is mention of the name of the Rasa, Svaśabda-vācyatva of Rasa. Even Vyabhicārins are allowed Svaśabdābhidhāna only occasionally. It is plain that the Rasas cannot be realised in a verse enumerating the nine Rasas one after another. The text of the *Nāṭyaśāstra* cannot rouse the emotions which Nāṭya arouses.

Bhaṭṭa Nāyaka was a great adherent of Rasa and though an adversary of the Dhvani-theory, we must gather from Abhinavagupta's words that he did not hold Rasa as Svaśabda-vācya anywhere. Says Abhinavagupta:—

"—रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव।" p. 19

There is also this additional argument adduced by Ānandavardhana to show that there is something called Dhvani. If Rasa and the suggested Vastu and Alaṁkāra are not accepted as 'Dhvanyamāna', they must be vācya; if they are vācya, anybody knowing the meanings of words must realise them; but the fact is that only a few Sahṛdayas realise them. This is a sure proof of something existing beyond the mere Vācya-vācaka.

It has been pointed out by Ānandavardhana that though the suggested is the primary thing, the expressed forms the means thereof. Between them, it is a question of the former being primary and the latter accessory. When the former is realised, the latter does not disappear. With the cognition of the latter, the former also arises immediately and during the continuance of the former, the latter does not cease to exist. The Tātparya-vādin maintains that the Vācya-vācaka, the Vibhāvas etc., is Padārtha and the Tātparya of these Padārthas is Rasa which is described as Vākyārtha. If this means generally that the Padārthas are the means, Upāya, of the Vākyārtha, Ānandavardhana accepts this analogy. He says in Uddyota I:

यथा पदार्थद्वारेण वाक्यार्थः संप्रतीयते।
वाच्यार्थपूर्विका तद्वत् प्रतिपत् तस्य वस्तुन:॥

This does not mean that Ānandavardhana subscribes to the view expounded later by Dhanika that Rasa is Vākyārtha, attained through Tātparya. Ānandavardhana hastens to explain himself in the Tātparya-discussion in Uddyota III with regard to this analogy.

"न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययो:। यत: पदार्थप्रतीति: असत्यैवेति कैश्चिद्विद्वद्भिरास्थितम्। यैरप्यसत्यत्वमस्या नाभ्युपेयते तै: वाक्यार्थपदार्थयो: घटतदुपादानकारणन्यायोऽभ्युपगन्तव्य:। यथा हि घटे निष्पन्ने तदुपादानकारणानां न पृथगुपलम्भ:, तथैव वाक्ये तदर्थे वा प्रतीते पदतदर्थानाम्। तेषां तदा विभक्ततया उपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। न त्वेष वाच्यव्यङ्ग्ययोर्न्याय:। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति। वाच्यावभासाविनाभावेन तस्य प्रकाशनात्। तस्मात् घटप्रदीपन्यायस्तयो:। यथैव हि प्रदीपद्वारेण घटप्रतीतावुत्पन्नायां न प्रदीपप्रकाशो निवर्तते, तद्वद् व्यङ्ग्यप्रतीतौ वाच्यावभास:। यत्तु प्रथमोद्योते 'यथा पदार्थद्वारेण—' इत्याद्युक्तं तदुपायत्वसाम्यमात्रविवक्षया।"

III. p. 190

This, Abhinavagupta says, is said by Ānandavardhana to refute the Tātparya-vādin who holds the Padārtha-vākyārtha-nyāya between Kāvya and Rasa.

Regarding the relation between Padārthas and Vākyārtha, there are two main views: The grammarians hold that the Padārtha-jñāna is unreal. This certainly cannot answer for the relation between Vibhāvas etc. and Rasa or between the expressed and the suggested; for, it cannot be said that the expressed is unreal. The Bhāṭṭa Mīmāṁsakas hold that the Padārthas are not unreal and they must then accept that Padārthas are 'Upādāna-kāraṇa', material cause, for Vākyārtha. When a pot is made and seen, its component parts, the sherds which made it, are not separately cognisable. Similar is the case with the Padārthas. When one insists on seeing the parts in the whole, the sense of the whole is lost. Therefore, even this relation of Upādāna-kāraṇa does not hold good in the case of Vācya and Vyaṅgya. When the Vyaṅgya is seen, the Vācya does not disappear. Therefore, the analogy of a light manifesting to our eyes the hidden objects has to be accepted. This is Prakāśa-nyāya or Ghaṭa-pradīpa-nyāya. When the pot in the dark room is manifested to our eyes by the lamp, and when we are seeing the pot, the lamp-light does not disappear but continues to shine. It manifests itself and manifests another. See *Locana*, pp. 189-190.

"एवं पदार्थवाक्यार्थन्यायं तात्पर्यशक्तिसाधकं प्रकृतविषये निराकृत्य अभिमतां प्रकाशशक्तिं साधयितुं तदुचितं प्रदीपघटन्यायं प्रकृते योजयन्नाह ॥" *Locana*, p. 190

In Uddyota I also, under the tenth Kārikā mentioning the Padārtha-vākyārtha-nyāya as a general analogy for the idea of means and end, Abhinavagupta remarks:

"न तु वाच्यस्य सर्वथा अनवभासः। अत एव तृतीयोद्योते घटप्रदीपदृष्टान्तबलाद् व्यङ्ग्यप्रतीतिकालेऽपि वाच्यप्रतीतिर्न विघटत इति यद्वक्ष्यति, तेन सह अस्य ग्रन्थस्य न विरोधः।" *Locana*, p. 32

Dhanika refutes this analogy of the pot and the light, Ghaṭapradīpa-nyāya. He holds Rasas as incapable of being described as Vyaṅgya. 'Vyaṅgya, Vyañjaka and Vyañjanā' are concepts related to that mode of our knowing things in which one object, entirely different and come into existence through its own causes, manifests another independent thing which has come into being through its own causes. Thus the Vyañjaka-vyaṅgya-nyāya is used regarding a lamp and its light manifesting a pot; the two things are independent in origin and nature. The former manifests the latter. But in the case of Vibhāvas etc., which are described by the Dhvanivādin as Vyañjaka, there is nothing similar to this state of affairs which can justify the use of the concept of Vyañjaka and Vyaṅgya. The Vibhāvas etc. themselves are the conditions that bring Rasa into being. They are so closely related to each other; they are not utterly unrelated and independent of each other like the lamp and the pot. Surely, the pot is not brought into being by the light; the pot is made of or produced by the sherds made of mud. Therefore, the case of manifestation through Vyañjanā regarding Rasas on the analogy of the lamp and the pot is absurd in so far as the so-called suggesting elements and the suggested thing in Kāvya are so much inter-related and the former itself brings the latter into being. Says Dhanika:

"एवं च सति रसादीनां व्यङ्ग्यत्वमपास्तम्। अन्यतो लब्धसत्ताकं वस्तु अन्येनापि(भि)-व्यज्यते, प्रदीपेनेव घटादि। न तु तदानीमेव अभिव्यञ्जकत्वाभिमतैः आपाद्यस्वभावम्।"

D. R. A., p. 122

The above-given survey covers the whole field of the discussion on Tātparya and Dhvani. After the time of Ānandavardhana, the pre-Abhinavagupta commentator and Abhinavagupta's predecessor, the author of the *Candrikā* on the *Dhvanyāloka*, inclined towards the Tātparya-vādins and held, on the basis of all the suggested ideas being part of the poet's intention, that Dhvani was Tātparya. There are two passages in Abhinavagupta's *Locana* giving clue to this: (1) p. 20, यस्तु ध्वनिव्याख्यानोद्यतः तात्पर्यशक्तिमेव विवक्षासूचकत्वमेव वा ध्वननमवोचत्, स नास्माकं हृदयमावर्जयति। and (2) p. 26, यस्त्वत्रापि तात्पर्यशक्तिमेव ध्वननं मन्यते, स न वस्तुतत्त्ववेदी। The latter instance is not very clear but the former plainly says that the author of that view is a commentator on Dhvani, i.e., the *Dhvanyāloka*. What exactly Bhaṭṭa Nāyaka said regarding Tātparya as against Dhvani, we are not able to know. From what we see from the *Avaloka* on the *Daśarūpaka* which follows the view of Bhāvya-bhāvaka-sambandha, we must conclude that Bhāvakatva is only a poetic or a new name for Tātparya based on Bharata's own etymology of the name Bhāva. It is the counterpart of Tātparya of the ordinary utterance, in the field of poetic expression. But in criticising Bhaṭṭa Nāyaka, Abhinavagupta seems to say that Bhaṭṭa Nāyaka accepted Rasa-dhvani and did not hold Rasa to be Vācya.

"रसध्वनिस्तु तेनैवात्मतयाङ्गीकृतः।" p. 15

"रसस्य च शब्दवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव।" p. 19

This, however, is not clear. No doubt, as a staunch advocate of Rasa, Bhaṭṭa Nāyaka emphasised Rasa as Jīvita, the life, of poetic expression, as Abhinavagupta remarks on p. 12 of his *Locana*.

"त्र्यंशे काव्ये रसचर्वणा तावत् जीवितभूतेति भवतोऽपि अविवादोऽस्ति।"

And for this Abhinavagupta quotes the following text from Bhaṭṭa Nāyaka as authority: काव्ये रसयिता सर्वो न बोद्धा न नियोगभाक्।

This, Bhaṭṭa Nāyaka evidently said to distinguish poetry from epics from which one takes lessons (Bodha) and from Veda and Śāstra from which one takes injunctions regarding right and wrong conduct (Niyoga). But in Kāvya, one simply enjoys. This verse has to be related to the other oft-quoted lines of Bhaṭṭa Nāyaka 'शब्दप्राधान्यमाश्रित्य' etc., which distinguish in a similar manner poetry from Itihāsa or Ākhyāna and Śāstra. On Dhvani, Bhaṭṭa Nāyaka has this definite statement quoted by Abhinavagupta, but which is, it seems to me, rather misinterpreted to twit him:

ध्वनिर्नामापरो योऽसौ व्यापारो व्यञ्जनात्मकः।
तस्य सिद्धेऽपि भेदे, स्यात् काव्याङ्गत्वं, न रूपिता ॥

This is granted by Bhaṭṭa Nāyaka in the end, according to the well-known "Tuṣyatu-durjano-nyāya." Let there be a separate and distinct Vyāpāra called Dhvani; it is at best an accessory element in poetry, Kāvya-aṁśa or Kāvya-aṅga but not Kāvya-rūpī or Kāvya-ātman as described by Ānandavardhana. The Kāvya-rūpī or Kāvya-ātman is surely Rasa but not Rasadhavani as Abhinavagupta would put it wrongly as Nāyaka's position. To be correct, Nāyaka's Kāvya-ātman is Rasa-carvaṇā or Rasa-bhoga got at not through Dhvani to demolish

which he wrote his treatise, but through Bhāvakatva and Bhojakatva. Bhaṭṭa Nāyaka's attitude towards Dhvani at this stage when he accepts it as one of the elements of poetry is similar to that of Kuntaka who also accepts it as element in poetry though not as something all in all. To Kuntaka, Dhvani comes under some variety of Vakratā. Says Ruyyaka that Bhaṭṭa Nāyaka accepted Vyañjanā-vyāpāra as an element of Prauḍhokti, as part of poetic power or Kavivyāpāra.

" भट्टनायकेन तु व्यङ्ग्यव्यापारस्य प्रौढोक्त्याभ्युपगतस्य काव्यांशत्वं ब्रुवता " etc., p. 9

In the text ' भावनाभाव्य एषोऽपि शृङ्गारादिगणो मत: ', Bhaṭṭa Nāyaka clearly states that Rasa is got at not by Dhvani but by Bhāvanā.

BHOJA

The position of Bhoja is one of compromise. He follows both Ānandavardhana and the Tātparya-vādins. Bhoja is always for broad synthesis and ignoring of differences, a peculiarly fortunate position which enables him to follow everybody, to follow both parties at the same time. Bhoja is very well acquainted with the *Dhvanyāloka* of Ānandavardhana and there is no trace in his works of his acquaintance with either work of Abhinavagupta. Evidences of Bhoja's acquaintance with Ānandavardhana's work are available even in the *S. K. Ā.* On p. 628, Chapter V of the *S. K. Ā.* Bhoja quotes four Kārikās from Uddyota II of the *Dhvanyāloka*. He says that in certain cases of Guṇas which are inherently fused with Rasas, there is no question of Saṁkara or mixture of Guṇa and Rasa. Here Ānandavardhana's *Dhvanyāloka* II, Kārikās 8-11, on the three Guṇas, Mādhurya, Ojas and Prasāda (pp. 79-82) are quoted and effectively utilised by Bhoja. This point is further explained below in the Guṇa chapter. Similarly on the subject of Rasa and Alaṁkāra, Bhoja utilises three verses of Ānandavardhana from Uddyota II, the first Parikara śloka on p. 87, Kārikā 17 on p. 85 and the Parikara śloka on p. 221 in the third Uddyota with change of the last foot.

" रसवन्ति हि वस्तूनि " " रसाक्षिप्ततया " and " रसभावादि— "

How Bhoja utilises these verses of Ānandavardhana is explained below in the Alaṁkāra chapter. These two sets of citation or use of Ānandavardhana occur also in the same places in the *Śṛ. Pra.* Chapter XI, Vol. II pp. 398 and 404-5. In the *Śṛ. Pra.*, in the latter case pertaining to Alaṁkāra, Bhoja quotes another Parikara-śloka from the third Uddyota of the *Dhvanyāloka*, namely, शृङ्गारी चेत् कवि: काव्ये etc. (p. 222, *Dhvanyāloka*). In the *S. K. Ā.* this verse is cited and made part of his Kārikās by Bhoja at the very outset in Chapter V. (*S. K. Ā.*, p. 474, Śl. 3.) Of course, Bhoja pushes into this verse his own interpretation of Śṛṅgāra as Ahaṁkāra.

If we leave these two or three instances of citation of a few verses of Ānandavardhana, the only other topic on which Bhoja draws upon Ānandavardhana, and that to a very large extent, is Dhvani. We shall now go into the question of Bhoja's attitude towards Dhvani. Dr. S. K. De says in Vol. II. of his *Sanskrit Poetics* (p. 229): " It will be convenient in this connection to take up the school of opinion represented by the writer on Poetics in the *Agni Purāṇa* and by Bhoja, which stands in many respects apart from the Kashmirian school of Ānandavardhana and which appears to have been entirely untouched by the implications of the Dhvani theory." On p. 261 of the same volume, he says: " The prominence given to Rasa and *the absence of the Dhvani theory in Bhoja*, therefore, need not surprise us." We again find on the same page: " He (Bhoja) even appropriates Kārikās from the *Dhvanyāloka although he does not accept its theory*." On the next page (262), Dr. De says: " His (Bhoja's) huge compilation. . . . . . represents apparently one of the several forms of arranging the teachings (*with the exception of ignoring the Dhvani theory*) . . . ." These remarks are of course based upon what one can know from Bhoja's *S. K. Ā.* One cannot write like this after seeing Bhoja's *Śṛ. Pra.* Even in the *S. K. Ā.* the concept of Dhvani is not entirely absent. Bhoja accepts Dhvani in the *S. K. Ā.* as well as in the *Śṛ. Pra.* But he follows Bhāmaha, Daṇḍin and Vāmana in bringing everything under Alaṁkāra or Guṇa; under Alaṁkāra ultimately, for Guṇa also is Alaṁkāra. Thus Rasas are called both the Artha-guṇa Kānti (as described by Vāmana) and as Rasavad-alaṁkāra or Alaṁkāra of the category named Rasokti. In a similar manner, Dhvani is called by Bhoja the Śabdaguṇa, Gāmbhīrya.

ध्वनिमत्ता तु गाम्भीर्यम् । *S. K. Ā.*, I. 73. p. 55

Just as Rasa is held as Rasavad-alaṁkāra because Rasa also is a beautifying factor of expression, so also Dhvani is held by Bhoja as the Guṇa embellishing expression. A Vācyopaskāraka may be a Guṇa or an Alaṁkāra; if Rasa was an Alaṁkāra to Bhāmaha and Daṇḍin, it was a Guṇa for Vāmana. In a similar manner, Dhvani was a Guṇa to Bhoja. Stopping with this only, we can say that Bhoja's posiion towards Dhvani is a kind of Antarbhāvavāda, an Antarbhāva in Guṇa and through it in Alaṁkāra.

" यद् गुणालङ्कारव्यतिरिक्तं तच्चारुत्वकारि न भवति । + + + चारुत्वहेतुश्च ध्वनि: । तन्न तद्व्यतिरिक्त: — । " *Locana*, p. 5

This apart, we can see traces of Dhvani in other places in the *S. K. Ā.* of Bhoja. In the Guṇa section itself we find Dhvani in other Guṇas besides Gāmbhīrya. Bhoja's Artha-guṇa Gati is a case of Dhvani.

गतिस्सा स्यादवगमः योऽर्थादर्थान्तरस्य तु ।

Ratneśvara says on this: " तेन सहृदयहृदयङ्गमाद् अर्थात् कांस्यतालानुस्वानन्यायेन तादृशमर्थान्तरमवगम्यते सा गतिरिति लक्षणार्थ: । "

Ratneśvara says on I. 121: ध्वननव्यापारोन्मेषाच्च गुणत्वलाभ: ।

We meet with Dhvani in Bhoja's Śabdālaṁkāras also. Dhvani or the getting of some meaning for which there is no word in the expression, presupposes suppression. The idea of suppression or hiding of the idea is used as a concept called Saṁvṛti which goes to produce many Alaṁkāras. Thus, Bhoja uses Śaṁvṛti in his Śabdālaṁkāras, Mudrā, Ukti and Bhaṇiti (pp. 146, 150-1, and 154). All these cases involve Dhvani. The element of Saṁvṛti or concealment or suppression involved in Dhvani is mentioned by Ānandavardhana himself: संवृत्याभिहितं वस्तु यत्रालङ्कार एव वा । *Dhva. Ā.* III, Saṅgraha-śloka before Kārikā 44. Commenting on Bhoja's Śabdālaṁkāra called Kalpanā-bhaṇiti, Ratneśvara says:

"सेयं भणितिः विधिनिषेधप्रसङ्गे निषेधघटकद्वारा विधिरूपा भवतीत्यास्तां विस्तरः।"

Bhoja himself says this in his comments on the illustrative verse:

"—कल्पनाभणितिः विधिनिषेधे निषेधविधिरूपा।"

We meet with the suggested idea in Bhoja's Arthālaṁkāra section also. Bhoja's Arthālaṁkāra called Sūkṣma is a case of pure Rasa-dhvani from Anubhāva. This Sūkṣma, Bhāmaha refuses to accept as any Alaṁkāra (II. 86) whereas Daṇḍin calls it, with a vengeance, Uttama-bhūṣaṇa, an excellent Alaṁkāra. Bhoja takes it with some change from Daṇḍin. Sūkṣma is the conveying of a subtle meaning or idea through the expression of attendant signs: इङ्गिताकारलक्ष्योऽर्थः सौक्ष्म्यात् सूक्ष्म इति स्मृतः। II. 260 *K. Ā.* In the second instance given by Daṇḍin, it is a case of Rasa-dhvani from Anubhāva. The first illustration giving the secret symbol of closing the lotus as suggesting the evening as the appointed hour, is cast off by Bhoja. Bhoja also gives two varieties of Sūkṣma: One, suggestion of Rasa from an Iṅgita or Anubhāva and the other from Ākāra, Sāttvika-bhāvas like Romāñca.

"तत्र इङ्गितलक्ष्यमभिधीयमानसूक्ष्मं यथा—"तां प्रत्यभिव्यक्तमनोरथानाम्" इति। अत्र स्वयंवरमिलितानां राज्ञां राजपुत्रीं प्रति प्राप्तिलक्षणस्य मनोरथस्य शृङ्गारचेष्टात्मकेन इङ्गितेन व्यङ्ग्यत्वाद् अयमिङ्गितलक्ष्यः अभिधीयमानः सूक्ष्मभेदः।" *S. K. Ā.*, p. 285

Bhoja recognises another kind of two classes of Sūkṣma, the expressed and the suggested, Abhidhīyamāna and Pratīyamāna.

वाच्यः प्रतीयमानश्च सूक्ष्मोऽत्र द्विविधो मतः। III. 22

The description of an Anubhāva and a Sāttvika-bhāva and the suggestion of Rasa through them is called Abhidhīyamāna Sūkṣma; the Pratīyamāna Sūkṣma is a case of Rasa-dhvani through a Vyabhicārin being described.

व्याहृता प्रतिवचनं न ददाति, रुष्यत्येकैकस्मिन्।
आर्या कार्येण विना, प्रदीप्यमाने नदीकच्छे॥

Commenting on this illustration (*S. K. Ā.*, p. 286.), Bhoja mentions the latter case. In the third instance of Pratīyamāna Sūkṣma, we have Īrṣyāvipralambha-dhvani (p. 287). Bhoja does not seem to hold seriously that Rasa is nothing but Pratīyamāna; he seems to hold it as Abhidhīyamāna also. If he recognises an Abhidhīyamāna-variety of Sūkṣma also, it is because he finds the Svaśabda of the emotion in the two illustrative verses:

"तां प्रत्य**भिव्यक्तमनोरथानां**" and "सा यूनि तस्मि**न्नभिलाषबन्धं**"

Therefore it is that Bhoja says:

"मनोरथस्य अभिधीयमानस्य + + + इङ्गितेन व्यङ्ग्यत्वात्।"

2. Anyonyālaṁkāra (III. Pp. 294-5) is described by Bhoja as having three varieties, Vācya, Pratīyamāna and Ubhaya. In the illustration for the Pratīyamāna-anyonya, the well-known Gāthā of a traveller drinking water with fingers widely opened and the girl pouring him water slower and slower, and thinner and thinner, Bhoja says that their mutual (anyonya) love (anurāga) is suggested (pratīyamāna).

3. A case of Alaṁkāra-dhvani is found in the Arthālaṁkāra section, *S. K. Ā.*, p. 305, where Bhoja speaks under Vyatireka, of Pratīyamāna Sādṛśya.

4. Finally, in his comments on Sambhavālaṁkāra, Bhoja refutes the older conception of Sambhava which clearly shows Bhoja's disapproval of the Anumāna theory of Rasa-realisation. This is not exactly a point showing Bhoja's acceptance of Rasa-dhvani but is given here as a point that is bound to be of interest in connection with the question of Dhvani and Rasa-dhvani. Bhoja says on p. 294, III. *S. K. Ā.*

"अत्र यथा खार्यां द्रोणः, शते पञ्चाशद् इति नियमः, नैवं विप्रलम्भे अलकानामकल्पनम्; अनञ्जनम् अक्ष्णोः, मधुनो वा प्रत्यादेशः, सुहृदुदन्तलाभारम्भे वा नयनस्पन्दनानि; संभाव्यन्ते च प्रभूतकारण(णा)लोकादित्येष विधिरूप एव सम्भवः।"

He says that the Sambhava of Droṇa in Khāri, of 50 in 100 is nothing but Anumāna, सोऽनुमानान् न भिद्यते। *S. K. Ā.*, III. 26. He does not accept that between Rasa, here Vipralambha, and its Vyabhicārins and Anubhāvas there is any Niyama or Vyāpti. There is only probability. This is the chief argument of the Dhvani-theorists against the Anumāna or the Liṅgaliṅgi-bhāva-vāda. Says Vidyānātha (p. 38, my edn. *Pratāparudrīya*):

"न च अर्थशक्तिमूले व्यञ्जने अनुमानशङ्का। व्यङ्ग्यव्यञ्जकयोः अविनाभावाभावात्। नम्राननत्वादिकार्यस्य अनेककारणकत्वात्।"

5. Upamā is given as Abhidhīyamāna and Pratīyamāna.

The above points related to Dhvani in the Alaṁkāra section in the *S. K. Ā.* are found repeated, though without the comments, in the *Śr. Pra.* Besides, in the 22nd chapter of the *Śr. Pra.* (Vol. III. pp. 368-9), Bhoja classifies Anurāga into 24 varieties, two of which form a distinction into Abhidhīyamāna and Pratīyamāna.

These odd contacts with Dhvani apart, *Bhoja completely accepts Dhvani as the greatest Vyāpāra ruling in the realm of poetry and embodies much of Ānandavardhana's text in his own treatment of Dhvani in the Śr. Pra.*, as we shall see presently.

We meet with Dhvani for the first time at the end of chapter VI in the *Śr. Pra.* Bhoja has explained 'Artha' as 'superimposition' (Adhyāsa) or 'transfiguration' (Vivarta) of the Śabda Brahman due to Avidyopādhi. This, it is pointed out, may apply to the meaning which is primarily associated with Śabda, viz., the Abhidhīyamāna Artha; and Bhoja adds, there is another kind of Artha also called the Pratīyamāna. How is it related to the Śabda Brahman? Is it also explainable by Adhyāsa and Vivarta?

Bhoja accepts the existence of the 'implied', the Pratīyamāna Artha. He quotes Ānandavardhana's verse on it, प्रतीयमानं पुनरन्यदेव, etc. (*Dhva. Ā.* I. 4). It is also accepted here by Bhoja that the Pratīyamāna appears after the appearance of the Vākyārtha,—वाक्यार्थभावनोत्तरकालमवगतेः. This Pratīyamāna is another 'state', Avasthāntara, of Śabda, a Vipariṇāma of the Śabda Brahman. This theory of Vipariṇāma or transformation is adopted by Bhoja, and Adhyāsa and Vivarta are cast off. Vipariṇāma, he says, explains both the Abhidhīyamāna and the Pratīyamāna. The Pratīyamāna is, as much as the Abhidhīyamāna, a

Vyāpāra of the Śabda and this, Bhoja says, is a subject which he will speak of at length in a further section.

Further, Bhoja briefly indicates here the nature of this variety of Artha called Pratīyamāna. He gives an illustrative verse, प्राप्तश्रीरेष कस्मात् etc. (quoted in the *Dhva. Ā.* on p. 109) and explains the full purport of this eulogy on a king. The actual meanings of the words form the expressed sense, the Abhidhīyamāna; the conceiving of the king as an incarnation of Viṣṇu is *implied* in the verse and this is Pratīyamāna; there is a further meaning also *suggested*, that this king avatāra of Viṣṇu is superior to the other Avatāras; this forms the final Tātparya and it is called Dhvani in the realm of poetry.

As promised at the end of Chapter VI, Bhoja takes up Dhvani in Chapter VII. It has been explained in the chapter on Sāhitya that Bhoja has schemed out a system of poetics under the concept Sāhitya which consists of three departments of relations between Śabda and Artha. The first two departments cover grammatical relations, Vṛtti, Vivakṣā, Tātparya and Pravibhāga; Vyapekṣā, Sāmarthya, Anvaya, and Ekārthībhāva. Vṛtti covers Abhidhā, Lakṣaṇā and Gauṇī; and other significative capacities known to us as Tātparya and Vyañjanā, we find constituted into a separate category, the third in the first set called Tātparya. Strictly speaking Vṛtti and Tātparya should not have been given as two separate classes; all Śaktis, Abhidhā, Lakṣaṇā, Gauṇī, Tātparya and Dhvani, must have been considered together. Bhoja, however, treats of Tātparya and Dhvani separately, because Abhidhā, Lakṣaṇā and Gauṇī are taken as Padaśaktis and under Tātparya, Bhoja investigates the Vākya-artha.

Bhoja's acquaintance with the *Dhva. Ā.* is amply proved in this section of his work. Earlier, we saw, Bhoja quoted *Dhva. Ā.* I. 4, प्रतीयमानं पुनरन्यदेव etc., and accepted the suggested idea also and explained it as appearing after the Vākyārtha. In this section on Tātparya and Dhvani proper, Bhoja, as can be seen by a perusal of the text appended herewith, borrows freely from Ānandavardhana. *Dhva. Ā.* I. 13, the definition of Dhvani, the varieties of Pratīyamānārtha which Ānandavardhana shows as samples in the beginning to prove the existence of a sense separate and different from the expressed one (pp. 16-23 *Dhva. Ā.*), some of the verses given by Ānandavardhana here as illustrations and a few other ideas in the *Dhva. Ā.* are found in Bhoja's text on Dhvani. Though Dhvani is accepted by Bhoja, Ānandavardhana is not completely followed by him; Bhoja borrows, adjusts and adapts Ānandavardhana's Dhvani. He reconciles Ānandavardhana to the Tātparya-vādin and makes the equation that Tātparya is identical with Dhvani.

Whatever sense is intended to be conveyed by words form their purport, Tātparya. This purport or Tātparya is of wide extent and of more than one kind. It may be expressed, '*implied*' or '*suggested*',—Abhidhīyamāna, Pratīyamāna and Dhvanirūpa. The expressed or Abhidhīyamāna sense is the Vākyārtha, the meaning of a sentence got at by Ākāṅkṣā, Sannidhi etc., after the separate words have delivered their individual meanings through one or the other or one or more of the three Śabda-śaktis or significative capacities of words called Abhidhā, Lakṣaṇā and Gauṇī. In the sentence गौः गच्छति, "the cow goes" is the Abhidhīyamāna-vākyārtha.

There are cases of other kinds of sentences which, when the expressed sense alone is taken into consideration, mean nothing or tend to mean more. The expressed sense is in one case displaced by an implied sense and in the other, supplemented by a further and implied sense. The conditions which manifest or aid the manifestation of this additional sense, both in cases of incompatibility of the expressed and compatibility of the expressed, are the meaning, context, propriety etc. If a father says to his son who is about to go to an enemy's house for dinner, " Well, eat poison ", the mere expression itself or its expressed sense which is an injunction (Vidhi) to eat poison obviously means little and naturally drives us to explore the context and set our mind at rest by finding out the meaning that the father's real intention is not that his son should die by eating poison but that he should realise that it is better to eat poison and die than dine at such a person's house, that in short, the son should not go to dine there. This is a case of the primary sense being incompatible and hence calling forth some other implied meaning. Similarly, a primary compatible meaning may be attended by the rise of another wave of meaning. Both the cases are called Pratīyamāna.

If, after the appearance of the expressed sense, either Śabda or Artha, completely subordinating itself gives rise to another sense, it is said that, in those cases, Śabda and Artha *suggest* another sense. If an Artha or one sense itself suggests another, the suggesting Artha is subordinate and the suggested Artha shines forth as the chief idea. This is not universal; for, this rise of a suggested sense can be likened to two phenomena,—*resonance*, Anunāda, and *echo*, Pratidhvani; it is only such metals as bronze which, when stuck, give rise to ripples of resonance and it is only a few spots like caves where one's voice is echoed. This Dhvani or the suggested idea appears after the rise of not only the expressed sense but also of the implied or Pratīyamāna sense. For instance, when it is said, " She winks "—निमिषत्येषा—one gets the primary meaning first that she winks; the twinkling of the eye is the Abhidhīyamāna sense. We also come to know from the winking of eye that the woman is not a celestial damsel who has no closing of the eye, but only a mortal being. This first extra-meaning is Pratīyamāna. There is yet further singificance possible in the small expression. The winking raises the vision of a pair of exquisitely sparkling eyes whose beauty excites emotion. This last sense, namely, the beauty of her eyes is said to be the *suggested* sense, Dhvani.

The expressed sense, on analysis, shows itself to be one of the four kinds, an injunction, a prohibition, a case of both or a case of neither.

The Pratīyamāna is entirely different from the expressed. It is of various kinds. If the expressed is an injunction, it may be that the Pratīyamāna is a prohibition. That is, though to all appearance an expression may contain in its words only an injunction, its real purport may be its opposite, prohibition. Bhoja points out, illustrates and explains some varieties.

They are:

1, 2: Prohibition from Injunction and *vice versa*: विधौ निषेधः and निषेधे विधिः

3. A further Injunction from an Injunction: विधौ विध्यन्तरम्
4. A further Prohibition from a Prohibition: निषेधे निषेधान्तरम्
5. Another Injunction from both Injunction and Prohibition: विधिनिषेधयोर्विध्यन्तरम्
6. Another Prohibition from both Injunction and Prohibition: विधिनिषेधयोर्निषेधान्तरम्
7. An Injunction from a case of neither Injunction nor Prohibition: अविधिनिषेधे विधि:
8. A Prohibition from a case of neither Injunction nor Prohibition: अविधिनिषेधे निषेध:
9. Neither Injunction nor Prohibition from an Injunction: विधावनुभयम्
10. Neither Injunction nor Prohibition from a Prohibition: निषेधेऽनुभयम्
11. Neither Injunction nor Prohibition from a case of both Injunction and Prohibition: विधिनिषेधे अनुभयम्
12. Neither Injunction nor Prohibition from a case of neither Injunction nor Prohibition: अविधिनिषेधे अनुभयम्.

This forms an amplification of what is found in *Dhva. Ā.* I. pp. 16-23. Ānandavardhana has just indicated the nature of the suggested sense as being totally different from the expressed by a few examples: विधौ निषेध:, निषेधे विधि:, विधावनुभयम्, निषेधेऽनुभयम् and one case of general difference, वाच्याद्विभिन्नविषय: and he concludes: अन्ये चैवंविधा: प्रकारा: वाच्याद्विभेदिन: प्रतीयमानभेदा: संभवन्ति। तेषां दिङ्मात्रमेतत् प्रदर्शितम्। p. 23. These are taken by Bhoja as also most of the illustrative Gāthās given here by Ānandavardhana, and similar varieties are elaborated. A few of the other illustrative Gāthās in Bhoja are also taken from other sections of the *Dhva. Ā.* itself, Uddyotas II and III.

Dhvani, Bhoja has said, is what appears after the Abhidhīyamāna and the Pratīyamāna. It is not clearly understandable why Bhoja separated the Pratīyamāna and the Dhvanyamāna. In Ānandavardhana there is no such difference. Pratīti, Avagama, Dhvani, all mean the same thing in the *Dha. Ā.* When everyone was denying the very existence of Dhvani, Ānandavardhana tried to prove its existence step by setp. He first started by stating that Artha in Kāvya which Sahṛdayas relish is of two kinds, the expressed and the implied or suggested, Vācya and Pratīyamāna (I. 2). Just as the various limbs of the beautiful woman or the body of that woman itself is one thing and besides that there is something hanging over her called Lāvaṇya, so also there is in poetry something which is totally different from the expressed and the obvious, the Vācya. This is borne out by experience. This something in poetry is also experienced as being separate and altogether different from the Vācya, the expressed. If in a set of instances it can be shown to exist in this manner, separately and different from the expressed, the first stage is crossed and the opponents must accept that a separate non-expressed sense is a fact. For this purpose, Ānandavardhana avoids the name of Dhvani which he wants to give to that suggested sense and the process of its realisation, and generally introduces his critics and readers to

the other unexpressed sense. He accordingly gives five instances of such unexpressed sense, regarding Vastu (Vastu-dhvani). This Bhoja seems to take by itself and as separate from Dhvani, which according to him is the third kind of Tātparya, appearing after and through the second, named the Pratīyamāna. The Pratīyamāna is defined by him as the extra-meaning immediate to the Abhidhīyamāna. Proper emphasis on the condition "उपसर्जनीकृतस्वार्थ" in a case of Dhvani from Śabda or Artha or both does not seem to be laid by Bhoja. After the release of the mere expressed Vākyārtha from a Vākya, the sense, in many cases, goes on revealing more and more. The first-revealed ideas which are not directly expressed by so many words in the sentence form the Pratīyamāna; the next or subsequent or final revelations constitute Dhvani. If we examine Bhoja's explanations of his own illustrations of the several varieties of Dhvani, we shall see that, in each and every case, Dhvani passes through Pratīti or the Pratīyamāna Artha, and the suggested, Dhvanyamāna, always arises at the back of or through the Pratīyamāna. "एतत् प्रत्याययन् इदं ध्वनति" is the phraseology in all cases. We can say that the two do not differ except in the fact that the Pratīyamāna is the first-risen Dhvani and Dhvani itself is the subsequent Dhvani. Almost all the Gāthās given as illustrations for the varieties of the Pratīyamāna are taken up in the Dhvani section and the suggested idea of Dhvani is pointed out in all of them. As regards these, Bhoja says that the Dhvani is the suggestion of how clever the lover or the lady or her friend is, how much one loves the lady and so on. In the verse शिखरिणि क्व नु नाम etc. all non-expressed implied ideas are called Pratīyamāna and as for the suggestion or Dhvani, Bhoja says it is the *love* of the man for the lady described in that verse. In the Gāthās भम घम्मिअ etc. Bhoja assigns all implied *ideas*, Arthas or Vastus, to the class of Pratīyamāna and gives the *Vaidagdhya* of the Nāyikā or her Ceṭī as the suggested, Dhvani. नयवत्या वैदग्ध्यं ध्वनति। प्रार्थनावैदग्ध्यं ध्वनति। स्खलितगोपनेषु सखीवैदग्ध्यं ध्वनति। वर्णनीयाया: चारुत्वोत्कर्षप्रतीतिं ध्वनति। वर्णनीयाया: स्वानुरागं प्रकाशयति and so on. Thus, the first-risen suggestion is Pratīyamāna; it is of the nature of *Vastu-dhvani* only, to adopt here Ānandavardhana's phraseology and classification. The subsequent or final suggested idea is described as Dhvani proper. It is *mostly* of the nature of Bhāva, that is, Sthāyin like Anurāga or Rati as in the case of शिखरिणि क्व नु नाम etc. which forms the Rasādi-dhvani of Ānandavardhana or Anubhāvas etc. like Vaidagdhya, Rūpotkarṣa (Uddīpana-vibhāva) and the like, which are Guṇas of the Nāyaka and Nāyikā, and similar things which however come more and more under the category of Vastu-dhvani. If however Bhoja had really pursued such distinction or made some such clear classification that Vastu-Alaṁkāra Dhvanis form the Pratīyamāna and that Rasabhāva-dhvani, the Parama-tātparya, was Dhvani proper, it would have been interesting. Or, if he had emphasised 'Upasarjanīkṛtasvārthatva' in the definition of Dhvani, he could have separated the Pratīyamāna as Guṇībhūtavyaṅgya or cases of Alaṁkāras where Dhvani is not pronounced. As different from this, he could have given Dhvani as cases where it dominates over the subordinated Vācya. He must then have defined and illustrated both differently. As it is, we must say that Bhoja has not made out any point to distinguish the Partīyamāna and Dhvani. A distinction into Vastu-Alaṁkāra Dhvanis and Rasādi-dhvani, Bhoja did speak about at all;

he found the Parama-tātparya to be of the form of Vastu also and so he vaguely left the question, leaving it to us to define his position systematically. Hemacandra who reproduces the text of the *Śr. Pra.* on the varieties of the Pratīyamāna considers the whole text as referring to what Ānandavardhana distinguishes as Vastu-dhvani. See *Kāvyānuśāsana*, pp. 26-34.

At best, we can say from Bhoja's text only this much that the Pratīyamānā is the interim implied meaning, 'Avāntara-gamyamāna-artha' or the meaning immediately next to the expressed, 'Abhidhīyamāna-avyavahita-dhvani' and Dhvani is 'Parama-tātparya'.

For all practical purposes, we must ignore this vague distinction into Pratīyamāna and Dhvani. Tātparya must be described as having only two kinds, the expressed and the non-expressed or the extra-sense that is implied or suggested. It would have been enough if Bhoja had given Tātparya as being two-fold, Abhidhīyamāna and Pratīyamāna, the latter otherwise called Dhvanyamāna. While explaining the relation of the non-expressed, Anabhidhīyamāna or Abhidhīyamāna-atirikta, with the Śabda Brahman as one of Vipariṇāma, Bhoja mentions only the Pratīyamāna, though immediately, he cites a verse and points out in it a set of implied ideas, the former part of which he calls Pratīyamāna and the latter part Tātparya or Dhvani.

WHAT IS BHOJA'S TĀTPARYA?

The Tātparya-śakti refuted by Ānandavardhana is the Mīmāṁsaka's. Upholding it, Dhanika says that it is not necessary to recognise a new function called Dhvani. Bhoja follows in the gap between the two and greets both with both his hands. He accepts Ānandavardhana's Dhvani and his adversaries' Tātparya. Tātparya is used by Bhoja in two meanings, one larger and another, a more restricted one. While he speaks of Tātparya as one of the four Kevala-śabda-sambandha-śaktis (Vṛtti, Vivakṣā, Tātparya and Pravibhāga), he uses Tātparya in the larger sense. Under it comes the Abhidhīyamāna Vākyārtha which Ānandavardhana urges must be the proper meaning of Tātparya. But Bhoja brings under it Ānandavardhana's Dhvani, as Dhanika and other earlier critics of Ānandavardhana urged. The Abhidhīyamāna is not called exactly Tātparya. A special Śakti like that is not called forth by Bhoja for the primary import of a sentence, as by the Mīmāṁsakas. The primary sense of a sentence he says, is got at by Ākāṅkṣā, Sannidhi, Yogyatā etc., when the words themselves deliver the meaning of each through Abhidhā, Lakṣaṇā or Gauṇī Śakti. Or, as Kumārasvāmin puts it, the very sentence in proper grammatical build gives its Vākyārtha by its own inherent nature: "तर्ह्यत्र संसर्गरूपो वाक्यार्थः कथं प्रतीयत इति चेत् तार्किकाणामिव वाक्यमहिम्ना, न पुनः तात्पर्येण मीमांसकानामिवेति ब्रूमः। अत एव ते वर्णयन्ति आकाङ्क्षादिमत्त्वे सति पदानां पदार्थानां वा समन्वयशक्तिः वाक्यम्, तद्बलायातो वाक्यार्थः।" (p. 30, *Pratāparudrīya Vyākhyā*, my Edn.). Therefore, regarding Abhidhīyamāna, Bhoja must be said to follow the Tārkikas. Tātparya is the general name for his Abhidhīyamāna as well as other kinds of meanings which are non-expressed. It is the name of the Abhidhīyamāna as well as of the Pratīyamāna and the Dhvanyamāna Arthas. The two, the Pratīyamāna and

Dhvanirūpa, can however be clubbed together and Bhoja can, after ascribing the primary Vākyārtha to the power of the Vākya itself (Vākya-mahimā), reserve the name Tātparya for the suggested. As a matter of fact, in certain passages he has made such a reservation when he says that Tātparya is Dhvani. In the discussion of Dhvani at the end of chapter VI of the *Śr. Pra.*, which we have often referred to, Bhoja gives the Abhidhīyamāna-meanings of the verse and reserves the name Tātparya for the third sense which he says is called Tātparya in the world of ordinary expression but goes by the name of Dhvani in the world of poetry:

(1) "—तात्पर्यम्, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः।"

(2) On p. 44 (Vol. II) Bhoja says: "अभिधीयमानम्, प्रतीयमानम्, तात्पर्यं (ध्वनिः) च—।"

Dhanika's view and the view refuted by Ānandavardhana is the extension of the Mīmāṁsaka Tātparya to cover Dhvani also. Bhoja cannot be said to reject this also. It is really a great task to find out whether Bhoja rejects any view. He goes on piecing together all views. Ānandavardhana would agree with Bhoja if the latter could confine Tātparya to the Abhidhīyamāna and leave the Pratīyamāna and Dhvani as being above the Tātparya and as being called Dhvani. Dhanika would agree with Bhoja if the latter calls Abhidhīyamāna Vākyārtha the Tātparya and also the Pratīyamāna and the Dhvanyamāna as Vākyārtha and Tātparya. Bhoja does so; all the amount of thought directly and indirectly expressed by a sentence is held as Tātparya by Bhoja, according to the Tātparya-vādins; but here Bhoja votes for an analysis of the mass of ideas expressed directly and indirectly and labelling each variety. At this stage, he says that beyond the Vākyārtha got at by the power of the Vākya itself through Ākāṅkṣā etc. there is a class of ideas got at by suggestion; and Dhvani is here accepted. He even goes so far as to restrict the name Tātparya to the suggested, that is, to Dhvani, within which we can include his Pratīyamāna also. Therefore, Bhoja's position is a compromise and at a later stage, it deserts Dhanika and others to follow Ānandavardhana and makes Tātparya a name for Dhvani. A clearer position is held by Vidyānātha who says that there are only three capacities Abhidhā, Lakṣaṇā and Dhvani; and Dhvani itself is Tātparya:

"तात्पर्यार्थोऽपि व्यङ्ग्यार्थ एव, न पुनः पृथग्भूतः। अभिधालक्षणाव्यञ्जनाख्याः तिस्रः शब्दवृत्तयः।"

Kumārasvāmin explains:

"ननु चतुर्थे तात्पर्यार्थे जाग्रति कथमर्थत्रैविध्योक्तिः, इत्याशङ्क्य तस्य तृतीयेऽन्तर्भाव इत्याह— तात्पर्यार्थ इति। अत्र वक्तृबुद्धिसन्निधापितः वाक्यावगम्यो वाक्यार्थः रसादिरूपः तच्छब्देनोच्यते। तस्मिन् पराः तत्पराः तदासक्ताः, तद्विषया इत्यर्थः। तेषां भावः तात्पर्यम्। ननु अभिहितानां पदार्थानाम् अर्थाभिधायिनां वा पदानां विशिष्टार्थप्रत्यायनशक्तिः तात्पर्यमिति मतभेदेन मीमांसकाः वर्णयन्ति। अतस्तन्मते 'देवदत्त गामानय' इत्यादौ देवदत्तकर्तृकदण्डकरणकगोकर्मकानयनरूपः विशिष्टार्थ एव व्यङ्ग्यत्वविधुरः तात्पर्यादवगतत्वात् तात्पर्यार्थ इत्युच्यते। कथमस्य व्यङ्ग्येऽन्तर्भाव इति चेत्, सत्यम्। न हि तावन्मात्रे कविसंरम्भविश्रान्तिः। काव्यशब्दानामन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिविषयभूतस्य

प्रधानस्य प्रयोजनान्तरस्य असम्भवात्। किन्तु तदर्थन्यक्कारेण प्रतीयमाने सामाजिकानन्दास्वादफले रसादावर्थान्तरे। अतस्स एव तात्पर्यार्थः। तत्प्रत्यायकपदार्थशक्तिरेव तात्पर्यं कविसमये। + + + अतो + + व्यञ्जनस्यैवेदं नामान्तरकरणमिति +।" p. 30, my Edn.

"तस्माद् व्यञ्जनापरपर्यायमेव तात्पर्यं कविभिरङ्गीकृतम्, नान्यदिति सिद्धम्।"

अत एवोक्तं **भावप्रकाशे**—

अतो ध्वन्याख्यतात्पर्यंगम्यमानत्वतः स्वतः।
काव्ये रसालङ्क्रियादिः वाक्यार्थो भवति स्फुटम्॥ (GOS. Edn., p. 150)

उक्तं च **ध्वन्याचार्यैः** "यत्त्वभिप्रायविशेषरूपं व्यङ्ग्यं शब्दार्थाभ्यां प्रकाश्यते तद्भवति विवक्षितं तात्पर्येण प्रकाश्यमानम्" (*Dhva. Ā.*, III. p. 199) इति। *Ibid.* pp. 29-30, my Edn.

Vidyānātha and Kumārasvāmin clearly identify Tātparya and Dhvani. This Tātparya is not that of the Mīmāṁsakas but is only another name for Dhvani. A general sense of 'Tatparatva', i.e., Rasādi-paratva or Vyaṅgya-paratva is put on Tātparya by Kumārasvāmin and such a general usage of Tatparatva is met with in the *Dhva. Ā.*

तत्परावेव शब्दार्थौ यत्र व्यङ्ग्यं प्रति स्थितौ।

At the end of Uddyota I, Ānandavardhana says:

"—**तात्पर्येण** प्रकाशनं यत्र व्यङ्ग्यप्राधान्ये स ध्वनिः।

and Abhinavagupta explains this Tātparya as the final and chief purport:

तात्पर्येण विश्रान्तिधामतया प्रयोजनत्वेनेति यावत्।

and more instances of this type are available in the text of the *Dhva. Ā.* Ānandavardhana will not have any objection to such an interpretation of Tātparya, enabling it to become a synonym of Dhvani. Kumārasvāmin quotes from the third Uddyota of Ānandavardhana, the concluding part of Ānandavardhana's arguments showing how the Mīmāṁsakas also, if they want to explain the difference between Pauruṣeya and Apauruṣeya Śabda, must accept Dhvani or Vyañjanā (p. 199).

Both the sections on Dhvani in the VIth and VIIth chapters of the *Śr. Pra.* close with the following verses:

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसम्पदि वल्लभस्य।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
शृङ्गार एव हृदि मानवतो जनस्य॥

and

यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते।
तात्पर्यम् अर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः॥
सौभाग्यमिव तात्पर्यम् आन्तरो गुण इष्यते।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः॥
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया॥

Bhoja: *Śr. Pra.*, Chapters VI and VII

In ordinary speech and writing, the purport is called Tātparya; but the purport in poetic expression is called Dhvani. It is even as the same Caitra and Vaiśākha months being called, from another point of view, Madhu and Mādhava, or to add a further illustration, the Kāraṇa, Kārya and Sahakārin of the world are called in Kāvya, the Vibhāva, Anubhāva and Sañcārin. And what is the difference in the nature of the ordinary utterance and the poetic utterance, that the purports in the two cases must be called by two different names, Tātparya and Dhvani? Ordinary talk and writing is "Avakra", not beautiful; poetic expression "Vakra," beautiful.

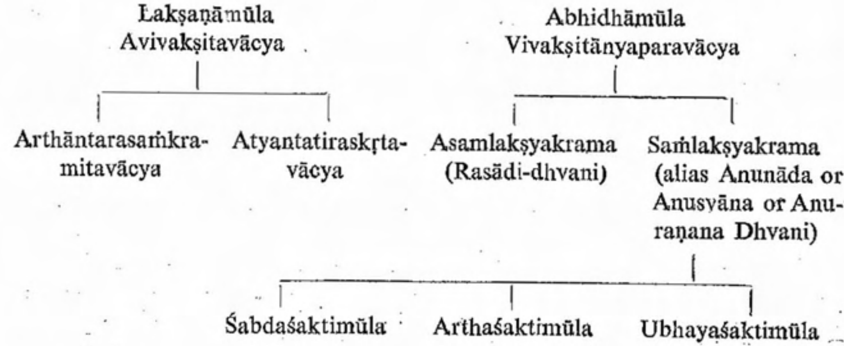
यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः॥

Therefore a more graceful name for Tātparya is Dhvani; this is the idea we get from the two verses of Bhoja, तात्पर्यमेव वचसि etc. and यदवक्रं etc. But suddenly he turns the statement the other way and says that the Abhiprāya, the entire intended idea, is a quality of Artha. That is, Tātparya is Artha-dharma; Dhvani, on the other hand, is Śabda-dharma. What does Bhoja mean by this? Does he mean that, looked at from the point of view of the Śabda, it is Dhvani and, from that of Artha, Tātparya? Or, that Dhvani is the name of the Vyañjaka-śabda and that Tātparya is the name of the Vyaṅgya-artha? That Dhvani is the Vyañjanā-śabda-vyāpāra and Tātparya is its result? Or, does he mean that Śabda-dhvani is Dhvani and Artha-dhvani is Tātparya? The last is clearly impossible; for, he speaks of Dhvani as pertaining to both Śabda and Artha. Again there is more poetry than any scientific analysis when Bhoja says that Tātparya is internal, is the Saubhāgya of Vāk or speech, and Dhvani is external, the Lāvaṇya of Vāk. Another attempt, Bhoja makes to clarify the issue; he says in conclusion that you can call either by either name; they are identical; just as the months of Caitra and Vaiśākha, so called from an astronomical point of view, are called Madhu and Mādhava from another point of view, by two other names, so also the purport of an expression can be called Tātparya or Dhvani. To sum up:

1. Bhoja accepts Ānandavardhana's Dhvani.
2. He first calls it a department of Tātparya, but finally says that the two are identical. In the latter stage, Tātparya does not include Abhidhīyamāna-vākyārtha but is a name of the Pratīyamāna and the Dhvanyamāna Arthas.
3. Bhoja makes an artificial division of the suggested element into Pratīyamāna and the Dhvanirūpa, which is unnecessary.
4. The distinction of Dhvani into that of Alaṁkāra, Vastu and Rasādi found in Ānandavardhana is absent from Bhoja.
5. "Upasarjanīkṛtasvārthatva" is mentioned by Bhoja as part of the definition of Dhvani but its implications are not realised and worked out. "Dhvani-kāvya where Dhvani is predominant, Guṇībhūtavyaṅgya and Citrakāvya or Avyaṅgya" is the other classification of Ānandavardhana, missed in Bhoja.

Analysis of the concept of Dhvani itself and the classification of Dhvani are not made by Bhoja to such an extent as is seen in Ānandavardhana. Later

writers have worked out the possible varieties of Dhvani to 5304. (See Vidyānātha, p. 52, my Edn.) As a matter of fact, Abhinavagupta has himself worked out the possible number of Dhvani-varieites as 7420, which, he adds, will multiply infinitely if the infinite variety of Alaṅkāra is taken into account. See *Locana*, p. 224, II. 1-6. But the chief varieties indicated by Ānandavardhana are:



Dhvani is first of all classifiable according as it is a case of suggestion from Śabda or Artha; for, one of the reasons, as Ānandavardhana says, why Dhvani is not Vācakatva-vyāpāra is that Vācakatva is a pure Śabda-vyāpāra while both Śabda and Artha display power of suggestion.

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वम्, यद् वाचकत्वं शब्दैकाश्रयम्, इतरत्तु शब्दाश्रयम् अर्थाश्रयं च । शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात् । P. 191, III. *Dhva. Ā.*

It is from this point of view that Ānandavardhana classifies Saṁlakṣyakrama-vyaṅgya which resembles resonance, Anusvāna or Anuraṇana or Anunāda, into Śabdaśaktimūla and Arthaśaktimūla.

क्रमेण प्रतिभात्यात्मा योऽस्यानुस्वानसन्निभः ।
शब्दार्थशक्तिमूलत्वात् सोऽपि द्वेधा व्यवस्थितः ।। *Dhva. Ā.* II. 21

Similarly, Avivakṣitavācya or the Lakṣaṇāmūla-dhvani and the Vivakṣitānya-paravācya or the Abhidhāmūla-dhvani are explained by Abhinavagupta from the point of view of Śabda and Artha. He says that in the former, there is more of Śabda-dhvani; and in the latter, more of Artha-dhvani.

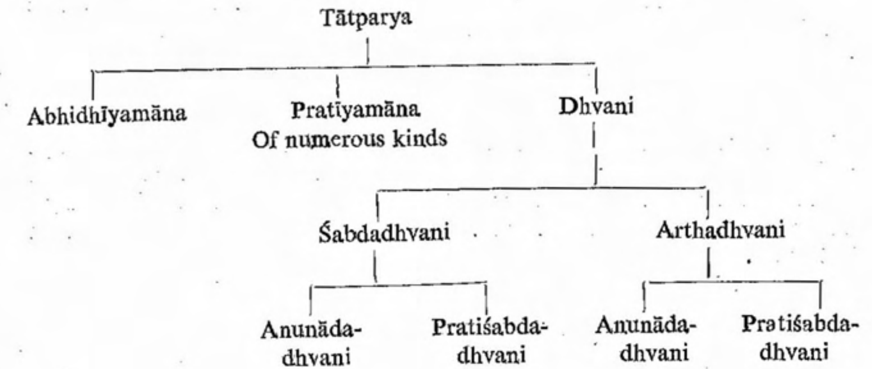
"अत एव **अर्थोऽत्र** प्राधान्येन व्यञ्जकः, **पूर्वत्र शब्दः ।** शब्दोऽत्र ('सुवर्णपुष्पाम्' इत्यादौ अविवक्षितवाच्ये) प्रधानतया व्यञ्जकः, अर्थस्तु तत्सहकारितया—।" *Locana*, p. 49

In the Asaṁlakṣyakrama-vyaṅgya variety of Vivakṣitānyapara-vācya, there is the least scope for Śabda-dhvani.

Bhoja gives a simple classification of Dhvani. He has two kinds of classification. One is from the above-noted point of view of the suggesting element, the Vyañjaka-śabda or the Vyañjaka-artha. See Ratneśvara also on ध्वनिमत्ता तु गाम्भीर्यम् in *S. K. Ā.*, I. p. 55.

"ध्वननं ध्वनिर्व्यञ्जनात्मा व्यापारः । स द्विविधः-शब्दध्वनिः, अर्थध्वनिश्च । + + + तस्मात् शब्दाश्रितं ध्वननं शब्दध्वनिः, अर्थाश्रितं च अर्थध्वनिः इति वक्तव्यम् ।"

The second classification of Bhoja is into Anunāda,-a phrase occurring in Ānanda-vardhana as Anusvāna (II. 21) as a name of the Saṁlakṣyakrama-vivakṣitānya-paravācya,-and Pratiśabda-dhvani or echo. This second is a name coined by Bhoja himself. Anunāda-dhvani is explained as Abhidhīyamāna-pratīyamāna-anusyūta, closely fused with the expressed and the implied senses or that case which looks like a continuation of the expressed sense, where the suggested does not stand separate. Pratidhvani is the suggestion of a different idea standing separate, like echo which is a duplicate of our voice. This variety of Pratiśabda-dhvani where the suggested idea stands apart—Pṛthagbhūta—is Ānandavardhana's Avivakṣitavācya-dhvani.



For illustrations and explanations of these varieties, see extract from the *Śṛ. Pra.* at the end of this chapter.

Śāradātanaya summarises Bhoja's treatment of Sāhitya in his *Bhāvaprakāśa* and tries to present Bhoja's ideas on Dhvani in the light in which he understood them. Chapter VI. pp. 147 (line 17) to 150 (line 14). Tātparya is defined by Śāradātanaya as—वाक्यार्थं प्रति शेषत्वमुच्चारणस्य—and it is divided, as is done by Bhoja, into three classes: स च अभिधेयः, प्रत्याय्यः, ध्वनिरूप इति त्रिधा ।" It is at this stage of defining the Pratyāyya that Śāradātanaya makes a change. He finds it, as we also found, impossible to distinguish Bhoja's Pratīti and Dhvani, Pratīyamāna and Dhvanyamāna. So he made the distinction that such meaning as is called forth to explain a statement whose obvious expressed sense is clearly incompatible, Anupapanna, is called Pratīyamāna. The example is "Viṣam bhuṅkṣva." This is partly faithful but not wholly to Bhoja's text.

यथाभिधीयमानार्थाद् **अन्यथानुपपत्तितः ।**
प्रतीयमानो वाक्यार्थः यस्स प्रत्याय्य ईरितः ।।
'विषं भुङ्क्ष्व' इति वाक्यादावेष तादृक् प्रतीयते ।।

Bhoja does not restrict Pratīyamāna-tātparya to cases of Anyathā-anupapatti of the Abhidhīyamāna. For Bhoja expressly says:

"—वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा—" (Vol. II, p. 32)

though he illustrates only the latter with the example "Viṣam bhuṅkṣva." In other respects Śāradātanaya faithfully summarises the whole text of Bhoja on Dhvani. At the end of this section, Śāradātanaya takes up the question of the difference between Dhvani and Tātparya. He quotes the Kārikās on Dhvani "अप्रतिष्ठमविश्रान्तं" etc. quoted in the *Avaloka* on the *Daśarūpaka* and says that this view is wrong. Dhvani and Tātparya are not separate but are identical. Dhvani or the suggested idea is got at only through the Tātparya-Śakti of a sentence. The suggested idea is also part of a speaker's intention and everything coming within the speaker's intention, is Tātparya. There is no rule which lays down that the speaker's intention, beyond a certain stage, ceases to be Tātparya and needs a new name. Here Śāradātanaya quotes Dhanika's Kārikā from his lost *Kāvyanirṇaya* which is quoted in his *Avaloka* :

एतावतैव विश्रान्तिः तात्पर्यस्येति किंकृतम् ।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ॥

Śāradātanaya does not quote Bhoja's verses on the difference between Tātparya and Dhvani which bring in the similes 'Saubhāgya' and 'Lāvaṇya'. Instead Śāradātanaya gives a single analogy. He says that Dhvani is a class of Tātparya, an Avāntarabheda, even as Brahmacārin is a kind of Brāhmaṇa, the first Āśramin Brāhmaṇa.

ध्वनितात्पर्ययोर्भेदो ब्राह्मणब्रह्मचारिवत् ।
तदवान्तरभेदो हि प्रायेण पृथगुच्यते ॥
तात्पर्यमेव वचसि ध्वनिरेव काव्ये etc. from Bhoja's *Śṛ. Pra.*
अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः ।
काव्ये रसालङ्क्रियादिर्वाक्यार्थो भवति स्फुटम् ॥
एवं त्रिरूपं तात्पर्यं तत्तत्तात्पर्यवेदिभिः ।
वक्तृद्वारा वाक्यधर्म एवेति परिकीर्त्यते ॥ *Bhā. Pra.*, p. 150

Bahurūpamiśra, in his commentary on the *Daśarūpaka* (Mad. Ms. R. 4188, pp. 76-79), follows Śāradātanaya closely and puts in prose Śāradātanaya's summary of Bhoja on Dhvani. He ends thus:

अतः तृतीयकक्षारूपेण ध्वनिनाम्ना तात्पर्येण गम्यमानत्वात् रसालङ्कारादिः वाक्यार्थः । + + + एवं त्रिप्रकारमपि तात्पर्यं वक्तृद्वारा वाक्यधर्म एवेति ।

Bahurūpamiśra foll ws also Śāradātanaya's own modification of Bhoja's Pratīyamāna. Śāradātanaya and, following him, Bahurūpa say that Tātparya pertains to the speech through the speaker, Vaktṛdvārā vākya-dharmaḥ, but Kumārasvāmin asserts that it pertains purely to the speaker and not to the speech.

उद्देशो नाम वक्तृधर्मः न मीमांसकानामिव वाक्यधर्म इति । P. 30, my edn.

It is not clear what Bhoja's ideas are on the description of Rasa as Vākyārtha; we do not find him discussing the subject in the section on Tātparya

and Dhvani. But, while describing the varieties of composition, Dṛśya and Śravya Prabandhas, he says that the Nāṭaka and the other nine Rūpakas as well as the Nāṭikā and the Saṭṭaka (on the whole twelve) form Vākyārthābhinaya; and the rest, twelve Uparūpakas, Śrīgadita etc., form Padārthābhinaya.

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाटकादिभेदेन ।
द्वादशविधपदार्थाभिनयमथ यथास्थितं वक्ष्ये॥ *Śṛ. Pra.*, p. 422. Vol. II

This by itself cannot lead us far. In this same chapter (XI) we find Bhoja saying regarding Rasa:

—न हि विभावादयोऽलङ्कारा:, अपि तु भावरसतदाभासानामलङ्काराणामभिनिष्पत्तिहेतवः अर्थविशेषाः ।

नन्वेवमपि अर्थगुणत्वाद् अमीषामप्यलङ्कारत्वं प्राप्नोति? सत्यमेतत्; किन्तु अन्यपरतया त उपादीयमानाः तत्रैव न्यग्भवन्ति; न वाक्यार्थप्रतीतौ पदार्थाः पृथक् स्फुरन्तीति । Vol. II, p. 370

Bhoja states here clearly that Vibhāvas etc. are similar to Padārthas in a Vākyārtha. Rasa, Bhāva and their Ābhāsa form Vākyārtha. While the Padārthas are described, they have no more purpose to serve than the manifestation of the Vākyārtha; the Vibhāvas etc. do not separately exist by themselves and are not ends in themselves; their ultimate aim is the manifestation of Rasa. This Padārtha-vākyārtha-nyāya between Vibhāvādi-vācyavācaka and Dhvanyamāna-rasādi could only be an analogy which emphasises the fact that Vibhāva etc., are Rasa-para and the former are Upāyamātra, the means, for the latter. Such a position will not go against Ānandavardhana; for, though Padārthas are real, they are not separately realised when we realise the sentence-meaning; similarly, so quick is our perception of the Rasa from the Vibhāvas etc., that there seem to be no Vibhāvas etc., nor even a process of transition, Krama, from them to Rasa. Says Ānandavardhana:

यथा पदार्थद्वारेण वाक्यार्थः संप्रतीयते ।
वाच्यार्थपूर्विका तद्वत्प्रतिपत्तस्य वस्तुनः ॥
स्वसामर्थ्यवशेनैव वाक्यार्थं प्रथयन्नपि ।
यथा व्यापारनिष्पत्तौ पदार्थो न विभाव्यते ॥
तद्वत्सचेतसां सोऽर्थः वाच्यार्थविमुखात्मनाम् ।
बुद्धौ तत्त्वार्थदर्शिन्यां झटित्येवावभासते ॥ *Dhva. Ā.* I, 10-12

Rasa is therefore Vākyārtha; and Vibhāva, Anubhāva and Vyabhicārin constitute Padārthas. The Vākyārtha, viz. Rasa, must naturally be got at through Tātparya, otherwise called Dhvani, and, as such, Bhoja contradicts neither Ānandavardhana nor Dhanika. In Dhanika's *Avaloka* we find a clear mention of Rasa being Vākyārtha, those that manifest it, Vibhāvas etc., being the Padārthas, and the Vākya being the Kāvya.

"तत्र विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिः वाक्यार्थः; तदेव काव्यवाक्यं यदीयौ ताविमौ पदार्थवाक्यार्थौ ।" *D. R. A.*, p. 120

The dramatic and semi-dramatic compositions described by Bhoja as Vākyārthābhinaya and Padārthābhinaya are so designated perhaps after the manner

of such a characterisation of those two by Dhanañjaya and Dhanika. Dhanañjaya says: "दशधैव रसाश्रयम्। अन्यद् भावाश्रयं नृत्यम्। आद्यं(नृत्यं) पदार्थाभिनयः।" and Dhanika says: "—तथा वाक्यार्थाभिनयात्मकान्नाटचात् पदार्थाभिनयात्मकमन्यदेव नृत्यम्।" *D. R. A.*, pp. 2-3.

The major Rūpakas depict Rasa which is like the full Vākyārtha; so they are called Vākyārthābhinaya. The Uparūpakas depict only Bhāvas and are therefore called Padārthābhinaya.[1]

APPENDIX I

It was noticed above while surveying the position of Dhanañjaya and Dhanika that the *Avaloka* compares the majority of cases of Kāvya-vākya where the Sthāyin is not expressed to such elliptic sentences as "Dvāram dvāram" where the verb mentioning the action "pidhehi" (shut) is absent but is understood from context etc. The understood action of 'shutting' in the one case and the understood Sthāyin in the other are both Vākyārtha. Thus they come within the scope of Tātparya. (See *D. R.* p. 120)

Bhoja discusses the two concepts of Adhyāhāra and Vākyaśeṣa related to the case of elliptic or incomplete sentences in Chapter IX of the *Śr. Pra.* (Vol. II, pp. 178-184). As an instance of Adhyāhāra, he cites the sentences in which the verbs giving the actions are not expressed, Aśrūyamāṇa-kriyas, and sentences in which verbs alone are seen and subjects or objects are not found.

"'द्वारं द्वारम्' इत्युक्ते संव्रियतां अपाव्रियतां वेत्यध्याह्रियते। तथा वर्षत्युदेति इत्युक्ते 'देवः, सूर्यः' इति।"

Though this understood element is also part of the Vākyārtha, Bhoja says that the understood element is got at by the Pramāṇa of Śrutārthāpatti. For, without that element, the sentence is deficient or unintelligible.

A similar case is Vākyaśeṣa. Bhoja explains it as distinct from Adhyāhāra. Both of them are cases of elliptic expressions, with something left to be understood. But in the former case, we fill up with a word, Śabda; in the latter, with an idea, Artha. The sentence is incomplete in the case of Adhyāhāra in respect of words or Śabdas themselves; but in Vākyaśeṣa the Vākya is complete so far as Śabdas go; only the sense is yet incomplete,—अर्थः अपरिपूर्णः। Therefore, Bhoja says that Adhyāhāra is Śabdākāṅkṣā-nivartaka and Vākyaśeṣa is Arthākāṅkṣā-nivartaka.

कः पुनरध्याहारवाक्यशेषयोर्विशेषः? शब्दाकाङ्क्षानिवर्तकोऽध्याहारः, अर्थाकाङ्क्षानिवर्तको वाक्यशेष इति। Vol. II, p. 180

What is Vākyaśeṣa? It is Artha-kalpanā, the putting forth of idea to explain an expression, in which that idea is understood but not exactly expressed. The sentence means it certainly but does not actually express it. As for instance, all sentences finally mean either an injunction (Vidhi) or a prohibition (Niṣedha).

Even in cases where we do not find express mention of either, we have to imagine and understand them. Thus, when one says on seeing a traveller "आर्यनिवासोऽयं देशः" he means to induce him to make a halt in his place, by praising that place as a fit abode, it being the habitation of noble men. Similarly, to request one to stay and dine, one says, "मध्याह्नो वर्तते". If one says "सचोरः पन्थाः" he means to say "don't go that way".

सर्ववाक्यानां विधिनिषेधपर्यवसायित्वात्, साक्षात् तदश्रुतावपि तदुपकल्पनं वाक्यशेषः। तद्यथा 'आर्यनिवासोऽयं देशः' इत्युक्ते इहैव स्थातव्यम्; 'मध्याह्नो वर्तते' इत्युक्ते इहैव भोक्तव्यम्; 'सचोरः पन्थाः' इत्युक्ते न गन्तव्यम्; 'ग्राहास्सरित्यस्याम्' इत्युक्ते न स्नातव्यमिति वाक्यशेषो भवति। Vol. II, p. 179

And this idea filled in to complete the sense is said to be had not by Pratyakṣa, Anumāna, Upamāna or Śabda but by Śrutārthāpatti.

अथैष प्रत्यक्षानुमानोपमानशब्दैरनुपलभ्यमानः किंप्रमाणविषयस्स्यात्, अध्याहारवत् श्रुतार्थापत्तिप्रमेय इति। Vol. II, p. 180

The Prābhākara Mīmāṁsakas do not accept this Śrutārthāpatti and they do not have Śabda-adhyāhāra at all. They accept that there are cases of Artha-kalpanā but that Arthakalpanā is not through Adhyāhāra or Vākyaśeṣa operating through Śrutārthāpatti. The whole idea understood in the case of an elliptic expression is expressed by the Abhidhā-vyāpāra of the available expression itself. How can these words express also senses which they do not have and for which other words are needed? The Prābhākaras say that the scope of the Abhidhā is extended far enough to embrace the understood sense also. The Abhidhā shoots like an arrow over a wide field. Bhoja replies that this view will not hold good. For the Abhidhā-vyāpāra can mean no more than what the words put together mean exactly. Nor can this long-long Abhidhā be the Tātparya-śakti. Says Bhoja:

यच्चोक्तं—कल्प्यमानस्य अर्थस्य अवैदिकत्वं मा भूदिति श्रूयमाणस्य शब्दस्यैवायमिषोरिव दीर्घदीर्घो व्यापार इति, तदपि न सम्यक्; तस्य तथाविधार्थप्रत्यायनासामर्थ्यात्। स हि तमर्थं प्रत्याययन् अभिधाशक्त्या वा प्रत्याययेत् तात्पर्यशक्त्या वा? (न अभिधाशक्त्या), तस्याः पदार्थप्रतिपादनमात्र एव उपक्षीणत्वात्।

नापि तात्पर्यशक्त्या। तात्पर्यशक्तिर्हि **प्रतीयमानार्थ**विषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति। यथा 'विषं भुङ्क्ष्व, मा चास्य गृहे भुङ्क्थाः' इति। अत्र तु परिपूर्णे वाक्ये नार्थः परिपूर्ण इति तात्पर्यशक्तेरवकाशः। न हि 'तां तथाविधां त्वमत्याक्षीः' इत्यादिप्रयोगं विना वाक्यार्थस्य परिपूर्णत्वं भवति।

* * * * *

तस्माद् अर्थापत्त्या पूर्वं शब्द एव प्रत्येतव्यः। तस्मिंश्च प्रतिपन्ने तत एव अर्थावगमोऽपि भविष्यति इति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः॥ *Śr. Pra.*, Vol. II, pp. 182-183

तस्मादवश्यमेव अध्याहारवाक्यशेषसिद्धये श्रुतार्थापत्तिरभ्युपगन्तव्येति॥ p. 184, *ibid.*

Now we shall examine the definition of Vākyaśeṣa and its illustrations. Bhoja says that a Vākya as such means Vidhi and Niṣedha, and even where there is no express Vidhi or Niṣedha, we must have it as understood. This

holds good also for the Kāvya-vākya. For, beyond Rasa, and in respect of Vyutpatti, the purport of a Kāvya is to induce us to a good action and to dissuade us from a bad action. A Rāmāyaṇa-kāvya means: रामवद् वर्तितव्यं, न रावणादिवत् । Says Bhoja on p. 143, Vol. II, on Vākya-ekārthībhāva:

"यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणोपहितसंस्कारस्य 'रामवद् वर्तितव्यं न रावणादिवद्' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः + + + ।"

Earlier also, Bhoja says, while dealing with Vākyārtha in Chapter VI, that Bhāvanā, Vidhi and Pratibhā are Vākyārtha and that Vidhi in Kāvyas is the implied injunction to act like Rāma and not to act like Rāvaṇa. Here Bhoja plainly says that this implied Vidhi-niṣedha is got at by Vākyaśeṣa.

प्रवृत्तिनिवृत्त्योर्विधायकः **अर्थवादादिभिरुपक्रियमाणः** लिङ्लोट्तव्यादिवाच्यः शब्दव्यापारो विधिः । + + + सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति । यत्रापि च लिङादयो न श्रूयन्ते, तत्रापि विधिनिषेधपरतया सर्ववाक्यानां **वाक्यशेषभूताः** ते अवगम्यन्ते। तद्यथा इह देशे सुभिक्षमित्युक्ते अत्रैव स्थातव्यम्; मध्याह्नो वर्तते इत्युक्ते इहैव भोक्तव्यम्; सचोरः पन्था इत्युक्ते न गन्तव्यम्; ग्राहाः सरित्यस्यामित्यक्ते न स्नातव्यमिति प्रतीयते ।

किंच महाकाव्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते-रामस्य पितुराज्ञां पालयतः वनवासिनोऽपि तथाविधः अभ्युदयस्संवृत्तः, रावणस्य परदारान् अभिलष्यतः त्रैलोक्यविजयिनोऽपि तथाविध उच्छेदः । तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्; रामवद् वर्तेत, न रावणवद् इति ।"

Vol. I, pp. 408-9

It is clear from this passage that what Bhoja gives as instances of Vākyaśeṣa, sentences in which 'Vidhi-niṣedha' is not expressed, are of exactly the same nature as Kāvya. Vidhi or Niṣedha is helped by Arthavāda, Stuti or Nindā. Poetry is Arthavāda, and its Vidhi-niṣedha is implied; it is Vākyaśeṣa. This Vidhi-niṣedha, Bhoja says, is the second aspect of Vākyārtha, called Vidhi. Thus 'रामवद् वर्तितव्यं, न रावणवत्' which is Kāvya-vyutpatti is Vākyārtha and Vākyaśeṣa for Bhoja. Dhvanivādins hold it to be Dhvanyamāna, suggested. When in the discussion on Adhyāhāra and Vākyaśeṣa, Bhoja says that this Vākyārtha or Vākyāśeṣa of Vidhi-niṣedha is realised through Śrutārthāpatti, he lets down Dhvani which he has elsewhere accepted. He joins the camp of those who, recognising Arthāpatti, have found no need for Dhvani, those who hold the Arthāpatti-pakṣa in the two Kārikās on the anti-dhvani view-points quoted by Jayaratha.

The illustrations given for Vākyaśeṣa by Bhoja form Arthavāda and clearly correspond to Kāvya-vākyas. Their implied injunctions and prohibitions correspond to Kāvya-vyutpatti and have to be explained by Dhvani only.

Bhoja gives two illustrations for Vākyaśeṣa from Kāvyas and gives us what ideas are left to be understood in those two cases. These remarks themselves prove Vākyaśeṣa to be Dhvani.

"—वाक्यशेषो भवति । यथा च—

त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां तामेव—शान्तमथवा किमतः परेण ।।

यथा वा—पत्युः पितेव स भवान् नलकूबरस्य रम्भा स्नुषा धनपतेरिव सा तवापि ।
यत्त्वन्यदत्र हृदयान्न तदेति कण्ठं दोषस्तथापि यदि तत् स्मृत एष रुद्रः ।।

* * * * *

तथा हि—तामेव त्वं तथाग्नौ विशुद्धामाहितगर्भामनागसं विस्रब्धां च धर्मपत्नीमत्याक्षीरिति प्रथमश्लोके,

कामयमानायामपि स्नुषायां कामतोऽपि यत्प्रधर्षणं तन्महापातकेषु प्रकृष्यते, किमङ्ग पुनः अकामयमानायाः शपन्त्याः क्रोशन्त्याश्च हठेनेति द्वितीयश्लोके + + ।" Pp. 179-180.

These are clearly cases of Dhvani, not of Dhvani dominant, but dominated by Alaṁkāra, Vācya-anatiśāyi. That is, the former verse especially is Ākṣepa-alaṁkāra of the first variety in Bhāmaha and Ruyyaka. The illustration in Bhāmaha is:

अहं त्वा यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ।। *K. A.*, II. 69

Ruyyaka illustrates with a verse of exactly the same nature as the first given, by Bhoja:

" + + सा नूनं—आः **किमथवा** हतजल्पितेन । N. S. Edn., p. 116

Bhoja gives a similar verse in his Śabdālaṁkāra section as illustration for the Alaṁkāra called Saṁvṛti-mudrā.

संवृत्ति(ति)मुद्रा यथा—
मणिरत्नं प्रसेनस्य तच्चानार्येण विष्णुना ।
लब्धं येनाद्य योगेन तेन किं कीर्तितेन वः ।।

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः', ततः 'किं तेन वः कीर्तितेन' इति साभिप्रायसंवृत्ति(ति)करणात् इयं संवृत्ति(ति)मुद्रा । *S. K. Ā.*, p. 146

Ratneśvara: आस्ताम् इत्यादिवचनसङ्कोचः संवृत्तिः(तिः)"—।

This is a case of purposeful suppression of a part of an expression and this "तेन किं कीर्तितेन वः" is of the same nature as the expressions "शान्तमथवा किमतः परेण" and "न तदेति कण्ठम्" in the two verses given by Bhoja as illustrations for Vākyaśesa. But these are not cases of dominating Dhvani but only cases having an element of Dhvani. Bhoja, however, does not want to call such cases of elliptic expressions where part of the expression is suppressed and the sentence is not complete, cases of Tātparya or Dhvani. They apply only to cases of full Vākyas, where a further meaning is implied. It is for cases of incomplete sentences that he postulates Vākyaśeṣa and Śrutārthāpatti.

तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति। + + + अत्र तु परिपूर्णे वाक्ये नार्थः परिपूर्ण इति तात्पर्यशक्तेरवकाशः। + तस्मादर्थापत्त्या पूर्वं शब्द एव प्रत्येतव्यः। तस्मिंश्च प्रतिपन्ने तत एव अर्थविगमोऽपि भविष्यतीति न तात्पर्यतः श्रूयमाण एव शब्दः परिक्लेशनीयः । *Śṛ. Pra.*, Vol. II, pp. 182-3

Abhinavagupta also says that cases of Śrutārthāpatti where the Abhidhā itself has not yet rested, and wants some more ideas to explain itself, are different

from cases of Dhvani which operates on full Vākyas, after the primary Abhidhā is at rest having delivered its meaning.

अत एव समाप्तायामेव अभिधायां सहृदयैरेव स द्वितीयोऽर्थः अपृथग्यत्नेन अवगम्यते + + + एतच्च सर्वोदाहरणेष्वनुसर्तव्यम् । 'पीनश्चैत्रो दिवा नात्ति' इत्यत्र **अभिधैव अपर्यवसितेति** सैव स्वार्थनिर्वाहाय अर्थान्तरं शब्दान्तरं वाकर्षतीत्यनुमानस्य **श्रुतार्थापत्तेर्वा** तार्किकमीमांसकयोः न ध्वनिप्रसङ्ग इत्यलं बहुना । *Locana*, p. 115

APPENDIX II

Bhoja notices some cases of what are instances of Dhvani while dealing with various kinds of Vivakṣā in Chapter VII (Vol. II. p. 27). Of these, the following deserve to be noticed here—

स्तुत्या निन्दाविवक्षा, निन्दया स्तुतिविवक्षा, विधिना निषेधविवक्षा and निषेधेन विधिविवक्षा ।

These are cases of Dhvani, where the exact opposite of what is intended to be conveyed is given as the expressed sense. These come under Bhoja's Pratīyamāna class. Bhoja ends the section with these general observations which would attribute Dhvani finally to the poet's power, as Bhaṭṭa Nāyaka said when he made it a part of the Kavivyāpāra. See Jayaratha, *Alaṁkāravimarśinī*, p. 9. Bhoja says:

एवमियमनेकधा विवक्षा विप्रथते । तदेष लौकिकवादः –
अस्मिन्नपारे संसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ।।
अपि च–– ठिअमठिअं(व) दीसइ अठिअंपि जह ठिअं व पढिभाई ।
जह संठिअं अ दीसइ सुकईण इमाओ पअईओ ।। (*Gauḍavaho*, 66)
Śṛ. Pra., Vol. II. p. 21

THE TEXT OF THE *Śṛṅgāra Prakāśa* BEARING ON DHVANI

(from Ch. VII)

(Madras MS. Vol. II. Pp. 31-42)

"यत्परः शब्दः स शब्दार्थं इति **तात्पर्यम्** । तच्च वाक्य एवोपपद्यते । पदमात्रेण अभिप्रायस्य प्रकाशयितुमशक्यत्वात् । तच्च वाक्यप्रतिपाद्यं वस्तु त्रिरूपं भवति-अभिधीयमानम्, **प्रतीयमानम्, ध्वनिरूपं** च ।

यत्र यद् उपात्तशब्देषु मुख्यागौणीलक्षणाभिः शब्दशक्तिभिः स्वमर्थमभिधाय उपरतव्यापारेषु आकाङ्क्षासन्निधियोग्यतादिभिर्वाक्यार्थमात्रमभिधीयते तद् **अभिधीयमानं**, यथा गौर्गच्छतीति ।

वाक्यार्थावगतेरुत्तरकालं वाक्यार्थं उपपद्यमानः अनुपपद्यमानो वा अर्थप्रकरणौचित्यादिसहकृतौ-(तो) यत् प्रत्याययति तत् **प्रतीयमानम्**, यथा 'विषं भुङ्क्ष्व, मा चास्य गृहे भुङ्क्ष्व' इत्युक्ते 'वरं विषं भक्षितं, न पुनरस्य गृहे भुक्तम्' इति प्रतीयते ।

अर्थशब्दोपायाद् **उपसर्जनीकृतस्वार्थः** वाक्यार्थावगतेरनन्तरम् **अनुनादरूपं प्रतिशब्दरूपं** वा (यद्) **अभिव्यञ्जयति** तद् **ध्वनिरूपम्** । तच्च न सार्वत्रिकम् । तथा हि निवृत्तेऽभिघाते कस्यचिदेव कांस्यादेर्द्रव्यस्य अनुनादो जायते, कस्यचिदेव कन्दरादेः प्रतिशब्दः, य(त)था कस्यचिदेव वाक्यस्य प्रतीयमानाभिधीयमानवाक्यार्थप्रतीतेरनन्तरं ध्वनिरुपलभ्यत इति । निमिषत्येषेत्युक्ते अक्ष्णोर्निमेषो**ऽभिधीयते**, देवी न भवतीति **प्रतीयते**, रूपातिशयं च **ध्वनन्ति(ति)** ।

अथैषां प्रयोगः । अत्र अभिधीयमानं चतुर्धा-विधिरूपम्, निषेधरूपम्, विधिनिषेधरूपम्, अविधि-निषेधरूपं च ।

* * * *

(उदाहरणानि)

* * * *

प्रतीयमानं पुनरनेकधा । **क्वचिद्विधौ निषेधः––भम धम्मिअ––**इत्यादि (गाथा॰ II. 75)[1].

अत्र विस्रब्धो भ्रमेति विधिवाक्ये तत्र निकुञ्जे सिंहस्तिष्ठति, त्वं च शुनोऽपि बिभेषि, तस्मात् त्वया तस्मिन्न गन्तव्यमिति निषेधः प्रतीयते ।

क्वचिन्निषेधे विधिर्यथा––अत्ता एत्थ णिमज्जइ इत्यादि (गाथा॰ VII. 67)

अत्र शय्यायां मा निषत्स्यसीति निषेधवाक्ये इयं श्वश्रूशय्या, इयं मच्छय्या इति दिवाभ्युपलक्ष्य रात्रौ त्वया इह आगन्तव्यम् इति विधिः प्रतीयते ।

क्वचिद्विधौ विध्यन्तरं यथा––

बहलतमा हअराई अज्ज पउत्थो पई घरं सुण्णम् ।
तह जेगज्जस असअण जहा णं मे मुसिज्जामो (गाथा॰ IV. 35)
[बहलतमा हतरात्रिरद्य प्रोषितः पतिः गृहं शून्यम् ।
तथा जागृहि प्रतिवेशिन् न यथा वयं मुष्यामहे ।।]

यत्र(अत्र) यथा वयं न मुष्यामहे तथा जागृहीति विध्यभिधाने रात्रिरत्यन्धकारा, पतिः प्रोषितः गृहं शून्यम्, अतस्त्वमभयो मत्पार्श्वमागच्छेति विध्यन्तरं प्रतीयते ।

क्वचिन्निषेधे निषेधान्तरं यथा––

आसाइअं अण्णाएण जत्तिअं तत्तिएण बन्धदिहिं ।
ओरमसु वुसह एह्निं रक्खिज्जइ गहपइच्छेत्तम् ।। [2]

अत्र गृहपतिक्षेत्रे दुष्टवृषवारणपरे निषेधवाक्ये उपपतिवारणं निषेधान्तरं प्रतीयते ।

क्वचिद्वि(दवि)धिनिषेधे विधिर्यथा––

महुएहि किं व पन्थिअ जइ हरसि णि अंणिअंवा (णिअसणं णिअंबाओ) ।
ओवाहेमि कस्स रण्णे गामो दूरे अहं एक्का ।।[3]

---

[1] The whole of this text giving the varieties of the Pratīyamāna is an elaboration of what Ānandavardhana has given on pp. 16-20 in ud. I. The whole text of Bhoja, with the illustrations and comments, is reproduced by Hemacandra in his *Kāvyānuśāsana* (pp. 26-34).

[2] Found in the Telugu recension in WEBER's Edn. of the *Gāthā Saptaśatī*, 958, with some variants. See *S.K.Ā.*, p. 469, where also it is quoted with some variants; its Chāyā is thus found there:

[3] WEBER's Edn. *G.S.* Telugu recension; available also in *Vajjālaggam*, Bib. Ind. Edn. II Gāthā 401.

आस्वादितमज्ञातेन यावत् तावदेव व्रीहीणाम् ।
उपरम वृषभेदानीं रक्ष्यते गृहपतिक्षेत्रम् ।।
[मधूकैः किमिव पान्थ यदि हरसि विवसनं नितम्बात् ।
आह्वयामि कस्य अरण्ये ग्रामो दूरे अहं एका ।।][1]

अत्र विधिनिषेधयोरनभिधाने अहमेकाकिनी, ग्रामो दूर इति विविक्तोपदेशान्नितम्बवासोऽपि मे हर इति विधिः प्रतीयते ।

क्वचिदविधिनिषेधे निषेधो यथा—

जीविताशा बलवती धनाशा दुर्बला मम ।
गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ।। (काव्यादर्शे २-१३६)

अत्र गच्छ वा तिष्ठ वेत्यविधिनिषेधात् जीविताशा बलवती धनाशा दुर्बला ममेति वचनात् त्वया विनाहं जीवितुं न शक्नोमि इति उपक्षेपेण गमननिषेधः प्रतीयते ।

क्वचिद्विधिनिषेधयोः विध्यन्तरं यथा—

णिअदइअदंसणुक्खित्त पहिअ अण्णेण वच्चसु पहेण ।
गहपइवहूआ दुल्लंघिअवाउरा इह हअग्गामे ।। [1]
[निजदयितादर्शनोत्सिक्त पथिक अन्येन व्रज पथा ।
गृहपतिवधूः दुर्लङ्घ्यवागुरा इह हतग्रामे ।।

अत्र अन्येन पथा व्रज(जे)ति विधिनिषेधयोरभिधाने हे स्वकान्ताभिरूपताविकत्थन पान्थ अभिरूप[क] इह ग्रामे भवतो गृहपतिसुता दृष्टव्यरूपेति विध्यन्तरं प्रतीयते ।

क्वचिद् विधिनिषेधयोः निषेधान्तरं यथा—

उच्चिणसु पडिअकुसुमं मा धुन सेहालिअं हलिअसुह्णे ।
एस अवसानविरसो ससुरेण सुओ वलअसद्दो ।।[2]
[उच्चिनु पतितं कुसुमं मा धुनीः शेफालिकां हालिकस्नुषे ।
एष अवसानविरसः श्वशुरेण श्रुतो वलयशब्दः ।।]

अत्र पतितं कुसुममुच्चिनु, मा धुनीहि शेफालिकामिति विधिनिषेधयोरभिधाने, सखि चौर्यरस(रते) प्रसक्ते वलयशब्दो न कर्तव्य इति निषेधान्तरं प्रतीयते ।

क्वचिद्विधावनुभयं यथा—

सणिअं वच्च किसोरि वहि वयत्तेन ववसुमहि पट्ठेदि ।
भञ्जिहिसि वित्थअत्थनि विहिना दुक्खेण णिम्मविआ ।।
[शनैर्व्रज किशोरि बहु प्रयत्नेन व्यवस्यामः पृष्ठतः ।
भङक्ष्यसे विस्तृतस्तनि विधिना दुःखेन निर्मापिता ।।]

अत्र शनैर्व्रजेति विध्यभिधाने हि न विधिर्नापि निषेधः, अपि तु वर्णनमात्रं प्रतीयते ।

क्वचिन्निषेधेऽनुभयं यथा—

देआ पसिअ णिवत्तसु इत्यादि (ध्वन्यालोके पृष्ठे २२ उदाहृता गाथा) ।

[1] See *S. K. Ā.*, p. 593; *G. S.* Telugu recension, WEBER.

[2] Vide p. 120, *Dhva. Ā.* We find there विसमविरामो in the place अवसानविरसो of the *Śr. Pra.* in the third foot. The Gāthā is found in the Telugu recension in WEBER's Edn. of the *G. S.*

अत्र निवर्तस्वेति निषेधाभिधानेऽपि न निषेधो नापि विधिः, अपि तु मुखेन्दुकान्ति(वर्णनमात्रं) प्रतीयते ।[1]

क्वचिद् विधिनिषेधयोः अनुभयं यथा—

वच्च महच्चि(व्वि)अ एक्केइ—इत्यादि (ध्व. आ. पृष्ठे २२)

(अत्र ममैव निश्वासरोदनानि भवन्तु), मा तवापि तां विना जायन्तामिति विधिनिषेधयोरभिधाने न विधिर्नापि निषेधः अपि तु कृतव्यलीकप्रियतमोपालम्भमात्रं प्रतीयते ।

क्वचिदविधिनिषेधे अनुभयं यथा—

गोलाणइए कच्छे चक्खन्तो राइआइ पत्ताइ ।
उप्पडइ मक्कडो खोक्खएइ पोट्टं च पिट्टेइ ।। (गाथा° II. 71)
[गोदावरीनदीकच्छे चर्वयन् राजिकायाः पत्राणि ।
उत्पतति मर्कटः खोक्खशब्दं करोति उदरं च ताडयति ।][2]

अत्र न विधिर्नापि निषेधोऽभिधीयते; नापि अनयोः (प्रतीतिः, अपि तु) अन्यः (सं)केतु(त)कुदुं(डं)गे अभ्यागतः, भवान् न गत इति तं ज्ञापयतीति प्रतीयते ।

ध्वनिः

अनुनादध्वनिः

प्रतीयमानाभिधीयमानवाक्यार्थानाम् आनन्त्याद् ध्वनिरूपमप्यनेकप्रकारमेव। ध्वनिश्च द्विधा-**अर्थध्वनिः शब्दध्वनिश्च** । तयोरर्थध्वनिः **अनुनादध्वनिरूपः प्रतिशब्दध्वनिरूपश्च** ।

तत्र योऽभिधीयमानवाक्यार्थानुस्यूतमेव कांस्यानुनादरूपम् अर्थान्तरं (ध्वनति, स अनुनादध्वनिरूपः)। (स यथा)—'शिखरिणि क्व नु नाम कियच्चिरम्' इत्यादि । (See *Dhva. Ā.*, p. 49)[3]

अत्र यथाश्रुतवाक्यार्थोऽभिधीयमानः बिम्बफलारुणाधर इत्युपलक्षणेन रागातिशयं प्रत्याययन् नाल्पपुण्यस्त्वदधरप्रतिनिधिमपि चुम्बतीति चाटुना वर्णनीयायाः स्वानुरागप्रकाशनं ध्वनति । एतच्च कांस्यध्वनिवद् अविच्छिन्नमेव ध्वनद् अनुनादरूपं प्रतीयत इति अनुनादध्वनिः । तथा—

शान्त्यै वोऽस्तु कपालदाम जगतां पत्युर्यदीयां लिपिं
क्वापि क्वापि गणाः पठन्ति पदशो नातिप्रसिद्धाक्षराम् ।
विश्वं स्रक्ष्यति वक्ष्यति क्षितिम् अपामीशिष्यतेऽशिष्यते
नागै रागिषु रंस्यतेऽत्स्यति जगन्निर्वेक्ष्यति द्यामिति ।।

अत्र गणाः कपाललिपिम् अप्रसिद्धाक्षरां पदशः पठन्तीति वाक्यार्थोऽभिधीयमानः, तानि कपालानि ब्रह्मादीनाम् इति प्रत्याययन् महाध्वो(र्थो)[4] पसंहारे भगवतोऽनुपहतप्रभावस्य एकाकिनः

[1] Abhinavagupta has some difference of opinion with other interpreters regarding the inner purport of this Gāthā. Bhoja's interpretation seems to be straight, correct, intelligible and pertinent to the point in illustration.

[2] Hemacandra omits this Gāthā and gives here some other illustrative Gāthā and naturally his comments differ (*K. A.* p. 33.). After this, he adds also Ānandavardhana's last instance "क्वचिद्-वाच्याद् विभिन्नविषयत्वेन व्यवस्थापितः" with the illustration "कस्य वा न भवति रोषः etc.".

[3] This is Ānandavardhana's Vivakṣitānyaparavācyadhvani.

[4] For the correct word महार्थोपसंहार see Bhoja's Śaiva treatise *Tattva Prakāśa*, (T. S.S.) ch. V. vv. 7 and 8.

मव(समव)स्थानम् इव(इति) ध्वनति। तच्च विश्वं स्लक्ष्यतीत्यादिपदार्थो(र्था)नुस्यूतमेव (अनुनादरू)पं निरूप्यते इति अनुनादध्वनिः। एवम्--

अण्णत्त वच्च बालअ मज्जन्तिं किं पलोएसि एअं।
र(रे) जायाभीरुआणु(णं) तुहं पि ण होइ (तुहं तीत्थं विअ ण होइ)[1]॥
[अन्यत्र व्रज बालक मज्जन्तीं किं प्रलोकयस्येवम्।
भो जायाभीरुकाणां युष्माकं तीर्थमेव न भवति॥]

अत्र किं मां मज्जन्तीं प्रलोकयसि अन्यत्र व्रज, नेदं जायाभीरूणां तीर्थमित्यभिधीयमानः जायायास्त्वं बिभेषि तेन मां न कामयसे इत्युपालम्भार्थं प्रत्याययन् [अ] **स्नेहं विना युवतीनामीर्ष्यायितं भवतीति ध्वनति**। तच्च तस्या अनुरागार्थवानि(र्थानुस्यूत)मेव अनुनादरूपं ध्वनतीत्यनुनादध्वनिः। एवं "अत्ता एत्थ णिमज्जइ" इत्यादि वाक्ये निषेध(धे) **विधिः प्रतीयमानः** कदाचिदयमन्धकारे मद्भ्रान्त्या श्वश्रूं प्रति यायाद् इति उत्प्रेक्षमाणायाः स्खलितप्रतिविधानरूपं रात्र्यन्धपदाभिधानमपि नयवत्याः **वैदग्ध्यं ध्वनति**। तच्चाभिधीयमानप्रतीयमानयोः अनुस्यूतमेव प्रतीयत इति अनुनादध्वनिः। तथा- "महुएहिं किं व पंथअ" इत्यादौ अविधिनिषेधे **विधिः प्रतीयमानः** मधुकापचायिकाया **प्रार्थनावैदग्ध्यं ध्वनति**। तच्च प्रतीयमानार्थानुस्यूतमेव अनुनादमिह उपलभ्यत इति अनुनादध्वनिः। अपि च "उच्चिणुसु पडिअकुसुमं मा धुण सेहालिअं" इत्यादिवाक्ये विधिनिषेधयोः **निषेधः प्रतीयमानः**, स्खलितगोपनेषु **सखीवैदग्ध्यं ध्वनति**। स च शेफालिकापुष्पापचयव्याजेन पश्चाद्वाटमुपागतायाः हालिकस्नुषायाः तत्रागतेन उपपतिना सह प्रवृत्ते चौर्यरतकलहे कुड्यान्तरितश्वशुराकर्ण्यमानमनोहरवलयशब्दप्रतिषेधपरतया प्रवर्तमानः स्नुषानुस्यूतमेव शेफालिकाशाखावधूननं सवलयकरावधूननं च कांस्यध्वनिरूपेण अनुनादो(दी) ध्वनिं प्रतिपादयन् अनुनादध्वनिव्यपदेशमासादयतीति।

प्रतिशब्दध्वनिः

यः पुनरभिधीयमानवाक्यार्थात् पृथग्भूत इव गुहादिप्रतिशब्दानुरूपमर्थान्तरं प्रत्याययन् प्रतिध्वनति स **प्रतिशब्दध्वनिः**[2]। यथा "लावण्यसिन्धुरपरैव हि केयमत्र" इत्यादि (ध्वन्या॰ पृष्ठे २०५) (यथा गुहा)यां पौरुषादिशब्दानां प्रतिशब्दाः जायन्ते, ते च ध्वनिं जनयन्त उपलभ्यन्ते, एवं लावण्यसिन्धुरित्येतस्मिन् पदार्थे उत्पलादिशब्दानां यथा स्वोपमेयलोचनाद्यर्थप्रतिशब्दा जायन्ते ते च अर्थान्तरध्वनिं जनयन्त उपलभ्यन्ते। तत्र च यथाश्रूयमाणानामुत्पलादीनामर्थः अभिधीयमानः तस्य लोचनाद्यर्थैः सह सादृश्यं **प्रत्याययन्** वर्णनीयायाः चारुत्वोत्कर्षप्रतीतिं **ध्वनति**। सा ततः पृथगिव उपलभ्यमाना प्रतिशब्दध्वनिः। तथा-

एष्टव्या बहवः पुत्राः यद्येकोऽपि गयां व्रजेत्।
यजेत वाऽश्वमेधेन नीलं वा वृषमुत्सृजेत्॥

अत्र बहवः पुत्रा एष्टव्या इति वाक्यार्थोऽभिधीयमानः पुत्रैः पितृप्रीतये प्रयागमनादयः कर्तव्या इति **प्रत्याययन्** पितॄणां कामपूरणं परमपुरुषार्थं इति **ध्वनति**। स च पितृव्यपदेशपरतया प्रवृत्तः पुत्रोद्देशरूपेण तत्प्रवृत्तिषु प्रतिशब्दायमानः पृथगिव उपलभ्यत इति प्रतिशब्दध्वनिः। एवम्-

"कस्स न होइ रोसो—" (See *Dhva. Ā.* p. 23)

अत्र सख्युपालम्भार्थोऽभिधीयमानः पत्युः ईर्ष्योपशान्तये **भ्रमरेण अस्या अधरः खण्डितः नोपपतिना** इति **प्रत्याययन्** स्खलितगोपनेषु **सखीवैदग्ध्यं ध्वनति**। स च अन्योपदेशपरत्वेन प्रवृत्तः अन्यस्य चेतसि

[1] See *Dhva. Ā.*, p. 156.
[2] This is Ānandavardhana's Avivakṣitavācyadhvani.

प्रतिफलित इति **प्रतिशब्दध्वनिः**। एवं "भम धम्मिअ वीसत्थो" (see above) इत्यादिवाक्ये विधौ निषेधः **प्रतीयमानः** तस्या नदीकुञ्जके[न] केनचित् सह सङ्केतार्थं **ध्वनति**। स वाक्यार्थात् पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः। "आसाइअं अण्णाएण जत्तिअं" इत्यादिवाक्ये वृषनिवारणपरः निषेधः उपपतिनिवारणं **प्रत्याययन्** प्रयोक्तुः **वैदग्ध्यं ध्वनति**। स चान्याभिधानेन अन्यमभिदधत् ततः पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः। एवं "गोलाणइकच्छे चक्खन्तो राइआइ पत्ताइ" (गा. स. II. 71) इत्यपि प्रतिशब्दध्वनिरिति।

शब्दध्वनिः

एवं **शब्दध्वनिरपि द्विधैव**। तत्र अनुनादरूपो यथा-

भक्तिप्रह्वाय दातुं मुकुलपुटकुटीकोटरक्रोडलीनां
लक्ष्मीमाक्रष्टुकामा इव कमलवनोद्घाटनं कुर्वते ये।
कालाकारान्धकारानननपतितजगत्साध्वसध्वंसकल्याः
कल्याणं वः क्रियासुः किसलयरुचयस्ते करा भास्करस्य॥ (मयूर, सू. श. २)

अत्र भास्करकराः कल्याणं वः क्रियासुः इति वाक्यार्थः। कर**शब्दशक्ति**स्वाभाव्यात् किसलयरुचय इत्यादिसमस्ततुल्यविशेषणयोगाच्च हस्तेषु अनुनादं जनयन् भगवतः तेजोरूपतां पुरुषरूपतां च ध्वनति। तदुभयमपि तदनुस्यूतमेवेह निरूप्यत इति अनुनादध्वनिः। एवम्-

गर्भेष्वम्भोरुहाणां शिखरिषु च शिताग्रेषु तुल्यं पतन्तः
प्रारम्भे वासरस्य व्युपरतिसमये चैकरूपास्तथैव।
निष्पर्यायं प्रवृत्ताः त्रिभुवनभवनप्राङ्गणे पान्तु युष्मान्
ऊष्माणं सन्तताध्वश्रमजमिव भृशं बिभ्रतो ब्रध्नपादाः॥ (मयूर, सू. श. ३)

अत्र पादशब्दस्वाभाव्यात् सर्वमपि योजनीयम्। इयांस्तु विशेषः। पूर्वत्र साधर्म्यद्वारेण इह तु वैधर्म्यद्वारेणेति। अत्र च प्रतिशब्दध्वनिर्यथा-

दत्तानन्दाः प्रजानां समुचितसमयाकृष्टसृष्टैः पयोभिः
पूर्वाह्णे विप्रकीर्णा दिशिदिशि विरमत्यह्नि संहारभाजः।
दीप्तांशोर्दीर्घदुःखप्रभवभवमयोदन्वदुत्तारनावो
गावो वः पावनानां परमपरिमितां प्रीतिमुत्पादयन्तु॥ (मयूर, सू. श. ९)

अत्र दीप्तांशोर्गावो रश्मयः स्तूयमानाः (गो)**शब्दशक्ति**स्वाभाव्यात् तुल्यविशेषणयोगाच्च धेनुषु प्रतिशब्दं जनयन्त्यः तास्वपि विशिष्टं माहात्म्यविशेषं प्रतिध्वनति(न्ति)। एवम-

मीलच्चक्षुर्विजिह्मश्रुतिजडरसनं विघ्नितघ्राणवृत्ति
स्वव्यापाराक्षमत्वक् परिमुषितमनः श्वासमात्रावशेषम्।
विस्रस्ताङ्गं पतित्वा स्वपदपहरतादश्रियं वोऽर्कजन्मा
कालव्यालावलीढं जगदगद इवोत्थापयन् प्राक्प्रतापः॥ (मयूर, सू. श. ३१)

अत्र अर्कजन्मा प्राक्प्रतापः कालव्यालावलीढं जगद् उत्थापयन् अश्रियं वः अपहरतादिति वाक्यार्थः। अर्क**शब्दशक्ति**स्वाभाव्यात् तुल्यकर्मक्रियापदादियोगाच्च अर्कवृक्षजन्मा अगदः कालव्यालदष्टमपि उत्थापयतीति प्रत्याययन् अर्को विषघ्नानां श्रेष्ठ इति प्रतिशब्दरूपं ध्वनिम् उत्थापयति इति।

एवम् अन्येऽपि महाकविप्रयोगेषु ध्वनिविशेषा गवेषणीयाः। यदुक्तम्—"तात्पर्यमेव वचसि ध्वनिरेव काव्ये" इत्यादि । कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः। ननूक्तं पुरस्तात्[1]

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।[2]
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ।।
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।।
तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ।।
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ।।
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ।।

II

Ch. VI. *Śṛ. Pra.*, Vol. I, Pp. 425-7

(This is found earlier, in chap. VI, and considers the nature of Dhvani from the point of view of the Sphoṭa philosophy).

ननु च अभिधीयमानतेव प्रतीयमानतापि वाक्यार्थधर्मो विद्यते । यथोच्यते-

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ।। (ध्व. आ., १.४)

तस्य च वाक्यार्थभावनोत्तरकालमवगतेः अध्यासपक्षे विवर्तपक्षे वा कथमिव उपपत्तिर्भवति? उच्यत-**विपरिणामाद्** भविष्यति। वस्तुतोऽपि अवस्थान्तरगमनं विपरिणामः। तत्र यथा मृदादयो घटादिरूपेण, क्षीरादयो दध्यादिरूपेण, चैत्रादयो युवादिरूपेण विपरिणमन्ते तथेदं शब्दब्रह्मापि अविद्योपाधेः तेन तेन अर्थरूपेण तथा तथा विपरिणमते। तद्यथा-"सन्ति मे पञ्च पुत्राः, मातरं पितरं शुश्रूषितवानस्मि, योऽहं युवा द्रमिडदेशे द्रमिडकन्याभिस्सह अवसम्. सोऽहमिदानीं पश्चिमे वयसि गङ्गातीरे तपश्चरामि" इति। अत्र च शब्दार्थयोः पृथगवभासाद् वाक्यार्थस्य अभिधीयमानतायां प्रतीयमानतायां वा न अनुपपत्तिः। न च एतावता शब्दव्यापारो विरंस्यति। यतः तात्पर्यमस्थ हि अग्रतो विशेषेण वक्ष्यमाणमास्ते तस्योदाहरणमात्रम्-

[3]प्राप्तश्रीरेष कस्मात् पुनरपि मयि तं मन्थखेदं विदध्यान्
निद्रामप्यस्य पूर्वामनलसमनसो नैव सम्भावयामि ।
सेतुं बध्नाति कस्मादयमिह सकलद्वीपनाथानुयातः
त्वय्यायाते वितर्कानिति दधत इवाभाति कम्पः पयोधेः ।।

---

1 पूर्वाध्यायान्ते

2 Ratneśvara quotes this verse in his commentary on Bhoja's *S. K. Ā.* I. 43, p. 30. He reads the second line differently, with *Anurāga* for *Arthavāda* and *Śruti* for *Smṛti:* वक्रं **यदनुरागादौ** तत्र काव्यमिति **श्रुतिः** ।

3 Quoted on p. 109 by Ānandavardhana in his *Dhva. Ā.*

अत्र वर्णनीयराजविशेषस्य विजयिनः यथाश्रुतवाक्यार्थः अभिधीयमानः त्वयीति पदे विष्णव्यासावतारः स प(त्वम)सीति प्रतीयमानः तदवतारान्तराणां निद्रालसत्वादिदोषयोगाद् अस्य च तद्व्युदासात् ततो वैशिष्ट्यप्रतिपादनं **तात्पर्यम्, यस्य काव्येषु ध्वनिरिति प्रसिद्धिः** । तदुक्तम्[1]-

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसम्पदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
शृङ्गार एव हृदि मानवतो जनस्य ।।[2]

कः पुनः काव्यवचसोः ध्वनितात्पर्ययोः विशेषः? उच्यते—

यदवक्रं वचः शास्त्रे लोके च वच एव तत् ।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ।।
यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।
तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ।।
सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ।।
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ।।

The Discussion on Tātparya and Dhvani in Uddyota III of the Dhvanyāloka.[3]

(Pp. 187-191)

प्रागुक्तयुक्तिभिः वाच्यव्यतिरिक्तस्य वस्तुनः सिद्धिः कृता, स त्वर्थो व्यङ्ग्यतयैव कस्माद् व्यपदिश्यते। यत्र च प्राधान्येन [4]अवस्थानं तत्र वाच्यता[5]; तयैवासौ व्यपदेष्टुं युक्तः। तत्परत्वाद् वाचकत्वस्य। अतश्च तत्प्रकाशिनो वाक्यस्य वाचकत्वमेव व्यापारः। किं तस्य व्यापारान्तरकल्पनया। तस्मात् तात्पर्यविषयो योऽर्थः स तावन्मुख्यतया वाच्यः। या त्वन्तरा तथाविधे विषये वाच्यान्तरप्रतीतिः, सा तत्प्रतीतेरुपायमात्रम्, पदार्थप्रतीतिरिव वाक्यार्थप्रतीतेः।

अत्रोच्यते- यत्र शब्दः स्वार्थमभिदधानः अर्थान्तरमवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं, यच्च तदर्थान्तरावगमहेतुत्वम्, तयोरविशेषो विशेषो वा? न तावदविशेषः। यस्मात् तौ द्वौ व्यापारौ भिन्नविषयौ भिन्नरूपौ च प्रतीयेते एव। तथा हि- वाचकत्वलक्षणो व्यापारः शब्दस्य स्वार्थविषयः, गमकत्वलक्षणस्त्वर्थान्तरविषयः। ततः स्वपरव्यवहारो वाच्यगम्ययोरपह्नोतुमशक्यः, एकस्य सम्बन्धित्वेन प्रतीतेरपरस्य सम्बन्धिसम्बन्धित्वेन। वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धी, तदितरस्त्वभिधेयसामर्थ्याक्षिप्तः सम्बन्धिसम्बन्धी। यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात् तदर्थान्तरव्यवहार एव न स्यात्।

---

1 भोजेनैव.

2 From among the introductory verses in Chap. I, *Śṛ. Pra.*

3 The text given above is as corrected by Professor Mm. S. KUPPUSWAMI SASTRI. The incorrect readings in the N. S. Edn. (1928) are given in the footnotes.

4 अनवस्थानं.

5 वाच्यतयैवासौ.

तस्माद् विषयभेदस्तावत् तयोर्व्यापारयोः सुप्रसिद्धः। रूपभेदोऽपि प्रसिद्ध एव। न हि यैवाभिधानशक्तिः सैवावगमनशक्तिः। अवाचकस्यापि गीतशब्दादेः रसादिलक्षणार्थावगमनदर्शनात्। अशब्दस्यापि चेष्टादेः अर्थविशेष[1]प्रकाशनप्रसिद्धेः। तथा हि "व्रीडायोगान्नतवदनया" इत्यादि श्लोके चेष्टाविशेषः सुकविनार्थ-प्रकाशनहेतुः प्रदर्शित एव। तस्माद् भिन्नविषयत्वाद् भिन्नरूपत्वाच्च स्वार्थाभिधायित्वमर्थान्तरावगम-हेतुत्वं च शब्दस्य[2] यत्, तयोः स्पष्ट एव भेदः। विशेषश्चेन्[3] न तर्हि इदानीम् [4]अवगमनीयस्य अभिधेयसामर्थ्याक्षिप्तस्य वाच्यत्वव्यपदेश्यता। शब्दव्यापारगोचरत्वं तु तस्य अस्माभिरिष्यत एव। तत्तु व्यङ्ग्यत्वेनैव, न वाच्यत्वेन। प्रसिद्धाभिधानान्तरसम्बन्धयोग्यत्वेन च तस्यार्थान्तरस्य च प्रतीतेः[5] शब्दान्तरेण स्वार्थाभिधायिना यद्विषयीकरणं, तत्र प्रकाशनोक्तिरेव युक्ता।

न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययोः। यतः पदार्थप्रतीतिरसत्यैवेति[6] कैश्चिद्विद्वद्भिरास्थितम्। यैरप्यसत्यत्वमस्या नाभ्युपेयते तैर्वाक्यार्थपदार्थयोः घटतदुपादानकारणन्यायोऽभ्युपगन्तव्यः। यथा हि घटे निष्पन्ने तदुपादानकारणानां न पृथगुपलम्भः, तथैव वाक्ये तदर्थे वा प्रतीते पदतदर्थानाम्। तेषां तदा विभक्ततयोपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। न त्वेष वाच्यव्यङ्ग्ययोर्न्यायः। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति। वाच्यावभासाविनाभावेन तस्य प्रकाशनात्। तस्माद् घटप्रदीपन्यायस्तयोः। यथैव हि प्रदीपद्वारेण घटप्रतीतावुत्पन्नायां न प्रदीपप्रकाशो निवर्तते, तद्वद् व्यङ्ग्यप्रतीतौ वाच्यावभासः। यत्तु प्रथमोद्योते "यथा पदार्थद्वारेण" इत्याद्युक्तं तदुपायत्वसाम्यमात्रस्य विवक्षया। न त्वेवं युगपदर्थद्वययोगित्वं वा वाक्यस्य प्राप्तम्। तद्भावे च वाक्यतैव विघटते। तस्या ऐकार्थ्यलक्षणत्वात्। नैष दोषः। गुणप्रधानभावेन तयोर्व्यवस्थानात्। व्यङ्ग्यस्य हि क्वचित् प्राधान्यं, वाच्यस्य उपसर्जनभावः, क्वचित् वाच्यस्य प्राधान्यमपरस्य च गुणभावः। तत्र व्यङ्ग्यप्राधान्ये ध्वनिरित्युक्तमेव। वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते। तस्मात् स्थितमेतत्- व्यङ्ग्यपरत्वेऽपि काव्यस्य न व्यङ्ग्यस्य अभिधेयत्वम्, अपि तु व्यङ्ग्यत्वमेव। किंच व्यङ्ग्यस्य प्राधान्येन अविवक्षायां वाच्यत्वं तावद् भवद्भिः नाभ्युपगन्तव्यम्। अतत्परत्वात् शब्दस्य। तदस्ति तावत् व्यङ्ग्यः शब्दानां कश्चिद्विषय इति यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरूपमपह्नूयते। एवं तावद् वाचकत्वाद् अन्यदेव व्यञ्जकत्वम्।

इतश्च वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वं, यद्वाचकत्वं शब्दैकाश्रयमितरत्तु शब्दाश्रयमर्थाश्रयं च। शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात्॥

The Daśarūpaka and the Daśarūpakāvaloka on Dhvani and Tātparya (Ch. IV. Pp. 119-121)

[The text as printed in the Nirnayasagar Press Edn. (1897) has numerous mistakes. A purified text, with the corrections made by Prof. Mm. S. KUPPUSWAMI SASTRI, is given here. The incorrect readings found in the printed text are given in the footnotes.]

नापि वाक्यार्थत्वं व्यङ्ग्यस्य तृतीयकक्षाविषयत्वात्। तथा हि- 'भ्रम धार्मिक' इत्यादौ पदार्थ-विषयाभिधालक्षणप्रथमकक्षातिक्रान्तक्रियाकारकसंसर्गात्मकविधिविषयवाक्यार्थकक्षातिक्रान्ततृतीयकक्षा-क्रान्तो निषेधात्मा व्यङ्ग्यलक्षणोऽर्थः व्यञ्जकशक्त्यधीनः स्फुटमेवावभासते। अतो नासौ वाक्यार्थः। ननु च तृतीयकक्षाविषयत्वमश्रूयमाणपदार्थतात्पर्येषु 'विषं भुङ्क्ष्व' इत्यादिवाक्येषु निषेधार्थविषयेषु

[1] अर्थाविशेष. [2] Full stop. [3] चेन्न.
[4] अवगमनस्य. [5] Full stop. [6] अस्त्येवेति.

प्रतीयत एव वाक्यार्थे[1]; न चात्र व्यञ्जकत्ववादिनापि वाक्यार्थत्वं नेष्यते, तात्पर्यादनन्यत्वाद्[2] ध्वनेः। तन्न;[3] स्वार्थस्य द्वितीयकक्षायामविश्रान्तस्य तृतीयकक्षाभावात्[4] सैव निषेधकक्षा तत्र द्वितीयकक्षा; विधौ क्रियाकारकसंसर्गानुपपत्तेः; प्रकरणात् पितरि वक्तरि पुत्रस्य विषभक्षणनियोगाभावात्। रसवद्वाक्येषु च विभावप्रतिपत्तिलक्षणद्वितीयकक्षायां रसानवगमात्।

तदुक्तम्-

'अप्रतिष्ठमविश्रान्तं स्वार्थे यत्परतामिदम्।
वाक्यं विगाहते तत्र न्याय्या तत्परतास्य सा॥
यत्र तु स्वार्थविश्रान्तं प्रतिष्ठां तावदागतम्।
तत्प्रसर्पति तत्र स्यात् सर्वत्र ध्वनिना स्थितिः॥

* * * *

अत्रोच्यते-

वाच्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया।
वाक्यार्थः कारकैर्युक्तः स्थायी भावस्तथेतरैः॥ (*D. R.* IV. 37)

यथा लौकिकवाक्येषु श्रूयमाणक्रियेषु 'गामभ्याज' इत्यादिषु अश्रूयमाणक्रियेषु च 'द्वारं द्वारम्' इत्यादिषु स्वशब्दोपादानात् प्रकरणादिवशाद् बुद्धिसन्निवेशिनां क्रियैव कारकोपचिता वाक्यार्थः, तथा काव्येष्वपि स्वशब्दोपादानात् क्वचित् 'प्रीत्यै नवोढा प्रिया' इत्येवमादौ, क्वचिच्च प्रकरणादिवशान् नियत-विहित[5]विभावाद्यविनाभावाद्वा साक्षाद्भावकचेतसि विपरिवर्तमानो रत्यादिः स्थायी स्वस्वविभावानुभाव-व्यभिचारिभिः तत्तच्छब्दोपनीतैः संस्कारपरम्परया परां[6] प्रौढिमानीयमानः रत्यादिवाक्यार्थः। न चापदार्थस्य वाक्यार्थत्वं नास्तीति वाच्यम्। कार्यपर्यवसायित्वात् तात्पर्यशक्तेः। तथा हि पौरुषेयमपौरुषेयं वाक्यं सर्वं कार्यपरम्[7], अतत्परत्वेऽनुपादेयत्वाद्, उन्मत्तादिवाक्यवत्[8]। काव्यशब्दानां च अन्वयव्यतिरेकाभ्यां निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धेः स्वादो[9]द्भूतिरेव कार्यत्वेन अवधार्यते। तदुद्भूतिनिमित्तत्वं च विभावादिसंसृष्टस्य स्थायिन एव अवगम्यते। अतो वाक्यस्याभिधानशक्तिः तेन तेन रसेनाकृष्यमाणा तत्तत्स्वादा[10]पेक्षितावान्तरविभावादिप्रति-पादनद्वारा स्वपर्यवसायितामानीयते। तदेतद् विभावादयः पदार्थस्थानीयाः, तत्संसृष्टो रत्यादिर्वाक्यार्थः, तदेतत् काव्यवाक्यम्, यदीयौ[11] ताविमौ पदार्थवाक्यार्थौ। न चैवं सति गीतादिवद् वाच्यवाचकभावानुपयोगः,[12] विशिष्टविभावादिसामग्रीविदुषामेव तथाविधरत्यादिभावनावतामेव स्वादोद्भूतेः[13]। तदनेन अतिप्रसङ्गोऽपि निरस्तः। ईदृशि च वाक्यार्थनिरूपणे परिकल्पिताभिधादिशक्तिवशेनैव समस्तवाक्यार्था-वगतेः शक्त्यन्तरपरिकल्पनं प्रयासः। यदवोचाम **काव्यनिर्णये**—

'तात्पर्यानतिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः।
किमुक्तं स्यादश्रुतार्थतात्पर्येऽन्योक्तिरूपिणि॥

[1] वाक्यार्थः [2] अन्यत्वात्. [3] तत्र.
[4] The full stop here is wrong and the sentence ends only with the word द्वितीयकक्षा।
[5] अविहित. [6] परं [7] Full stop.
[8] No full stop. [9] स्वानन्दो° [10] स्वार्थं.
[11] यदीयं. [12] Full stop. [13] No full stop.

विषं भक्षय [1]वाक्ये यच्चैवं पितृसुतादिषु।
[2]प्रयुज्यते प्रधानत्वाद् ध्वनित्वं केन वार्यते ।।
ध्वनिश्चेत्स्वार्थविश्रान्तं वाक्यमर्थान्तराश्रयम्।
तत्परत्वं त्वविश्रान्तौ; तन्न, विश्रान्त्यसम्भवात् ।।
एतावत्येव विश्रान्तिस्तात्पर्यस्येति किङ्कृतम्[3]।
यावत्कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम् ।।
भ्रम धार्मिक विश्रब्धम् इति भ्रमिकृतास्पदम्[4]।
निर्व्यावृत्ति कथं वाक्यं निषेधमुपसर्पति ।।
प्रतिपाद्यस्य विश्रान्तिरपेक्षापूरणाद्यदि।
वक्तुर्विवक्षिताप्राप्तेः[5] अविश्रान्तिर्न वा कथम् ।।
पौरुषेयस्य वाक्यस्य विवक्षापरतन्त्रता[6]।
वक्त्रभिप्रेततात्पर्यम् अतः काव्यस्य युज्यते ।।' इति।

अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः। किं तर्हि? भाव्यभावकसम्बन्धः। काव्यं हि भावकम्, भाव्या रसादयः। ते हि स्वतो[7]ऽभवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन भाव्यन्ते।[8] न चान्यत्र शब्दान्तरेषु भाव्यभावकलक्षणसम्बन्धाभावात् काव्यशब्देष्वपि तथा भाव्यमिति वाच्यम्। भावनाक्रियावादिभिः तथाङ्गीकृतत्वात्। किंच मा चान्यत्र तथास्तु[9]। अन्वयव्यतिरेकाभ्यामिह तथावगमात्।

तदुक्तम्-

'भावाभिनयसम्बद्धान् भावयन्ति रसानिमान्।
यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ।।' *N. Ś.* VII. 4

इति। कथं पुनरगृहीतसम्बन्धेभ्यः पदेभ्यः स्थाय्यादिप्रतिपत्तिरिति चेत् लोके तथाविधचेष्टायुक्तस्त्रीपुंसादिषु रत्याद्यविनाभावदर्शनाद् इहापि तथोपनिबन्धे सति रत्याद्यविनाभूतचेष्टादिप्रतिपादकशब्दश्रवणाद् अभिधेयाविनाभावेन[10] लाक्षणिकी रत्यादिप्रतीतिः। यथा च काव्यार्थस्य रसभावकत्वं तथा अग्रे वक्ष्यामः ।।

[1] पूर्वो यश्चैवं परसुतादिषु. [2] प्रसह्यते. [3] किं कृतम्.
[4] आस्पदे. [5] विवक्षितप्राप्तेः [6] विवक्षा परतन्त्रता.
[7] भवन्तः [8] No full stop. [9] No full stop.
[10] अभिधेया विनाभावेन.

CHAPTER XIII

BHOJA AND AUCITYA

THIS important concept of Aucitya, Bhoja does not deal with anywhere separately. It is not mentioned by Bhoja as a chief topic in Poetics. But Bhoja is not silent on this concept. Aucitya occurs here and there, underlying many other ideas in Bhoja.

It has been pointed out by me[1] that, long before Poetics began to talk of Aucitya, its related Tantra of Vyākaraṇa was mentioning Aucitya as one of the conditions determining the definite import of a word of many meanings in a given context. Bhartṛhari mentions Aucitya as one of the Śabda-artha-pravibhājakas in II. 316, in his *Vākyapadīya*. In this same connection, Bhoja also mentions Aucitya while treating of Vivakṣā in the seventh chapter of the *Śṛ. Pra.* (Vol. II. p. 30); and this same Aucitya as a determinant of the sense of a word occurs again in chapter XXV of the *Śṛ. Pra.* (Vol. IV. p. 463).

In chapter XI of the *Śṛ. Pra.*, Bhoja calls his *magnum opus*, this *Śṛ Pra.*, by the name SĀHITYA-PRAKĀŚA and says that among other things Aucitya is herein inculcated.

"एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसम्पदुपनिषदाम् अखिलकलाकाव्यऔचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते।" Vol. II. p. 430.

This, however, has to be taken in a general sense that one of the fruits a reader of the *Śṛ. Pra.* will reap is acquisition of a sense of Aucitya. That, any work, especially Literature, Poetry and Literary Criticism must inculcate.

In Poetics proper, Bhoja does speak of Aucitya more than once. He realises that it is a vast and elastic principle and that it pertains to every part of a work of art. There are the main and major Aucityas of Rasa and Itivṛtta, as also the subsidiary and minor ones of Guṇas, Alaṁkāras, Rīti, metre etc.

1. We first sight Aucitya in Bhoja in his Doṣa-prakaraṇa, in his Vākya-doṣa called 'Apada'. 'Apada' is the use of inappropriate vocabulary. The appropriateness or otherwise is tested by a reference to the nature of the characters who speak. A Grāmya speaker must be made to talk as he does in life, using rustic or vulgar expressions, whereas a refined urban character must be made to use a refined language. This is an emphasis on one kind of Aucitya. See Doṣa-chapter for detailed treatment of 'Apada'. See also *S. K. Ā.* I. pp. 19-20.

Aristotle speaks of this Aucitya of Pada, the use of appropriate vocabulary, in his *Rhetoric*. He says: "If then one expresses himself in the language appropriate to the habit, he will produce the effect of being characteristic; for a rustic

[1] See the Chapter on the History of Aucitya in my *Some Concepts*, Adyar Library Series.

and a man of education will express themselves neither in the *same words*, nor in the same manner." (See my paper on Loka Dharmī, *JOR.*, Madras, Vol. VIII. p. 71. Compare also Rājaśekhara, *K. M.*, pp. 30-31).

2. In the Vākyārtha-doṣa called Virasa borrowed from Rudraṭa, Bhoja speaks of Aprastuta-rasa, which is a variety of Rasa-anaucitya. *S. K. Ā.* I. 50. p. 35. Ratneśvara quotes here Ānandavardhana's verse on Aucitya and Anaucitya—" Anaucityād ṛte nānyad " etc. Ratneśvara also points out that the following three Doṣas, Hīna, Adhika and Asadṛśa Upamās are all varieties of Anaucitya.

3. The Doṣa called Viruddha, Loka-viruddha, Kāla-viruddha etc., (*S. K. Ā.* I. 54-57, pp. 38-42) is also based on Aucitya. It is only a more definite and particularised name for Anaucitya of various kinds in Vastu or Artha. While explaining in 1. 56 ' Anumāna-virodha,' Bhoja mentions Aucitya and its breach—Aucitya-viruddha,

युक्ति-**औचित्य**-प्रतिज्ञादिकृतो यस्त्विह् कश्चन ।
अनुमानविरोधस्स कविमुख्यैर्निगद्यते ।। I. 56

and he illustrates Aucitya-viruddha thus:

औचित्यविरुद्धं यथा—

पट्टांशुकोत्तरीयेण पामरः पामर्याः प्रोञ्छति ।
अतिगुरुककूरकुम्भीभरेण स्वेदार्द्रितं वदनम् ।। (छाया)

अत्र पामरस्य पट्टांशुकोत्तरीयाभरण-**अनौचित्याद् औचित्यविरुद्धमिदम्** ।

S. K. Ā., I. p. 40.

"किन्तु पामरौचित्यप्रतिसन्धाने पट्टांशुकावगुण्ठनमनुचितम् । विदग्धनेपथ्यपरिग्रहादिनागर-वृत्तापरिचय एव पामरत्वम् ।" Ratneśvara on the above.

This case of Aucitya-anaucitya in Artha is plain; how can a Pāmara be described as dressed in a Nāgaraka's dress of silk?

4. A similar instance of Aucitya-anaucitya in Artha is met with in Bhoja's Śabda-guṇa, Bhāvika, where an elder, out of the overpowering feeling in him, goes to the extent of bowing at the feet of an youngster. *S. K. Ā.* I. p. 58

"अत्र हर्षवशाद् **अनौचित्येनापि** 'वन्देऽथवा चरणपुष्करकद्वयम्' इत्यादीनाम् उक्तत्वाद् भाविकत्वम् ।"

Here a case of Anaucitya becomes a Guṇa or Aucitya, according to the larger implications of the principle of Aucitya. The larger Aucitya herein involved, which makes Aucitya out of Anaucitya, is an instance of Rasāveśa and Rasa-aucitya.

5. And the above-mentioned Aucitya which converts Doṣas into Guṇas is the very basis of the last section of the Guṇa-prakaraṇa of Bhoja, the Vaiśeṣika-guṇas or Doṣa-guṇas, Doṣas which turn into Guṇas under certain circumstances. See the chapter on Aucitya in my *Some Concepts*; also *S. K. Ā.* pp. 74-120, especially p. 118. Bhoja explicitly states the principle of Aucitya converting certain cases of Anaucitya into Aucitya.

"अत्र स्त्रीत्वाद् औचित्यविरोधेऽपि **तत्समयोचितत्वाद्** गुणत्वम् ।"

Aucitya in Bhoja's Alaṁkāra Section

6. (*a*) Above was noticed under the Pada-doṣa called Apada, a kind of Aucitya of language, the Aucitya of appropriate vocabulary. Bhoja opens his Śabdālaṁkāras with an Alaṁkāra called Jāti. What is Jāti? And how is it Alaṁkāra, and a Śabda-alaṁkāra? Jāti is the various kinds of language, Sanskrit, the different Prākṛts and Apabhraṁśa. Though language, by itself, is not an Alaṁkāra, the proper choice of the language suited to the theme etc. is an Alaṁkāra; for, this is a feature of beauty in Kāvya. This is Bhāṣā-aucitya. Certain things are well said when expressed in Sanskrit; certain others in Prākṛt. Says Bhoja:

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव वापरः ।
शक्यो रचयितुं कश्चिद् अपभ्रंशेन जायते ।। *S. K. Ā.*, p. 122

This intelligent choice and employment of language is an Aucitya and is called by Bhoja the Śabdālaṁkāra named Jāti. The principle of Aucitya involved herein is pointed out by Bhoja:

तत्र संस्कृतमित्यादिः भारती जातिरिष्यते ।
सा तु **औचित्यादिभिः** वाचाम् अलङ्काराय कल्पते ।। II. 6. p. 121

and Ratneśvara explains it thus:

"ननु अवश्यं शब्देन संस्कृताद्यन्यतमेन भवितव्यम् । तत्कोऽत्र कवेः शक्तिव्युत्पत्त्योरंशः, येन अलङ्कारता स्याद्, इत्यत आह—सेति । **औचित्याकृष्ट** एव अलङ्कारः । अस्ति च संस्कृतादेरपि तथाभाव इति भावः ।।" P. 121

Then according to Ratneśvara's Avatārikās to the succeeding Kārikās on Jāti, Bhoja indicates Aucitī in general, Viṣaya-aucitī, Vaktṛ-aucitī, Vācya-aucitī, Deśa-aucitī etc.

When in a drama, the poet adopts the Prākṛt of women and lower characters, Bhoja would say, that in his scheme, it is a case of Jāti Śabdālaṁkāra. It is Vaktṛ-aucitya. Bharata's *Nāṭya Śāstra* treats of this Bhāṣā-aucitya in the chapter called Bhāṣā-vidhāna, XVIII. Bharata says regarding Deśa-aucitya that a drama can be in many languages; for, in a drama, characters from various provinces and countries may be introduced.

अथवा छन्दतः कार्या देशभाषाः प्रयोक्तृभिः ।
नानादेशसमुत्थं हि काव्यं भवति नाटके ।। *N. Ś.* XVIII. 34

(*b*) In chapter XI of his *Śṛ. Pra.* Bhoja again emphasises this Bhāṣā-aucitya. There, he calls this an Ubhaya-guṇa of a Prabandha as a whole, the Guṇa called 'Pātra-anurūpa-bhāṣatva', i.e., composed in language appropriate to the character.

"पात्रानुरूपभाषत्वम् इत्यनेन उत्तमपात्राणि संस्कृतेन, उत्तमाधराणि प्राकृतेन + + + + etc." *Śṛ. Pra.* Vol. II, p. 432. Mad. MS.

(See Alaṁkāra and Guṇa chapters below).

7. (*a*) Bhoja's second Śabdālaṁkāra called Gati is nothing but the Aucitya of the medium of verse, prose or the mixed Campū style, and the Aucitya of the use of particular metres. To decide that a certain idea will be best expressed only in a verse-form and another only in a prose-form is itself an Alaṁkāra. This appropriateness of form is called Gatyaucitya. The chief controlling factor here, Bhoja himself says, is Artha-aucitya.

पद्यं गद्यं च मिश्रं च काव्यं यत्, सा गतिः स्मृता ।
अर्थौचित्यादिभिः सापि वागलङ्कार इष्यते ।। II. 18

Again,

यथामति यथाशक्ति **यथौचित्यं** यथारुचि ।
कवेः पात्रस्य चैतस्याः प्रयोग उपपद्यते ।। II. 21.

(*b*) Having chosen the verse-form, a poet picks out the proper metres to suit his ideas. This choice of metre is Vṛtta-aucitya. Bhoja says in chapter XI of the *Śr. Pra.* that 'metre according to ideas' is an Ubhaya-guṇa of a Prabandha as a whole.

" 'अर्थानुरूपच्छन्दस्त्वम्' इत्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैतालीयादयः, रौद्रे स्रग्धरादयः, सर्वत्र शार्दूलविक्रीडितादयो निबन्धनीया इत्युपदिशति ।"

Vol. II, p. 432

All these Bhoja does not fail to relate to Rasa and he realises that the final test of the appropriateness or Aucitya of a thing is Rasa, whether it be through Śabda or Artha. For, all Guṇas, Alaṁkāras and the avoidance of flaws (Doṣa-hāna) are for securing the eternal presence of Rasa, Rasa-aviyoga.

Further, Bhoja also, like Mahima Bhaṭṭa (see below section on Bhoja and Mahima Bhaṭṭa), holds all kinds of Doṣas as forms of Anaucitya. In chapter XI of the *Śr. Pra.* Bhoja says that Rasa-aviyoga in a work as a whole is secured by avoiding flaws, securing Guṇas and Alaṁkāras; and there are Doṣas, Guṇas and Alaṁkāras pertaining to Prabandha, even as to Vākya. Taking a drama, Bhoja illustrates the avoidance of the flaws of Prabandha,—Prabandhadoṣa-hāna. The story, in the source, may not, in every incident, be consistent and exhibit an unity. The poet takes it up, eschews certain bits, and renovates the theme for his purpose. This eschewing and renovation in theme are, Bhoja says, Prabandha-doṣa-hāna or *Anaucitya-parihāra.* Anaucitya in the story is eliminated and Aucitya is secured.

"तत्र (प्रबन्धे) दोषहानम् **अनौचित्यादिपरिहारेण ।** यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापितृभ्यां इति निर्दोषदशरथे (बालरामायणे) etc., etc."

Śr. Pra. Vol. II, p. 410. Mad. MS.

(See the Chapter on Aucitya in my *Some Concepts*, and sections on Bhoja and Mahima Bhaṭṭa and the Chapter on Bhoja and Kuntaka and Vakrokti in this book). And in this connection Bhoja quotes Yaśovarman's verse in the prelude to his now lost *Rāmābhyudaya*:

"**औचित्यं** वचसां प्रकृत्यनुगतं, सर्वत्र **पात्रोचिता**
पुष्टिः स्वावसरे रसस्य—।" *Śr. Pra.* Vol. II, p. 411. Mad. MS.

CHAPTER XIV

RĪTI, VṚTTI AND PRAVṚTTI

Rīti [1]

RĪTI is dealt with by Bhoja three times, first in the Doṣa-section under the Arītimad-doṣa, then in the Alaṁkāra section as a Śabdālaṁkāra, and lastly in the Anubhāva section as one of the three Buddhyārambha-anubhāvas. As in the case of Vṛtti, so also in the case of Rīti; as a Śabdālaṁkāra, it is of six kinds, but as Anubhāva, it is only of four kinds. In the former case, the number six is purely a result of Bhoja's sense of symmetry.

Bhoja uses all the three names, Rīti, Panthāḥ and Mārga, the latter two of which are synonymous. Bhoja derives the word Rīti from √ *Rī* to go, " रीङ गतौ", thus connecting it with the other names, Panthāḥ and Mārga. To the three Rītis in Vāmana, Bhoja adds three more. Vāmana gives only the Vaidarbhī, the Pāñcālī and the Gauḍīyā; Bhoja adds the Lāṭīyā which Rudraṭa was responsible for introducing, and then two more himself, namely, the Āvantī and the Māgadhī. The Āvantī and Māgadhī form Bhoja's additions.

The three verses defining the Vaidarbhī, Gauḍī and Pāñcālī (*S. K. A.* II. 29-31. p. 134) are reproduced by Bhoja from Vāmana. Bhoja borrows the Lāṭīyā Rīti from Rudraṭa but abandons Rudraṭa's definition of the Lāṭīyā. Rudraṭa defines the Lāṭīyā, as also the other Rītis, on the basis of the number of words compounded in a single instance. *K. A.* II. 5. But Bhoja arbitrarily says that a mixture of all Rītis is Lāṭīyā!

समस्तरीतिर्व्या(व्या)मिश्रा लाटीया रीतिरुच्यते । *S. K. Ā.* p. 134
मिश्ररीतिर्लाटीया । *Śr. Pra.* Vol. II. p. 270

The *S. K. Ā.* defines Āvantikā Rīti as one standing between Pāñcālī and Vaidarbhī, with two or three or three or four words in a compound. But the same writer says in his *Śr. Pra.* that Āvantikā is not any one kind of Rīti exactly, but something approaching all Rītis! वैदर्भादीनामन्तरालरीतिरावन्तिका. Māgadhī is defined as Khaṇḍa Rīti in both the *S. K. Ā* and the *Śr. Pra.* i.e., beginning in one Rīti and ending in another!

While Bhoja is in a mood to follow Vāmana in his definitions of the Rītis, Vaidarbhī, Pāñcālī and Gauḍīyā in the *S. K. Ā.*, he perfers to accept Rudraṭa's definitions in the same context of Rīti-śabdālaṁkāras in the *Śr. Pra.* Rudraṭa defines the Rītis on the basis of a single feature called Samāsa; he holds the Vaidarbhī as the name of an un-compounded collocation, and classifies the compounded collocation into the three other Rītis according to the number of words compounded. No doubt Vāmana does include Samāsa as a determining

[1] See also the Chapter on Rīti in my *Some Concepts*, Adyar Library Series.

factor in the description of all the three Rītis; but none except Rudraṭa defines the Rītis solely on the basis of Samāsa. Vāmana defines the Vaidarbhī as having all the Guṇas fully (*Guṇa-sāmagrya*); the preponderance of Mādhurya and Saukumārya and absence of Ojas and Kānti is Pāñcālī; the emphasis on Ojas and Kānti produces the Gauḍīyā. See Vāmana, *K. A.*, *Sū.* and *Vṛ.* I. ii, pp. 17-21. Vāṇī Vilās Edn. and compare *S. K. Ā.* p. 134. In the *Śṛ. Pra.* however, Bhoja casts off Vāmana's definitions and gives those of Rudraṭa as follows:

"असमस्तपदा वैदर्भी—।" "समस्तपञ्चषपदा पाञ्चाली।" "यथाशक्ति समस्तपदा गौडीया।" "वैदर्भादीनामन्तरालरीतिरावन्तिका।" *Śṛ. Pra.* Vol. II. p. 269. *cf.* Rudraṭa: "वृत्तेरसमासाया वैदर्भी रीतिरेकैव।" *K. A.* II. 6. "द्वित्रिपदा पाञ्चाली।" "लाटीया पञ्च सप्त वा यावत्" "यथाशक्ति गौडीया।" *K. A.* II. 5.

Here also it is only on Vaidarbhī, Pāñcālī and Gauḍīyā that Bhoja agrees with Rudraṭa. For the Lāṭīyā, he gives his own definition.

Rīti as expounded by Daṇḍin, Bhoja adopts in the Doṣa-section while dealing with a Doṣa called Arītimad. *S. K. Ā.* pp. 24-30. More of this I have said in the chapters on Doṣa and Guṇa. It is no strange phenomenon in Bhoja's writings that, on the same subject, he follows different and differing writers at different places. On Rīti, he follows Daṇḍin in the Doṣa-section; Vāmana to some extent in the Śabdālaṁkāra section of the *S. K. Ā.*; and Rudraṭa in the same context in the *Śṛ. Pra.*; and lastly, he follows Rājaśekhara on the Rītis in the XVIIth chapter of the *Śṛ. Pra.*, where again Bhoja speaks of the Rītis as Buddhyārambha-anubhāvas along with Vṛtti and Pravṛtti.[1]

In the XVIIth chapter of the *Śṛ. Pra.* the Rītis appear along with Vṛttis and Pravṛttis, as in Rājaśekhara. Rājaśekhara says at the very beginning of his work that he devotes a separate chapter to Rītis in the statement रीतिनिर्णयं सुवर्णनाभः and in the remarks वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः p. 8, रीतयस्तु तिस्रः, तास्तु पुरस्तात्।" p. 10. *K. M.* But this chapter on Rītis is lost. Still we are given an idea of Rājaśekhara's conception and definition of the Rītis even in the available part, namely, the Kavi-rahasya section, sub-section 3, on Kāvya-puruṣa-utpatti. Rājaśekhara admits only the three Rītis of Vāmana and so has some difficulty in adjusting the three Rītis to the four Vṛttis and the four Pravṛttis. Bhoja removes the difficulty by accepting the fourth Rīti of Lāṭīyā. Bhoja gives the following equations:

Vṛtti	*Pravṛtti*	*Rīti*
Bhāratī	Paurastyā	Pāñcālī
Ārabhaṭī	Uḍhra-māgadhī	Gauḍī
Kaiśikī	Dākṣiṇātyā	Vaidarbhī
Sāttvatī	Āvantyā	Lāṭīyā

[1] See my paper on Rīti and Guṇa in the Agni Purāṇa in the *IHQ*, X, pp. 767-779; also pp. 193-5, my *Some Concepts*, IInd Edition.

(See *JOR.* Madras, Vol. VII, p. 52, my paper on Vṛttis).

The *Kāvya-mīmāṁsā* gives the following scheme: (*K.M.* Pp. 8-9)

Bhāratī	Uḍhra-māgadhī	Gauḍīyā
Sāttvatī and Ārabhaṭī	Pāñcālī or Pāñcāla-madhyamā	Pāñcālī
Sāttvatī and Kaiśikī	Āvanti	No Rīti!
Kaiśikī	Dākṣiṇātyā	Vaidarbhī

It is not necessary to go here into the origins of the concept of Rīti and trace its history. That I have done in my separate treatment of Rīti already referred to, wherein I have also spoken of the place occupied by Rājaśekhara, as also Bhoja with whom we are chiefly concerned here. The definitions of Rītis in Daṇḍin and Vāmana are on the basis of ideas called Guṇas. Rudraṭa restricts himself to Samāsa. And Bhāmaha brings into his discussion of the two Rītis other general ideas; finally, Bhāmaha throws away the Rītis. As distinguished from Bhāmaha and Rudraṭa on the one hand, and from Daṇḍin-Vāmana and the Guṇa tradition on the other, Rājaśekhara adopts, for defining the Rītis, characteristics and phraseology nowhere else met with, characteristics and phraseology which Bhoja borrows for the XVIIth chapter of his *Śṛ. Pra.* and from Bhoja, the *Agni-purāṇa* borrows. The following are Rājaśekhara's definitions along with which I have also given those of Bhoja.

(1) "—समासवद्, अनुप्रासवद्, योगवृत्तिपरम्परागर्भं जगाद, सा **गौडीया** रीतिः।" *K. M.* p. 8

"**गौडादिषु भवा गौडीया**—यदतिदीर्घसमासम्, परिस्फुटबन्धनम्, नात्युपचारवृत्तिमत्, पादानुप्रासयोगि, योगरूढिपरम्परागर्भं वचः, सा गौडी॥" *Śṛ. Pra.* Vol. III. p. 213

(2) "—ईषदसमासम्, ईषदनुप्रासम्, उपचारगर्भं च जगाद, सा **पाञ्चाली** रीतिः।" *K. M.* p. 9

"**पाञ्चालादिषु भवा पाञ्चाली**। यदनतिदीर्घसमासम्, (अनति)स्फुटबन्धम्, उप(चार)-वृत्तिमत्, पादानुप्रासप्रायम्, योगरूढिमत् सा पाञ्चाली।" *Śṛ. Pra.* Vol. III. p. 212

(3) "—स्थानानुप्रासवद्, असमासम्, योगवृत्तिगर्भं च जगाद, सा **वैदर्भी** रीतिः।" *K. M.* p. 9

"**विदर्भादिषु (भवा) वैदर्भी**। यदि(द)समस्तम् अतिसुकुमारबद्धं(न्धं) अनु(पचार-वृत्तिमत्), स्थानानुप्रासयोगि, (योग)वृत्तिमद् वचः सा वैदर्भी।" *Śṛ. Pra.* Vol. III. p. 214

We shall consider the Lāṭīyā of Bhoja which is not found in Rājaśekhara separately afterwards. The following table shows the relation between the definitions of the two writers more clearly.

Gauḍīyā:

Rājaśekhara	समास	अनुप्रास	योगवृत्तिपरम्परा
Bhoja	अतिदीर्घसमास	पादानुप्रास	योगरूढिपरम्परा

And in addition to these three, we find Bhoja giving 'Parisphuṭa-bandha' and a few Upacāra-vṛtti usages as characterising the Gauḍīyā. The source of Bhoja for these two additional features is not known. Regarding the three features taken from Rājaśekhara, Bhoja puts them more definitely: Samāsa is made Atidīrgha-samāsa; Anuprāsa, Pādānuprāsa; and the Yoga-vṛtti of Rājaśekhara, Bhoja makes Yoga-Rūḍhi.

Pāñcālī:

Rājaśekhara	ईषदसमास	ईषदनुप्रास	उपचार
Bhoja	अनतिदीर्घसमास	पादानुप्रास	Same

The additional features in Bhoja are 'Anati-sphuṭa-bandha' and 'Yoga-Rūḍhi.'

Vaidarbhī:

Rājaśekhara	असमास	स्थानानुप्रास	योगवृत्ति
Bhoja	Same	Same	Same

The additional features in Bhoja are 'Ati-sukumāra-bandha' and 'Anupacāra-vṛtti'.

This kind of treatment of the Rītis is not after the manner *generally* found in the writings of the Ālaṁkārikas but it is not altogether unrelated to the features of the Rītis as they are defined by Daṇḍin, Vāmana and Rudraṭa. Samāsa and Anuprāsa which play a great part in Rājaśekhara's and Bhoja's definitions form vital points in Daṇḍin, Vāmana and Rudraṭa. Upacāra also is mentioned by Daṇḍin as the Guṇa called Samādhi. But what is somewhat striking as new is the terminology of Upacāra, Yoga, Rūḍhi and Bandhasphuṭatva.

In similar terminology, Bhoja defines the Lāṭīyā also himself.

लाटादिषु भवा **लाटीया**; यदीषत्समस्तम्, अनतिसुकुमारबन्धम्, नात्युपचारवद्, लाटीयानुप्रासवद्, योगरूढिमद् वचः, सा लाटीया।" P. 215, Vol III. *Śṛ. Pra.*

Śāradātanaya records this kind of definition of the Rītis in his *Bhā. Pra.* borrowing it from the XVIIth chapter of the *Śṛ. Pra.*; and from both Śāradātanaya and Bhoja, Bahurūpamiśra borrows it in his *Daśarūpakavyākhyā*. The *Agni-purāṇa* also borrows it from Bhoja. Of Rīti and Guṇa in the *Agni-purāṇa*, I have spoken in the paper in the *Indian Historical Quarterly* already referred to.

1. Śāradātanaya, in chapter one of his *Bhā. Pra.*, follows Bhoja's treatment of Anubhāvas as found in the XVIIth chapter of the *Śṛ. Pra.* On pp. 11-12, Śāradātanaya follows Bhoja's grouping together of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāva.

बुदद्यारम्भानुभावेषु रीतिः प्रथममुच्यते।
रीतिर्वचनविन्यासक्रमः, सापि चतुर्विधा॥

The features given by Bhoja are thus classified and stated by Śāradātanaya. The Rītis are distinguished by the difference in (1) Samāsa, (2) Saukumārya etc., (3) Upacāra etc., and (4) Prāsa and Anuprāsa.

समास-सौकुमार्यादि-तारतम्यात् क्वचित् क्वचित्।
उपचारविशेषाच्च प्रासानुप्रासभेदतः॥

Following Śāradātanaya Bahurūpamiśra says in his *Daśarūpakavyākhyā*:

एतासां चतसृणां च रीतीनां (1) समासतारतम्याद्, (2) उपचारतारतम्याद्, (3) बन्धसौकुमार्यादितारतम्याद् (4) अनुप्रासभेदाद् (5) योगादिभेदात् च परस्परभेद इत्यनुसन्धातव्यमिति।
Vol. II. P. 5. Mad. MS. R. 4188

Śāradātanaya beats Bhoja hollow by first adding two more Rītis, Saurāṣṭrī and Drāviḍī, and by saying further that Rītis are as many as 105. His final statement however is sensible from another important point of view, namely that everyone has his own Rīti.

सौराष्ट्री द्राविडी चेति रीतिद्वयमुदाहृतम्।
तत्तद्देशीयरचनारीतिस्तद्देशनामभाक्॥
* * * *
प्रतिवचनं प्रतिपुरुषं तदवान्तरजातितः प्रतिप्रीति।
आनन्त्यात् संक्षिप्य प्रोक्ता कविभिः चतुर्विधेत्येषा॥
तासु पञ्चोत्तरशतं विधाः प्रोक्ता मनीषिभिः।

2. Siṅgabhūpāla follows Bhoja in his treatment of Rīti, Vṛtti and Pravṛtti as Buddhyārambha-anubhāvas. *R.A.S.*, Ch. I. pp. 64-88.

बुद्ध्यारम्भास्तथा प्रोक्ताः रीतिवृत्तिप्रवृत्तयः।

But Siṅgabhūpāla recognises only three Rītis, Komalā, Kaṭhinā and Miśrā i.e., Vaidarbhī, Gauḍī and Pāñcālī. On Vaidarbhī, Daṇḍin is followed; Gauḍī is distinguished by long compounds and aspirated words; Pāñcālī is midway between the two. Following Śāradātanaya, Siṅgabhūpāla also says at the end of the Rīti-section that there are innumerable Rītis and that each province has its own Rīti. There are Āndhrī, Lāṭī, Saurāṣṭrī and such other Miśra Rītis. For a description of these, Siṅgabhūpāla refers us to the works of *Bhoja* and others.

आन्ध्री लाटी च सौराष्ट्रीत्यादयो मिश्ररीतयः।
* * * *
भोजादिग्रन्थकारैस्तु तदाकाङ्क्षिभिरीक्ष्यताम्॥ p. 69

Śāradātanaya mentions such additional Rītis and remarks that Rītis are as many as the different regions of the country. But Bhoja never does so, either in the *Śṛ. Pra.* or the *S. K. Ā.* Perhaps Siṅgabhūpāla refers to the twelve Vṛttyanuprāsa-varieties of Bhoja given in the Śabdālaṁkāra section, Āndhrī, Kauṅkī, Kauṅkaṇī, etc.

The *Agni-purāṇa* also gives the three concepts of Rīti, Vṛtti and Pravṛtti together as Buddhyārambha-anubhāvas, in the section of Anubhāvas.

आलम्बनविभावस्य भावैरुद्बुद्धसंस्कृतैः।
मनोवाग्बुद्धिवपुषां स्मृतीच्छाद्वेषयत्नतः।
आरम्भ एव विदुषाम् अनुभाव इति स्मृतः। 339/44-5

Then Mana-ārambha-anubhāvas of males and females and Vāgārambhas are given. And in the last two lines of the chapter, the three Buddhyārambhas are introduced.

स बुद्ध्यारम्भ इष्यते ।
तस्य भेदाः त्रयस्ते च रीतिवृत्तिप्रवृत्तयः ।। 339/54

The next chapter, the 340th, called Rīti-nirūpaṇa, speaks partly of Vṛtti also. The text as printed in the Ānandāśrama edn. is corrupt and incomplete here. The chapter must be called 'Rīti-Vṛtti-Pravṛtti-nirūpaṇa' and must have dealt with all these three Buddhyārambhas. For, with the next chapter we have Āṅgika-abhinaya or Śarīrārambha-anubhāva beginning. As it is, the chapter (340) ends abruptly with the mention of the Aṅgas of the Ārabhaṭī Vṛtti; only the Rītis and two Vṛttis are available. See my paper on Rīti and Guṇa in the *Agni-purāṇa* in the *IHQ*. referred to previously.

Another point to be noted in the *Agni-purāṇa* is that its definitions of the Rītis are taken from the *Śṛ. Pra.* (XVIIth chapter). The four Rītis of this chapter of the *Śr. Pra.* are accepted and they are defined on the basis of the same features of Samāsa, Upacāra, Yoga, etc. See my article on Rīti and Guṇa in the *Agni-purāṇa* referred to above.

The Vṛttis

Both from the point of view of the history of the concept of Vṛtti and that of dramatic art, I have critically examined and explained the concept in a long paper entitled the Vṛttis in the *JOR.*,[1] Madras. In the third instalment of that paper, I have noticed the peculiarities in Bhoja's treatment of Vṛtti in the section called 'Number of Vṛttis'. I shall briefly refer to the same here.

Bhoja describes the Vṛttis as Anubhāvas born of the Buddhi—Buddhyārambhānubhāvas—in chapter XVII of the *Śṛ. Pra.* He defines Vṛtti as mode or manner of activity—*Ceṣṭā-viśeṣa-vinyāsa-krama*—and this agrees with Abhinavagupta's definition of it as Vyāpāra and Ānandavardhana's as Vyavahāra. In chapter XVII of the *Śṛ. Pra.*, Bhoja describes *only the four* Vṛttis given by Bharata, and there is nothing special, no difference, to be noted in Bhoja's description of each of these Vṛttis. There is some important difference in Bhoja's description of the Aṅgas of the Bhāratī vṛtti, which I have dealt with in a separate section below called Vṛttyaṅgas.

If Kaiśikī means grace and delicateness, and Vṛtti means the temper and atmosphere of the situations, the Kaiśikī-vṛtti covers all such graceful activities and cannot be strictly called Anubhāva. Abhinavagupta explains Ārabhaṭī as Kāya-vṛtti, i.e., Ceṣṭā *par excellence*; Bhāratī as Vāg-vyāpara; and Sāttvatī as Mano-vyāpāra. Bhoja also says that the Vṛttis are 'Vāṅ-manaḥ-kāya-vyāpāra' (chap. XII). If Bhāratī is Vāg-vyāpāra, it must be Vāgārambha-anubhāva: if Ārabhaṭī is Kāya-vyāpāra, it must be Śarīrārambha-anubhāva: and Sāttvati alone can be Buddhyārambha-anubhāva, because it is said to be Mano-vyāpāra. What about Kaiśikī then? It does not refer only to physiological or psychological

[1] *JOR.*, Madras, Vol. VI. pp. 346-370 and Vol. VII. pp. 33-52 and 91-112.

department of activity, of body, speech or mind; it refers to the graceful mode in everything in the play. How can this be called merely a Buddhyārambha-anubhāva?

As it is, Kaiśikī is applied to a part of the physical activity of the limbs which exhibit grace and delicateness, Ślakṣṇatā and Saukumārya.

As in this chapter, XXVI, of the *Śṛ. Pra.*, in chapter V of his *S. K. Ā.* (p.643) also, Bhoja is satisfied with the four old Vṛttis but in chapter XII of the *Śṛ. Pra.* which corresponds to the above-noted part of the fifth chapter of the *S. K. Ā.*, Bhoja gives the Vṛttis as five in number. In this chapter (XII) of the *Śṛ. Pra.* dealing with Prabandha-aṅgas, most things move in groups of 'Five' and so Bhoja adds the new fifth Vṛtti of his, the Vimiśrā-vṛtti, which is not really a new or additional Vṛtti but is only the mixture of all the other four. Bhoja describes this fifth additional Vṛtti thus on p. 459 in chap. XII of his *Śṛ. Pra.* (Vol. II).

"यत्रारभट्यादिगुणास्समस्ताः मिश्रत्वमाश्रित्य मिथः प्रथन्ते ।
मिश्रेति तां वृत्तिमुशन्ति धीराः साधारणीमर्थचतुष्टयस्य ।।

मुखादिसन्धिषु [च] व्याप्रियमाणानां (नाय)कोपनायकादीनां मनोवाक्कायकर्मनिबन्धनाः पञ्च वृत्तयो भवन्ति भारती, आरभटी, कैशिकी, सात्त्वती, **विमिश्रा** चेति ।" p. 459.

"सोऽयं पञ्चप्रकारोऽपि चेष्टाविशेषविन्यासक्रमो वृत्तिरित्याख्यायते ।"

What is the scope of this Vṛtti, whether such a Vṛtti is necessary, what has Bharata's text to say on this matter, how Siṅgabhūpāla notes this Miśrā vṛtti of Bhoja and refutes it with the authority of Bharata's text—these questions have been dealt with in the paper on the Vṛttis above mentioned. (Pp. 102-3, Vol. VII, *JOR*).

Other writers besides Siṅgabhūpāla have noticed this fifth Vṛtti of Bhoja. Earlier than Siṅgabhūpāla, Śāradātanaya, who often shows his acquaintance with the *Śṛ. Pra.*, says that there are others who do not accept the Arthavṛtti of Udbhaṭa and give in its place a fifth Vṛtti called Miśrā.

भारती सात्त्वती चैव कैशिक्यारभटीति च ।
औद्भटाः पञ्चमीमर्थवृत्तिं च प्रतिजानते ॥
अर्थवृत्तेरभावात्तु वि(मि)श्रां तां पञ्चमीं परे ।

The information in the first two lines is derived by Śāradātanaya from the *Daśa-rūpaka.* How the view of these two writers, Dhanañjaya and Śāradātanaya, that Udbhaṭa recognised a fifth Vṛtti called Artha-vṛtti is wrong and what exactly is the position taken up by Udbhaṭa, I have shown at some length in the section on Udbhaṭa in my paper in the *JOR.* VI, on the writers quoted in the *Abhinava-bhāratī* and in the paper on the Vṛttis mentined above. In the third line quoted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called the Miśrā.

Another writer of about the time of Śāradātanaya who refers to this fifth Vṛtti of Bhoja, called the Miśrā, is Prakāśavarṣa, author of a work called *Rasārṇava-alaṁkāra.* (MS. in the Govt. Oriental MSS. Library, Madras). Prakāśavarṣa is acquainted with the *Śṛ. Pra.* and he quotes the Upajāti verse of Bhoja on his new fifth Vṛtti—"यत्रारभट्यादिगुणास्समस्ताः" etc. from chapter XII of the *Śṛ. Pra.* But, instead of calling it by the same name by which it is called

in the *Śṛ. Pra.*, Miśrā, occurring in the third line—मिश्रेति तां वृत्तिम्—, Prakāśavarṣa calls it by the functional name occurring as Viśeṣaṇa in the last line, Sādhāraṇī—"साधारणीमर्थचतुष्टयस्य". Prakāśavarṣa, however, makes a mistake in attributing this verse to one Mahā-Bhāmaha. See my paper on Prakāśavarṣa's *Rasārṇavālaṁkāra* in the *JOR*, Madras, Vol. VIII, part 3.

The third kind of treatment of Vṛtti by Bhoja, which is however the first and earliest in order in his two works, is the treatment of Vṛtti as a Śabdālaṁkāra along with Jāti or Language, Gati or the Form of Verse or Prose or the Mixed Campū, Rīti etc. The Vṛtti-treatment in the Śabdālaṁkāra section cannot be the same as that in the Rasa-section under Anubhāva, with particular reference to Drama. Vṛtti is here applied to the text of the Drama as well as to the Kāvya that is merely read. This aspect of Vṛtti also I have examined in the paper on Vṛttis refererd to above in the section entitled 'The History of Vṛtti in Kāvya' at the end of the paper. (Pp. 104-112, *JOR.* Vol. VII; see also pp. 201-213 of my *Some Concepts*, IInd edn.)

When we speak of the written words, we are at once in the realm of *one* of the four Vṛttis namely, the Bhāratī-Vṛtti. And if, within its realm, we want to distinguish the graceful and the forceful styles or modes, we must not have Kaiśikī and Ārabhaṭī Vṛttis but two Rītis like Vaidarbhī and Gauḍī. The whole set of Vṛttis brought from Nāṭya into Kāvya is incongruous. Ānandavardhana says in Uddyota III that Vṛttis are two-fold of Artha and Śabda—the Artha-vṛttis being Kaiśikī etc. of Bharata and the Śabda-vṛttis being Upanāgarikā, Paruṣā and Komalā. The latter are called by the other name of Rīti also and Mammaṭa equates the Śabda-vṛttis with the Rītis. (*K. Pra.* IX). But Bhoja does not think of these difficulties and quietly makes up his needed number of 24 Śabdālaṁkāras by things like Vṛtti. The following points are to be noted here:

1. Bhoja increases the number of Vṛttis as Śabdālaṁkāras to *six*, adding two of his usual jumbles—Madhyama-Kaiśikī and Madhyama-Ārabhaṭī. The same concept is once sixfold; at another place it is fivefold; and in a third place it is only fourfold! This does not mean that Vṛtti in these three places,-Vṛtti as Śabdālaṁkāra, as Anubhāva, and as a general Aṅga of the Prabandha,-differs. Vṛtti is primarily Anubhāva. All Alaṁkāras are Anubhāvas; they appear in the speech of the mood-filled character, in the Vācikābhinaya, in the Vāgārambha-anubhāva; and they are intended to convey more quickly and more powerfully the mood. It is again as Anubhāva that Vṛtti becomes a Prabandha-aṅga. Thus, though Bhoja treats of Vṛttis three times, at three different places, Vṛtti is only one.

2. If there must be a Kaiśikī which is not thoroughly Kaiśikī but is somewhat Kaiśikī—Madhyama-Kaiśikī, and if there must be a Madhyama-Ārabhaṭī also like this, a Madhyama-Bhāratī and a Madhyama-Sāttvatī should have also been given, but a half verbal or half mental Vṛtti is impossible. The other reason for not having two more is that all the Śabdālaṁkāras of Bhoja are subdivided symmetrically into SIX kinds only; and, therefore, Bhoja needed only two more and not four more *Madhyama*-Vṛttis!

3. All these *Śabda*-alaṁkāras called Vṛtti are defined as *Artha*-sandarbhas. There is a contradiction here: How can *Artha*-vaicitrya be productive of

Śabda-alaṁkāra? It would have been something if Bhoja had made the Vṛttis, Artha-alaṁkāras. That is what Bhoja's great Ācārya, Daṇḍin does. Daṇḍin counts the Vṛttis and their Aṅgas as Alaṁkāras, along with Sandhyaṅgas and Lakṣaṇas towards the end of chapter II of his *Kāvyādarśa* and chapter II deals with Arthālaṁkāras.

Another Concept of Vṛtti

In the same Śabdālaṁkāra section Bhoja speaks of two other related concepts of Vṛtti coming under Anuprāsa. I have spoken of these also in the closing part of my paper on Vṛttis. (See pp. 109-110, *JOR.* Vol. VII). Bhoja criticises the old Vṛttis of Udbhaṭa and others, Paruṣā, Komalā etc. (which Bhoja increases to twelve!) as unnecessary and as having been included in Guṇas and Vṛttis. In their place Bhoja gives twelve other varieties of Anuprāsa called Vṛttis, named after twelve countries. (*S. K. Ā.* pp. 201-207. See my Vṛtti paper referred to above. See also below the Alaṁkāra chapter in this book.)

The Vṛttyaṅgas

Bhoja speaks of sixteen Vṛttyaṅgas, four for each of the four main Vṛttis, leaving out the Vimiśrā.

Of Vṛttyaṅgas in general, I have spoken in a special section in my paper on Vṛttis. (Pp. 44-45, *JOR.* Vol. VII). There is difference in Bhoja's treatment of the Aṅgas of the Bhāratī-vṛtti. Bharata mentions four Aṅgas of the Bhāratī-vṛtti: Prarocanā, Āmukha, Vīthī and Prahasana. (XXII. 30-35, Kasi Edn.). A critical examination of the Bhāratī-vṛtti and its two Aṅgas, Vīthī and Prahasana especially, was made in the first part of the Vṛtti-paper referred to above. (Pp. 363-370. *JOR.* Vol VI.). Of the four Aṅgas of the Bhāratī-vṛtti given by Bharata, Bhoja takes only one, namely, Āmukha as constituting the whole Bhāratī-vṛtti and divides it into four Aṅgas, in the XIIth chapter of the *Śṛ. Pra.* Bhoja differs there also from Bharata. Bharata gives Āmukha as of five Aṅgas (XXII. 30-35)—Udghātyaka, Kathodghāta, Prayogātiśaya, Pravṛttaka and Avagalita. Bhoja omits the third and has no other reason for this omission except to make uniform enumeration of four Aṅgas for each of the four Vṛttis. This kind of equation of the Bhāratī-vṛtti with the Āmukha is itself not justifiable and contradicts the general conception of Bhāratī-vṛtti as the name for all vocal activity in general. (Vāg-vṛtti, p. 459. Vol. II. *Śṛ. Pra.*; *JOR.* VI. pp. 363-370). The *Daśarūpaka*, like Bhoja, gives the same four Aṅgas of Bharata for the Bhāratī-vṛtti but, for Āmukha it adopts the same attitude as the *Śṛ. Pra.* It gives four main Aṅgas for the Āmukha, Kathodghāta, Pravṛttaka, Prayogātiśaya and Vīthyaṅga, the last including the other two mentioned by Bharata. Siṅgabhūpāla follows the *Daśarūpaka.* The Aṅgas of the other Vṛttis are the same and are of the same number as given by Bharata. *Śṛ. Pra.* Vol. II. Pp. 478-480.

The fifth chapter of the *S.K.Ā.* has a different story to tell. Here also there is no difference between Bhoja and Bharata on the other three Vṛttis and their

Aṅgas. It is on the Aṅgas of the Bhāratī-vṛtti here that Bhoja differs not only from Bharata but also from himself. On pp. 643-6 of *S. K. Ā.*, chap. V, Bhoja gives four Aṅgas of Bhāratī following almost the text of Bharata: Prarocanā, Vīthī, Prastāvanā (Āmukha of Bharata) and Prahasana. But later writers do not understand what Bharata means by regarding Vīthī and Prahasana as two varieties of the Bhāratī-vṛtti. The two refer primarily to the two types of Rūpakas of those two names and not merely to parts of the Prologue. Later writers have taken both the Vīthī and Prahasana as just parts of the Prologue by restricting Bhāratī to Prastāvanā. This is not correct and the true significance of this has been explained by me in the first part of my paper on the Vṛttis (*JOR.* VI, pp. 363-370). What Bhoja and others have done is that they have put a restricted meaning into Vīthī. Vīthī and Prahasana, Bharata and Dhanañjaya clearly say, are two types of Drama. But, like many other later writers, Bhoja also takes Prahasana as a small comic speech in the Prologue; but he is all alone when he takes the Vīthī with the thirteen well-known Aṅgas, as having *five* Aṅgas. And what are these Aṅgas? Here Bhoja confuses between Bharata's Āmukha and Vīthī, and attributes to the Vīthī the five Aṅgas pertaining to Āmukha. He says:

"उद्घात्यकादीनामङ्गानां प्रवृत्तिः वीथी; उद्घात्यकः, कथोद्घातः प्रयोगातिशयः, प्रवर्तकः, अवगलितमिति ।"

Of the five Aṅgas given above, Udghātyaka and Avagalita are two Vīthyaṅgas, also introduced in the Prastāvanā, and it is because these happen to be also Vīthyaṅgas that the *Daśarūpaka* does not separately enumerate them. These two have misled Bhoja to identify Āmukha and Vīthī and give the other three, Kathodghāta, Prayogātiśaya and Pravartaka, also as Vīthyaṅgas. Great confusion has been made on this subject of the *Nāṭyaśāstra*. The causes for such confusion regarding the Bhāratī-vṛtti have been explained in the first part of my Vṛtti-paper already referred to.

Chapter XVII of the *Śṛ. Pra.*—the Anubhāva chapter—has a description of the Vṛttis and their given Aṅgas. The description of the Aṅgas of the Bhāratī here agrees more with that in the Vth chapter of the *S.K.Ā.* than with that in the same work in the XIIth chapter. The four Aṅgas of the Bhāratī are given according to Bharata,—Bhoja calling Āmukha by the name Prastāvanā—, Prarocanā, Prastāvanā, Vīthī and Prahasana. But when he comes to the Vīthī, he seems to have realised the mistake he had committed in the *S. K. Ā.* ch. V, where he forgot that Vīthī was the Vīthī of thirteen Aṅgas. When, however, he sets about to correct, he lands us in further confusion. He gives the Vīthī as that with the thirteen Aṅgas but the thirteen Aṅgas are said to be Udghātyaka, Avagalita, Kathodghāta, Prayogātiśaya and Pravṛttaka, with an etc?.

"उद्घात्यकादीनामङ्गानां प्रवृत्तिः वीथी । तानि उद्घात्यकः, कथोद्घातः, प्रयोगातिशयः, प्रवृत्तकः, अवगलितमित्यादीनि त्रयोदश ।" Vol. III, p. 216.

Of these, only the first two are Vīthyaṅgas; the other three are Āmukha-Aṅgas as given by Bharata. Firstly it is bad to combine the two together; secondly, it is not explainable how Bhoja made bold to say that these Aṅgas come to thirteen

in number. The Vīthī, by itself, has thirteen Aṅgas and when the Kathodghāta, Prayogātiśaya and Pravṛttaka are added, the number of Aṅgas comes to sixteen. Lastly, detailed illustrations which could have cleared the confusion are not given here.

"एवं कथोद्घातादयोऽपि दशरूपकादेः उदाहार्यम् ।" Vol. III, p. 216.

On the three other Vṛttis and their Aṅgas, chapter XVII of the *Śṛ. Pra.* has nothing that differs from the treatment of these by Bharata.

There is yet a fourth treatment of Vṛtti and the Vṛttyaṅgas in the *Śṛ. Pra.* and it is in the four chapters devoted to the four Puruṣārtha-Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. (Chapters XVIII-XXI, Vol. III, *Śṛ. Pra.*). Bhoja lays out a scheme here that each of these four Śṛṅgāras is characterised by particular kinds of men, women, habits, dress, atmosphere and style of speech. That is, Bhoja gives each its appropriate Nāyaka Nāyikā, Pravṛtti, Vṛtti and Rīti. Of these also I have spoken in the Vṛtti-paper. (Pp. 51-52, *JOR.* Vol. VII). In explaining this scheme of the four Puruṣārthas, four Nāyakas, four Vṛttis etc., Bhoja resorts to a good deal of verbal ingenuity.

The Pravṛttis

The Pravṛttis and their relation to the Vṛttis, I have dealt with in a separate section in my Vṛtti-paper mentioned here frequently (Pp. 49-51, *JOR.* Vol. VII). Bhoja treats of the Pravṛttis twice, once in chapter XII in the midst of topics of Dramaturgy and again in the midst of Anubhāvas which he deals with in chapter XVII. In the latter case Bhoja gives only four Pravṛttis because he wants their number to agree with that of the four Vṛttis and the four Rītis, all the three of which he clubs together and gives as Buddhyārambha-anubhāvas. But in the XIIth chapter most items are five in number and to be in harmony with them, he gives the Pravṛttis also as five. But Pravṛttis are given as five here only in enumeration (Uddeśa); in Lakṣaṇa and Udāharaṇa, however, we find Bhoja giving only the four old varieties of it.

"—पञ्च सन्धयः पञ्च (वृत्तयः पञ्च प्रवृत्तयः) चतुर्विंशतिप्रत्तय (प्रवृत्तिहेतवः) इत्येका चतुष्षष्टिः । *Śṛ. Pra.* Vol. II. Chap. XII, p. 450.

"वेषविन्यासक्रमः प्रवृत्तिः । सापि चतुर्धा— पौरस्त्या, उड्रमागधी, दाक्षिणात्या, आवन्त्या च ।"
Śṛ. Pra. Vol II. Ch. XII, p. 459

It we accept that Bhoja recognises only four Pravṛttis, we cannot get the mentioned number of 64 items; we get only 63.

The four Pravṛttis given by Bhoja are the same as found in Bharata, *N.Ś.* XIV, but Bhoja seems to go wrong in the naming of one of the Pravṛttis. Bhoja's four Pravṛttis are Paurastyā, Uḍhramāgadhī, Dākṣiṇātyā and Āvantyā. Though he promises to describe them in detail later in chapter XII, Bhoja fails to do so either in the XIIth or in the XVIIth chapter. He does not give the countries coming under each of these four. We have therefore no means of cross-checking as in other contexts. Bharata does not have a Pravṛtti called Paurastyā. His four Pravṛttis are Pāñcālī, Uḍhramāgadhī, Dākṣiṇātyā and Āvantī. It is in

the place of Bharata's Pāñcālī that we find in Bhoja the Paurastyā. Now Paurastyā does not mean Pāñcālī but means 'the eastern' and would be the same as the Uḍhramāgadhī. Bharata clearly enumerates the provinces coming under these four divisions. The Dākṣiṇātyā comprises all the southern countries in general; the Uḍhramāgadhī, all the eastern; the Āvantī, all the western; and the Pāñcālī, all the north-north-western. All the illustrations found in chapter XVII of the *Śr. Pra.* for these Pravṛttis are those given by Rājaśekhara in his *K. M.*, I. 3. pp. 8-9. And in this source of Bhoja, namely Rājaśekhara, we do not find the Paurastyā but see in its place the Pāñcāla-madhyamā (*K. M.* p. 8). 'Pāñcāla-madhyamā' is another and more elaborate name of the same Pāñcālī Pravṛtti; for, under it come the provinces of the Madhya-deśa also. Bharata's text itself contains the other name of Pāñcāla-madhyamā in two Ślokas. Kāśī Edn. XIV. 48 and 49. Kāvyamālā Edn. XIII 36 and 38. There seems to be therefore some gap in Bhoja here and Pāñcālī appears to have slipped. If Pāñcālī is added the numbers 5 and 64 would be alright. We may be justified in assuming this gap and confuion, as Paurastyā and Uḍhra-māgadhī could be taken as near and farther east, and Bhoja's text, as it is, has Rājaśekhara's verse describing the dress of the ladies of Mahodaya as illustration for his Paurastyā Pravṛtti which is not correct.

The concepts of Vṛtti, Pravṛtti and Rīti are very intimately related. The one involves the other. But, for the sake of classification and analytical and theoretical study, Rājaśekhara says, it is laid down that physical action is Vṛtti —Ceṣṭā-vinyāsa-kıama—, dress and decoration are Pravṛtti—Veṣa-vinyāsa-krama—, and speech is Rīti—Vacana-vinyāṣa-krama. (*K. M.* p. 9)

"तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमः वृत्तिः, वचनविन्यासक्रमः रीतिः।"

Bhoja borrows this definition of Vṛtti, Pravṛtti and Rīti from Rājaśekhara.

"सोऽयं पञ्चप्रकारोऽपि चेष्टाविन्यासक्रमो वृत्तिः।"

"वेषविन्यासक्रमः प्रवृत्तिः।" Vol. II, p. 459

"बुद्धयारम्भेषु वचनविन्यासक्रमो रीतिः।" "चेष्टाविन्यासक्रमो वृत्तिः।"

"वेषविन्यासक्रमः प्रवृत्तिः।" Ch. XVII.

When we examine Bharata's definition of the Vṛttis for arriving at the exact connotation of the concept of Vṛtti, we find this at the very outset that Bhāratī is a Śabda-vṛtti and cannot be called Ceṣṭā-viśeṣa-vinyāsa-krama, unless it be that we understand Ceṣṭā in its widest sense. It is under the Śabda-vṛtti of Bhāratī that the Ritis come (वचनविन्यासक्रमाः). In a way, Vṛtti comprehends both the Pravṛtti and the Rīti, for, it is the name of the whole field of human activity. Therefore it is that we find the inclusion of graceful dress—Ślakṣṇa-nepathya—which is Pravṛtti (Dākṣiṇātyā), -as part of the definition of the Kaiśikī Vṛtti. Similarly the Sāttvatī has exchange of hot words as a characteristic and thus comprehends the realm of the Rītis also. And Pravṛtti itself is also described as an equally wide concept. It means "provincial manners", Veṣa, Ācāra and Vārtā of various provinces.

"अत्राह प्रवृत्तिरिति कस्मादिति। उच्यते, पृथिव्यां नानादेश-**वेष-भाषा-आचार-वार्ताः** ख्यापयतीति प्रवृत्तिः।" *N. Ś.* Kasi edn. p. 165

What does not come under Ācāra and Vārtā? And again, describing the Dākṣiṇātyas for the Dākṣiṇātya-Pravṛtti, Bharata speaks of their love for *dance and music*, of their artful, sweet and graceful *movements*. These do not certainly form part of Āhārya or dress.

"तत्र दाक्षिणात्यास्तावद् बहुनृत्तगीतवाद्याः कैशिकीप्रायाः चतुरमधुरललिताङ्गाभिनयाश्च।"[1]
N. Ś. Kasi edn. p. 165

Siṅgabhūpāla actually says that Pravṛtti is provincial *language*, manner and dress. *R. A. S.* I. 294

तत्तद्देशोचिता **भाषा**-क्रिया-वेषाः प्रवृत्तयः। *R. A. S.* I. 294

What is important and noteworthy in Bhoja's treatment of Pravṛtti is his analysis of the conditions which affect dress, the various circumstances under which dress changes and differs not only with reference to different individuals but even as regards the same individuals. Such change in dress naturally follows, for, as Bhoja has indicated in the Anubhāva chapter by speaking of Pravṛtti along with Vṛtti and Rīti, Pravṛtti is intimately connected with the nature, character, nationality, mood etc. of the person. Such conditions affecting dress are infinite and though it is enough to point out a few illustrative instances, Bhoja has gone a little farther and has given twenty-four conditions which go to determine dress. He is not blind to the fact that these twenty-four do not exhaust the world; for, he gives in the end an item called 'miscellaneous' and then adds also an 'Etc.'-Ādayaḥ.

Bhoja calls these dress-determining conditions by the name 'Pravṛtti-hetus'. The following are the 24 Pravṛtti-hetus:

देशः, कालः, पात्रम्, वयः, अवस्था, शक्तिः, साधनम्, अभिप्रायः, व्यत्यासः, विपरिणामः, निमित्तम्, अभिगमः, सङ्ग्रामः, विहारः, उपहारः, छलम्, छद्म, आश्रमः, जातिः, व्यक्तिः, विभवः, प्रकीर्णम्, सङ्कीर्णम् and विप्रकीर्णम्।

---

[1] It is interesting to compare this Dākṣiṇātya-Pravṛtti which is all grace and elegance with Daṇḍin's Vaidarbhī Rīti in Poetry. Vaidarbhī, according to the Nāndī verse of Rājaśekhara's *Karpūra-mañjarī*, is called Vacchomī, i.e., *Vātsagulmī*, the style of Vatsagulma, which is the capital of the ancient Vidarbha country. Vidarbha is the chief province referred to by the word Dākṣiṇātya. Rājaśekhara develops the idea imaginatively by celebrating the marriage of Kāvya-puruṣa and Sāhitya-Vidyāvadhū at Vatsagulma in Vidarbha.

"तत्रास्ति मनोजन्मनः देवस्य क्रीडावासः विदर्भेषु वत्सगुल्मं नाम नगरम्। तत्र सारस्वतेयः ताम् औमेयीं गन्धर्ववत् परिणिनाय।" K. M., p. 10

The *Mālavikāgnimitra* of Kālidāsa refers to the Dākṣiṇātya-Pravṛtti and a peculiar and specially beautiful marital make-up according to the style of the Vidarbha land.

"अत्र किल देव्या धारिण्या पण्डितकौशिकी भणिता—भगवति, त्वं यदि सत्यं प्रसाधनगर्वं वहसि, तद्दर्शय तावत् मालविकायाः शरीरे **वैदर्भं विवाहनेपथ्यम्**, इति।"

The *Vakroktijīvita* of Kuntaka speaks of the *natural* sweetness of the music of the Dākṣiṇātyas.

"न च **दाक्षिणात्यगीत**विषयसुस्वरतादिध्वनिरामणीयकवत् तस्य **स्वाभाविकत्वं** वक्तुं पार्यते।" De's Edn., p. 46

Deśa is country. It is but natural that this condition should head the list; for, country and nationality form the greatest factor in dress. The four Pravṛttis themselves are named after four geographical divisions of India and provinces differ from each other in dress.

Kāla is time, such as summer, winter etc., which causes change in dress.

Pātra is character, male, female etc. Different characters or classes of character have their own distinct dress. The illustration given by Bhoja for Pātra is given by him for Veṣa-svabhāvokti in his *S. K. Ā.* III. Commenting on this Veṣa-svabhāvokti in the *S. K. Ā.*, Ratneśvara shows his acquaintance with Bhoja's Pravṛtti-dharmas. P. 268. He mentions here Kāla and Pātra. Pātra is, however, not clearly explained by Bhoja or Ratneśvara.

Vayas: Age, such as childhood, girlhood, youth etc.

Avasthā is mental mood and emotional condition. For example, a lady separated from her lord and dejected does not have the mood to decorate herself.

Śakti is the means at one's disposal for decorating oneself.

Sādhana is a similar condition and seems to be the decorative material available. For example, the hunters dress themselves only with sylvan products, feathers etc. or in some places, only some materials of dress and decoration are available.

Abhiprāya seems to be dress suggestive of one's intention.

Vyatyāsa is misplacing of ornaments in hurry. Kālidāsa's description of the city-damsels rushing to their windows in hurried toilet to see Aja and Śiva in the *Raghuvaṁśa* and the *Kumārasambhava* and a similar one in Aśvaghoṣa's *Buddhacarita* are examples of this condition of Vyatyāsa.

Vipariṇāma is the conversion of non-ornamental things into ornaments. For example, Śiva converted his snakes into garlands and so on when he went to marry Pārvatī. *Kumārasambhava*, VII.

Nimitta is occasion such as Vrata or Pūjā when one wears special dress. e.g. Vāsavadattā at the Madanapūjā in Act I of the *Ratnāvalī*.

Abhigama is Abhisaraṇa, a lady going to tryst; she will have white dress in moon-lit nights and black dress in dark nights.

Saṁgrāma refers to martial dress.

Vihāra: dress during sports such as jala-krīḍā when bathing dress is put on.

Upahāra: dress during dedication or offering one to a diety. For instance, Bhavabhūti's description of Mālatī decked in red garlands and cloth when the Kāpālika is about to offer her to Cāmuṇḍā.

Chala is the dress of persons *incognito*, such as the spy.

Chadman. What exactly Bhoja means by this condition is not known. The illustration likens it to Vipariṇāma and Chala.

Āśrama is the stage of life, Brahmacarya etc.

Jāti: class, e.g. the type called Kuṭṭanī.

Vyakti is an individual's special decorative fancies like Śiva's love for the disc of the moon, snakes etc.

Vibhava: If this refers to one's means and wealth, it can hardly be different from Śakti, already mentioned.

Prakīrṇa: Miscellaneous.

Saṅkīrṇa is a mixture of good and bad, graceful and terrible, simple and gaudy.

Viprakīrṇa seems to be the personified description of an object where the ornaments and decorations are purely imaginary. Bhoja illustrates it with the last verse of canto II of the *Kumārasambhava*, describing Kāma appearing before Indra with Rati and Vasanta: अथ स ललितयोषिद्भ्रूलताचारुशृङ्गम् etc. (*Śṛ. Pra.* Vol. II. Chapter XII. p. 460-465).

The subject of Pravṛtti, as applying pre-eminently to dress and decoration —Āhārya—is dealt with at length by Bharata in chapter XXIII. (Kasi Edn.) There he speaks of the dress and ornaments proper to sex, nationality, mood, province etc.,—conditions from which Bhoja makes up his list of Pravṛtti-hetus.

एतद्विभूषणं नार्या आकेशादानखादपि।
यथाभावरसावस्थम् विज्ञायैवं प्रयोजयेत्। XXIII. 42

This is the Pravṛtti-hetu called *Avasthā*.

मानुषीणां तु कर्तव्या **नानादेश**समुद्भवा।

* * * *

अवन्तियुवतीनां तु शिरस्सालककुन्तलम्॥ XXIII. 63-67
अदेशजो हि वेषस्तु न शोभां जनयिष्यति। XXIII. 69

This is Bhoja's *Deśa*, the first Pravṛtti-hetu. *Jāti* also is emphasised by Bharata; he shows what suits the caste of women called courtezans:

गणिकानां तु कर्तव्यमिच्छाविच्छित्तिमण्डनम्।
देशजातिविशेषेण देशानामपि कारयेत्॥
वेषं तथा चाभरणं क्षुरकर्म परिच्छदम्। XXIII. 68-69

Above all, Bharata would emphasise the condition called Avasthā, the emotional state. He again takes it up in Śls. 70-72 and concludes:

एवं स्त्रीणां प्रयोक्तव्या देशावस्थासमुद्भवा।

Vayas (age) and Prakṛti (nature) are two more Pravṛtti-hetus mentioned by Bharata while dealing with the colouring of the skin and face.

वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च।
कुर्यादङ्गस्य रचनां देशजातिवयःश्रिताम्॥ XXIII. 88-9

Bhoja gives Vayas and we may take his Pātra as standing for Bharata's Prakṛti. In the following passage on conditions determining the colour of the face, Bharata mentions Bhoja's Kāla.

कारणव्यपदेशेन न तथात्मेच्छया पुनः।
वर्णस्त्वन्यः प्रयोक्तव्यः देशजातिवयःश्रितः।
देशं कालं च जातिं च पृथिव्युद्देशमेव च।
विज्ञाय वर्तनां कुर्यात् पुरुषाणां प्रयोगवित्॥ XXXIII. 100-101

Bhoja's Nimitta or special occasion is given by Bharata generally as follows. During religious ceremony, observance of vow, when going to temple, one's

dress must be Śuddha, simple. Similarly other situations required attractive or poor and unattractive dress.

> शुद्धो विचित्रो मलिनो विविधो वेष उच्यते ।
> तेषां विभागं व्याख्यास्ये यथाकार्यं प्रयोक्तृभिः ।।
> देवाभिगमने चैव मङ्गले नियमस्थिते ।
> तिथिनक्षत्रयोगे च विवाहकरणे तथा ।।
> धर्मप्रवृत्तं यत्कार्यं स्त्रीणां च पुरुषस्य च ।
> वेषस्तत्र भवेच्छुद्धः ।। XXIII. 116-118

In XXIII. Śl. 123, Bharata mentions mendicants and recluses in dresses appropriate to their *habits,—Vṛtta.* In 123, Bharata says generally that Veṣa should accord with the context.

> "—वेषः कार्यस्तु अर्थवशानुगः ।"

In 128, Bharata speaks of warriors and their martial dress, Saṅgrāmika-veṣa. This is Bhoja's Pravṛtti-hetu called Saṅgrāma. One's character as affecting one's dress is also more specifically mentioned by Bharata in 130 as *Guṇa.*

> एवमेष भवेद्वेषो वयोजातिगुणान्वितः ।[1]

Bhoja misses this important factor of *Guṇa*; perhaps it can come under his *Vyakti.*

Other Concepts of the name Pravṛtti

I mentioned above in the section on Vṛttis, and in the last part of my Vṛtti-paper also, how many concepts there are in Dramaturgy and Poetics which bear the name Vṛtti. Bhoja notices similarly other concepts having the same name Pravṛtti. He says in chapter XII of his *Śṛ. Pra.* (pp. 459-460):

1. वेषविन्यासक्रमः प्रवृत्तिः। सापि चतुर्धा—पौरस्त्या, उढ्रमागधी, दाक्षिणात्या, आवन्त्या च। तासां च लक्षणान्यग्रतो वक्ष्यामः।

2. अन्ये पुनरन्यथा प्रवृत्तिं व्याचक्षते—दशविधा पुण्यप्रवृत्तिः, दशविधा पापप्रवृत्तिरिति। साप्यग्रतो व्याकरिष्यते।

केचित्तु तामपि अन्यथाहुः—पञ्च बुद्धीन्द्रियाणि, पञ्च कर्मेन्द्रियाणि; तद्द्वारिका च धर्म-(अधर्माभ्यां) पृथक् पृथग् दशप्रकारा प्रवृत्तिर्भवति ।

3. अथ अन्यन्मतम्— प्रवृत्तिर्वाग्बुद्धिशरीरारम्भा। तत्र वागारम्भा द्वादश आलाप-प्रलापादयः बुद्ध्यारम्भा द्वादश भावहावादयः (शरीरारम्भा) (द्वादश लीला)विलासादयः। त एते षट्त्रिंशदप्यग्रत उदाहरिष्यन्ते।

Three main views are here given. One is the generally accepted Pravṛtti, meaning manner of dress,—Veṣa-vinyāsa-krama. The second Pravṛtti refers

[1] Re. Bhoja's Pravṛtti-hetus, cf. *Nāṭya-darpaṇa* of Rāmacandra and Guṇacandra, GOS. Edn. p. 191:

"अयं च (आहार्यः) देश-काल-कुल-प्रकृति-दशा-स्त्रीत्व-पुंस्त्व-षण्डत्वादौ(द्यौ)चित्यानुसारतो विधेय इति।"

to the activity of the senses and the classification of these activities into 10 kinds of virtuous and 10 kinds of sinful activities. This same Pravṛtti or the activity of the senses is analysed by others in another way: 10 kinds of activities of the 10 Indriyas, the five Buddhīndriyas and the five Karmendriyas; and each of these 10 is divisible into ten virtuous and ten sinful acts. Thus this concept of 'moral' Pravṛtti is on the whole of 200 kinds.

Of this Pravṛtti, Bhoja, as promised in this chapter (XIIth), speaks in chapter XVIII on Dharma-Śṛṅgāra. In this chapter, Pravṛtti is contrasted with Nivṛtti. The Pravṛttis that are virtuous are ten:

"प्रवृत्तिरूपः (धर्मः) दशधा। वाङ्मनःकायक्रियाभेदात्। तत्र वाचा हितम्, प्रियम्, सत्यम्, आप्तं च ब्रूते। मनसा आस्तिक्यम्, दयाम्, अनीप्सां च भावयति। कायेन गुरुते उ(गुरू)पास्तिम्, दानम्, आर्तत्राणं च करोति।" *Śṛ. Pra.* III, p. 237.

The ten virtuous activities natural to a virtuous man are four vocal acts of speaking the salutary, the pleasing, the true and the Āpta which is the truthful word of one not interested in anything else but helping us:[1] then, three mental acts of piety, mercifulness and desirelessness towards others' properties; and then, three physical acts of serving the elders and the teachers, giving away, and protecting the suffering.

The opposites of these are Pāpa-pravṛttis or sinful acts. They are:

Vocal—speaking of अहित, अप्रिय, असत्य and अनाप्त.

Mental—नास्तिक्य, दयाभाव and परस्वेप्सा.

Physical—गुरूणाम् अशुश्रूषा, अदान and आर्तोपेक्षा.

The third Pravṛtti spoken of by Bhoja is what is more commonly called Anubhāva. It is the same activity of man and his mind, limbs etc., but analysed in a different manner. As promised here in chapter XII, these are again taken up for elaborate treatment in the XVIIth chapter, the Anubhāva chapter. Here in chapter XII, Bhoja gives only three sets of Anubhāvas, 12 vocal Ālāpa etc., 12 mental Bhāva, Hāva, etc., and 12 physical Līlā, Vilāsa etc. They are on the whole only 36.

In chapter XVII however, Bhoja departs from this position and gives a new scheme. By the side of Buddhi, he adds a fourth department called Manas; and brings the Buddhyārambhas, Hāva etc., under Mana-ārambhas, leaving apart the Buddhyārambha class to comprise the three concepts, Vṛtti, Pravṛtti and Rīti. In chapter XVII, therefore, the Pravṛttis, i.e. the Anubhāvas, are not 36 but 48. The Prvṛtti, meaning dress, comes here under one of the departments of the larger Pravṛtti, meaning Anubhāva.

Bhoja gives these other usages of the word Pravṛtti as the views of others, 'Anye'. But all this 'Anye' refers only to himself. The first is the most common use of the name Pravṛtti, i.e., dress or Āhārya-abhinaya. The third

[1] These Pāpa and Puṇya Pravṛttis are borrowed by Bhoja from Vātsyāyana's *Nyāya Bhāṣya*, p. 14, Chowk. Edn. See below the chapter on Bhoja and the Śāstrakāras in this book. Āpta is added by Bhoja. Vātsyāyana does not have it. Vātsyāyana has in its place the study of Vedas, Svādhyāya. See also Vātsyāyana on the Śabda Sūtra, I. I. 7. p. 26 Chowk. Edn.

is an extension of this first Pravṛtti to mean all Anubhāvas in general. The second is not totally unrelated to the basic idea of Pravṛtti being Anubhāva. The activity of the Karmendriyas will come under Śarira-ārambha-anubhāva; and that of the Buddhīndriyas, under Buddhyārambha-anubhāva; the consideration of such activity of the two kinds of Indriyas being virtuous and sinful, pertains only to a particular context, namely, a theme of Dharma and Adharma, and not to all cases. And hence it is not of general importance.

CHAPTER XV

DOṢAS

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥ Bhāmaha I. 12

1. Bhoja's conception of Doṣa.
2. The place of Nirdoṣatva in the definition of Kāvya; the philosophy of "flaw".
3. Doṣa-svarūpa and Doṣa-lakṣaṇa: Guṇa-viparyaya, Kāvya-vipatti-hetu, Saundaryākṣepa-hetu, Mukhyārtha-hati, Abhimatārtha-vighna, Kāvyāpakarṣa-hetu, Anaucitya, and Sahṛdayodvejaka.
4. The number and classification of Doṣas.
   - (i) *Nyāyasūtras.*
   - (ii) Kauṭalya's *Arthaśāstra*, the *Anuyogadvāra-sūtra* and the *Mahābhārata.*
   - (iii) Bharata.
   - (iv) Bhāmaha and Daṇḍin.
   - (v) Vāmana and the classification of Doṣas into those of Pada, Padārtha, Vākya and Vākyārtha.
   - (vi) Rudraṭa.
   - (vii) Ānandavardhana: the Rasa-doṣa as seen in the *Dhvanyāloka* and as codified by Mammaṭa and Hemacandra.
   - (viii) Rājaśekhara's 'Doṣa-nirūpaṇa'- chapter lost.
   - (ix) Bhoja: the number of Doṣas accepted; the different classes of Doṣas; the Śleṣādi-viparyaya and the Doṣa-guṇas; Bhoja's indebtedness to Bhāmaha, Daṇḍin, Vāmana and Rudraṭa; the few Doṣas newly introduced by Bhoja. The Prabandha-doṣa of Bhoja compared with some ideas in the *Dhvanyāloka* and the *Vakroktijīvita.*
   - (x) Mahimabhaṭṭa: *Vyaktiviveka*, Chapter II; his five flaws.
   - (xi) Mammaṭa; his indebtedness to Mahimabhaṭṭa; new flaws; Alaṁkāra-doṣas and Hemacandra.
   - (xii) Later Writers who followed Bhoja on Doṣas.

THE absence of flaws is counted by Bhoja as the first condition which makes an utterance fit to be called literature or poetry—Kāvya. Among the four poetical relations of Śabda and Artha (Sāhitya), the first is the avoidance of flaws—Doṣa-hāna. It is only after taking due care to avoid all flaws that the poet can think of embellishing his speech with excellences, figures and emotions. For, even a good-looking figure is spoiled by a spot of leprosy. Bhoja quotes Daṇḍin's verse on Doṣas with the above-given idea, adds to it the verse of Bhāmaha, given at the head of this chapter, which says that nobody is enjoined by scriptures to write poetry under pain of suffering punishment, but that bad poetising is certainly death itself.

"तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये वाक्यस्य प्रयोगयोग्यता प्रयोगानर्हता च निश्चीयते। यदाह—'एकः शब्दः सम्यक् प्रयुक्तः स्वर्गे लोके कामधुग् भवति।' दुष्प्रयुक्तः

पुनरधर्माय सम्पद्यते। सम्यक्प्रयोगश्चास्य तदोपपद्यते यदा दोषहानं, गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति। तेषां च प्रथमं दोषहानमेव विधेयं, यतः कमनीयरूपादिसम्पदुपेतमपि वपुः कुष्ठबिन्दुनैकेनापि दौर्भाग्यमनुभवति।

उक्तं च—'तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन
स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम्॥' (Daṇḍin)
किंच—'नाकवित्वमधर्माय मृतये दण्डनाय वा।
कुकवित्वं पुनः साक्षान् मृतिमाहुर्मनीषिणः॥' (Bhāmaha)
Śṛ. Pra. Ch. IX. Vol. II. pp. 144-5

It will be granted by all critics that any utterance should first of all be devoid of flaws, grammatical, logical and literary. Flaw is that which detracts,—Apakarṣa-hetu. Flaws can appear in any part of a poet's expression, in grammar, in the position of the words, in the choice of the words, in the delineation of emotion, in the metre, in the conception of the idea and so on. Thus there are Śabda-doṣas, Artha-doṣas and Rasa-doṣas in the main. Among the Śabda-doṣas, there will be many pertaining to the realm of grammar. Among Artha-doṣas, many are literary and logical, and many of the Rasa-doṣas are based on the nature of men and things in this world. The less there is of flaw in poetry, the greater is the merit of the composition. Therefore in all old definitions of poetry, we find the definition, 'शब्दार्थौ काव्यं' qualified thus—अदोषौ सगुणौ सालङ्कारौ काव्यम्. This is the definition adopted by Mammaṭa in his *Kāvyaprakāśa.* In later times, writers like Vidyānātha chose to adopt it, since it is not, as far as idea goes, incorrect. But writers like Viśvanātha and Jagannātha, two of the later first rank writers on Poetics, criticised that kind of definition. Previous to Mammaṭa, most writers gave only the definition शब्दार्थौ काव्यम्. Bhāmaha defined poetry as Word and Sense united; and not until we come to Vāmana do we see a clear statement of the definition with any new idea added to it. Vāmana added Alaṁkāra, by which he meant Saundarya, the beauty which results from Guṇas (Rītis and Rasas) and Alaṁkāras. To him, Word and Sense beautified by Guṇas (which comprehend style and emotion) and by Alaṁkāras (figures of speech), is Kāvya.

काव्यं ग्राह्यमलङ्कारात्। I. i
काव्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयोर्वर्तते॥

Vāmana further qualifies his description of poetry in the third Sūtra where he lays down that Saundarya or beauty of poetry is not only securable by Guṇas and Alaṁkāras but primarily also by the avoidance of flaws—Doṣa-hāna.

स दोषगुणालङ्कारहानादानाभ्याम्॥ I. i. 3

Thus Vāmana is the first writer to fashion the definition, which Mammaṭa adopted. Slightly earlier than Mammaṭa, Bhoja, who followed Bhāmaha, Daṇḍin and Vāmana, gave his description of Kāvya in his *S.K.Ā.* I. 2.

निर्दोषं गुणवत् काव्यम् अलङ्कारैरलङ्कृतम्।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति।

By this, Ratneśvara says in his commentary that Bhoja has also defined poetry. एतेन काव्यलक्षणमपि कटाक्षितम्। P. 3. In his *Śṛ. Pra.* where Bhoja has elaborated a system called Sāhitya, he has made the avoidance of flaws the first among the four Sāhityas.

The necessity for the poet to minimise flaws and to eliminate them completely, if possible, will be recognised by all. The absence of flaws is itself a beauty, an excellence. Says poet Māgha, अपदोषतैव विगुणस्य गुणः (IX. 12), restating which we can say that, though a thing is devoid of positive beautifying features, it is beautiful negatively, in so far as it is completely devoid of flaws. Keśavamiśra quotes the following verse in his *Alaṁkāraśekhara* from some writer—

दोषस्सर्वात्मना त्याज्यः रसहानिकरो हि सः।
अन्यो गुणोऽस्तु मा वाऽस्तु **महान्निर्दोषता गुणः** ॥ (II. 1)

By such emphasis on Doṣas, the writers mean that, as far as it lies in the poet's power, he should try to avoid them. He may not be able to be absolutely flawless; for even Homer nods! Surely a composition will not cease to be poetry, if it has a few flaws in it. For, has not the poet said: एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः (*K. S.* I. 3). Nay, the poet goes further and says that the spot only adds to the beauty of the moon:

मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति। (*Śāk.* I. 20)

While this is so, the ideal is that a learned man must be one who knows the faults and eliminates them; even the Sanskrit vocabulary says that a Vidvān is called 'Doṣajña,' one who knows the flaws, विद्वान्विपश्चिद्दोषज्ञः (Amara). Hence a poet should strain every nerve to write as faultlessly as possible. Kumārasvāmin observes:

दोषवर्जनस्यादौ व्याख्यानम् अल्पोऽपि दोषः प्रमादादिनापि अनुपेक्ष्य इति द्योतयितुम्। तदुक्तं दण्डिना 'तदल्पमपि' etc. *Pratāparudrīya-vyā.* p. 29. my edn.

Viśvanātha, the author of the *Sāhityadarpaṇa*, makes the first regular criticism of the inclusion of the condition of 'Flawlessness' as part of the definition of the Kāvya. He says that definition with the condition of 'Adoṣatva' is vitiated by Avyāpati. The definition is technically illogical in that it excludes very beautiful specimens of suggestive poetry like the verse न्यक्कारो हि etc., which has the flaw of Avimṛṣṭa-vidheyāṁśa or Vidheya-avimarśa.[1] This is only a technical objection and it does not deprive the old definition of its merits. For, Viśvanātha does not say that there should be flaws. Taking available facts into consideration and seeing that however much one may try to be cautious, one or two flaws may creep in, he says that we cannot dismiss a poem because of its few flaws, by defining poetry as 'Adoṣa'. Says Bharata in XXVII. 47 (Kāśī edn.):

न च किंचिद् गुणहीनं दोषैः परिवर्जितं न वा किंचित्।
तस्मान्नाट्यप्रकृतौ दोषा नात्यर्थतो ग्राह्याः॥

[1] "A book may be amusing with numerous errors, or it may be very dull without a single absurdity." Goldsmith, Advertisement to his *Vicar of Wakefield.*

Viśvanātha: एवं काव्यं प्रविरलविषयं वा स्यात् । सर्वथा निर्दोषस्य एकान्तमसम्भवात् ।

Then there is the difference between flaw and flaw. Minor flaws can be overlooked but not serious Rasa-doṣas. Namisādhu on Rudraṭa VI. 1 considers the Doṣas 'Nyūnādhikādi' given by Rudraṭa in II. 8 as more serious flaws than those given in VI.

न्यूनाधिकादिदोषो हि नेत्रोत्पाटतुल्यः । असमर्थादिकस्तु पटलनिभः ।।

And Vidyācakravartin also makes such a distinction among Doṣas.

—रसदोषो महान् दोषः । अर्थदोषः तदपेक्षया निकृष्टः. . . . .। पदपदैकदेशदोषाः परिपाट्या दविष्ठा इति निकृष्टतराः । P. 7. Vol. II, *Kāvyaprakāśavyākhyā*, T. S. S.

Besides this fact, there is the rule that a poet has to be judged by the best he has written. Even then a flaw is a flaw and hence it is that we say that a given specimen of poetry is faulty, काव्यं दुष्टम्. It is poetry, but it has such and such a mistake. If Viśvanātha is not as anxious as Daṇḍin, Bhāmaha, Vāmana and Bhoja to avoid all flaws in expression, he would not have devoted a chapter to a consideration of flaws. Viśvanātha has therefore to make a subtle distinction between Kāvya and Su-kāvya or Upādeya-kāvya.

न हि कीटानुवेधादयो रत्नस्य रत्नत्वं व्याहन्तुमीशाः । किंतु उपादेयतारतम्यमेव कर्तुम् । तद्वदत्र श्रुतिदुष्टादयोऽपि काव्यस्य । उक्तं च —'कीटानुविद्धरत्नादिसाधारण्येन काव्यता । दुष्टेष्वपि मता, यत्र रसाद्यनुगमः स्फुटः ।।' *S. D.* I

It will be surely recognised by Bhaṭṭa Nāyaka, who is the author of the above-cited verse, and by Viśvanātha that between a flawless gem and one with a flaw, people will choose only the former. Thus from all points of view Doṣa-hāna is important and Doṣas must be avoided as far as possible.

Nature of Doṣa: Doṣa-svarūpa and Doṣa-lakṣaṇa

It is an unsettled question whether there is any positive entity called Good or whether it is only the absence of the Bad. In philosophy, it is discussed whether Mukti is only the cessation of bondage (the word really means that) or the attainment of a positive state of bliss. The question cannot be settled, for, it all depends upon the way one chooses to speak of the thing. Bharata enumerates and describes in chapter XVII ten Doṣas and before going to the Guṇa, observes that Guṇas are the 'reverses' of Doṣas. He starts with the flaws and defines Guṇas as the 'reverses' or 'opposites' of flaws,—Viparyaya.

एते दोषास्तु विज्ञेयाः सूरिभिर्नाटकाश्रयाः ।
एत एव विपर्यस्ताः गुणाः काव्येषु कीर्तिताः ।।

It can be argued that the Doṣas are Guṇa-viparyaya or Guṇābhāva. Mammaṭa who recognises only three Guṇas as a follower of Ānandavardhana, says regarding the other Guṇas given by others, that they need not be recognised, since many of them are only the absence of the flaws which have been recognised and have been dealt with. Says Mammaṭa, *Kā. Pra.* VIII. 72: दोषत्यागात्परे श्रिताः Mammaṭa also points out some instances of such equation of Guṇas with the

Abhāva of certain Doṣas. Though Bharata gives this general description of Doṣas and Guṇas, he has not explained himself and it cannot be maintained that his ten Guṇas are the 'Viparyayas' of his ten Doṣas. Vāmana holds the view that Doṣas are of the form of the opposites or reverses of Guṇas. He says:

दोषस्वरूपकथनार्थमाह—"गुणविपर्ययात्मानो दोषाः ।" II. i. 1. गुणानां वक्ष्यमाणानां विपर्ययाः तदात्मानो दोषाः । "अर्थतस्तदवगमः ।" II. i. 2 गुणस्वरूपनिरूपणात् तेषां दोषाणामर्थादवगमोऽर्थात्सिद्धिः । किमर्थं ते पृथक्कृत्य प्रपञ्च्यन्त इत्याह—'सौकर्याय प्रपञ्चः ।' II. i 3.

At the beginning of the Guṇa section also he says:

यद्विपर्ययात्मानो दोषाः तान् गुणान् विचारयितुं गुणविवेचनमधिकरणमारभ्यते ।

a position held also by the author of the *Kāmasūtra*, Vātsyāyana, who says with reference to the Guṇas and Doṣas, of Nāyakas, गुणविपर्यये दोषाः । *K. Sū.* VI. 15. p. 303. Chowk. Edn.

Vāmana substantiates his position to some extent at the end of the section on Doṣas. For, he holds Guṇas to be more than the ten of Śabda and ten of Artha given in the Guṇa section where only the more important Guṇas are defined and illustrated. Each Doṣa, when avoided, gives a Guṇa. Or rather, Doṣas are innumerable. Only the more prominent among them can be shown. The absence of each Guṇa is a flaw. This can be seen from the Pratyudāharaṇa given by Vāmana for each Guṇa. Vāmana says:

एते वाक्यवाक्यार्थदोषाः त्यागाय ज्ञातव्याः । ये त्वन्ये शब्दार्थदोषाः सूक्ष्माः, ते गुणविवेचने वक्ष्यन्ते ।

The Doṣas which Vāmana describes as Sūkṣma and which are illustrated in the Guṇa section by the counter-illustrations, are already available in Daṇḍin. Daṇḍin has a set of special Doṣas in a separate section in the end; but in addition to those Doṣas, he gives what Vāmana calls 'Sūkṣma-doṣas,' which are clearly Guṇa-viparyayas. Daṇḍin is the inspirer of Vāmana here, as elsewhere also. Daṇḍin, while he describes the beautiful Vaidarbhī and its Guṇas, says that these Guṇas have their 'reverses'—Viparyayas—which can *generally* (Prāyaḥ) be found in the inelegant Gauḍī style.

एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि । *K. Ā.* I. 42

It is from here, in the Viparyayas of the Guṇas of Daṇḍin, that Bhoja takes inspiration for creating a group of flaws called 'Arītimat' in the *S. K. Ā.* and 'Śleṣādiguṇa-viparyaya' in the *Śṛ. Pra.*

Lakṣaṇa is the essence of Svarūpa. To call Doṣa, Guṇābhāva or Guṇa-viparyaya is to stand in need of a further enquiry into what Guṇa is. Writers have defined Doṣa independently. Bhoja says of Doṣas हेयाः काव्ये, that they are to be avoided in Kāvya. And Ratneśvara points out that Bhoja has given here a general definition—Sāmānya-lakṣaṇa—of Doṣa:

हेया इत्यनेन सामान्यलक्षणम् । ये हेयाः ते दोषा इत्यभिप्रायात् । P. 3

The idea and the very word 'Heya' are derived by Bhoja from Vāmana. In the *Śṛ. Pra.*, Bhoja uses the phrase 'Doṣa-hāna', and it is derived from

Vāmana's Sūtra: "स **दोष**-गुणालङ्कार-**हान**-आदानाभ्याम्". Earlier than Vāmana, Daṇḍin made this distinction between Guṇa and Doṣa and along with it gave also a general definition of both:

दोषा विपत्तये तत्र गुणाः सम्पत्तये तथा। IV. 1

Flaws spoil; excellences beautify. Vipatti and Sampatti apply in general to every part of poetic expression. Vāmana only slightly changes and expands this when he says:

—काव्यसौन्दर्याक्षेपहेतवः त्यागाय दोषा ज्ञातव्याः—।

Doṣas are those that detract from the beauty of poetry, says Vāmana. This is more plainly stated by others that Doṣa is that which is not in agreement with or which is not promotive of what one has to convey. What one may have to do at a particular moment may be to convey Rasa, or to say a mere word, and the Doṣa may accordingly be a Rasa-doṣa or a mere Pada-doṣa. Expanding the idea of Heyatva in Bhoja's description of Doṣa, Ratneśvara says:

अभिमतप्रतीतिव्यवधायकतया विघ्नभूतः (यः) शश्वत् काव्ये हेयतामासादयति स एव दोषः।

'That is a flaw which, being an impediment to the realisation of what is intended to be communicated, has to be avoided.'

Mammaṭa takes his stand on the soul of Kāvya, Rasa, the chief object or end of expression—Mukhyārtha—and defines Doṣa as its obstacle, मुख्यार्थहतिः. This characterisation will naturally extend to the Śabda and Artha with which Rasa is clothed. Says Ratneśvara:

अयमेवार्थः 'मुख्यार्थहतिर्दोषः-' इति पदेन अन्येषामभिमतः।

Keśava also says in his *Alaṁkāraśekhara*, II. i, (p. 14, Chowk. Edn.):

दोषत्वं च रसोत्पत्तिप्रतिबन्धकत्वम्।

and Vidyānātha also says the same thing:

दोषः काव्यापकर्षहेतु :, शब्दार्थगोचरः।

If Guṇa is Kāvyotkarṣa-hetu, or Kāvyasampatti-hetu in Daṇḍin's language, Doṣa is Kāvyāpakarṣa-hetu or Kāvyavipatti-hetu. Just as Guṇas are really Rasa-dharmas, even as Śaurya etc. are our Ātma-guṇas, so also Doṣas are properly the properties of Rasa. It is only as impediments to Rasa-realisation that they are called flaws. When Rasa-realisation is not impeded, there is no flaw. As a corollary of this position, the doctrine of Doṣas being Anitya is got at. From this we pass to the class of Guṇas called Vaiśeṣika-guṇas or Doṣa-guṇas found in Bhoja and from there we sight the doctrine of 'Adaptation' or 'Appropriateness' called Aucitya. Says Ānandavaradhana:

श्रुतिदुष्टादयो दोषा अनित्या ये च सूचिताः।
ध्वन्यात्मन्येव शृङ्गारे ते हेया इत्युदीरिताः॥

Says Abhinavagupta on this:

नापि गुणेभ्यो व्यतिरिक्तं दोषत्वम्। बीभत्सहास्यरौद्रादौ त्वेषामस्माभिरुपगमात् शृङ्गारादौ च वर्जनाद् अनित्यत्वं समर्थितमेवेति भावः॥ P. 83

The point is made plain in the third Uddyota of the *Dhva. Ā.* also. All Doṣas are Anitya and this will be more elaborately considered in the Guṇa chapter in this book, in the sub-section on Bhoja's Vaiśeṣika-guṇas. Besides, in the chapter on Aucitya in my *Some Concepts* (pp. 232-4), I have explained the point at length.

At the end of the Doṣa section in the *Abhinavabhārati*, Abhinavagupta makes a distinction among Doṣas as Nitya and Anitya. He considers such grammatical flaws like Apaśabada and metrical flaws like Bhinnavṛtta as Nītya-doṣas; and Śrutiduṣṭa, Grāmya etc., as Anitya, since in certain cases they become Guṇas.

एकं(षां) मध्ये तु केचिन् नित्यदोषा यथा अपशब्दः। केचिदनित्या यथा ग्राम्यं, हास्यादौ तस्य चेष्टतमत्वात्॥ p. 409, Vol. II, *Abhi. Bhā.*

The distinction is not final. The difference is only comparatively stated, for, even in the case of Raudra-rasa where the flaw of Śrutiduṣṭa becomes a Guṇa, an Apaśabda continues to be a flaw, but strictly speaking, even Apaśabda is only an Anitya-doṣa. For, the condition of Imitation—Anukaraṇa—as Rudraṭa and Bhoja observe, makes Guṇas of even Apaśabdas. When an illiterate man's character and speech are portrayed, grammatical flaws in his speech are highly suggestive of the character and the Rasa pertaining to him, and they thus become Guṇas. Namisādhu in his comments on Rudraṭa VI. 47, enunciating this principle of Imitation transforming Doṣas into Guṇas, illustrates the point by a verse depicting the absurd speech of the illiterate husband of the poetess Vikaṭanitambā.

तदपि पदं न दोषाय। यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह—

काले माषं सस्ये मासं वदति शकाशं यश्च सकाशम्।
उष्ट्रे लुम्पति रं वा षं वा तस्मै दत्ता विकटनितम्बा॥

Thus 'Abhimatārtha-vighnahetu', 'Mukyārtha-hati' or 'Rasa-vighna' brings us to a very comprehensive definition of Doṣa as *Anaucitya*. Aucitya, Ānandavardhana says (Ud. III.), is the very soul of Rasa and that there is no other cause for Rasa-bhaṅga than Anaucitya. In the language of the Rasika, a Nīrasa-prabandha is an Apaśabda; similarly anything which is *Anucita* is a case of Doṣa. Mahimabhaṭṭa defines Doṣa in this manner, as Anaucitya.

शब्ददोषाणा**मनौचित्यो**पगमात्। *V. V.*, T. S. S., p. 31

The same is put by him thus in the Saṁgraha-kārikās:

पारम्पर्येण साक्षाच्च तदेतत्प्रतिपद्यते।
कवेरजागरूकस्य रसभङ्गनिमित्तताम्॥
यत्त्वेतत् शब्दविषयं बहुधा परिदृश्यते।
तस्य प्रक्रमभेदाद्याः दोषाः पञ्चैव योनयः॥ Śls. 90-91, I. p. 32

Bhoja also, while describing the Doṣa pertaining to the composition as a whole, describes Doṣa as Anaucitya in general.

तत्र दोषहानमनौ**चित्यादि**परिहारेण। *Śr. Pra.*, Vol. II, p. 410

Further, while describing some of the Doṣas one by one, Bhoja points out how they are the result of the neglect of Aucitya, as can be seen from the chapter above on Aucitya in this book.

The fundamental relation of Doṣa to Rasa brings us to a more basic definition of Doṣa. Rasa is the aesthetic relish or Camatkāra of the Sahṛdaya. Whatever promotes this relish has been called Guṇa, Rīti, Alaṁkāra, etc., and whatever (pertaining to any of these elements) obstructs Rasa-realisation or this relish and jars on the ears of the Sahṛdaya is a Doṣa. Saya Ratneśvara:

सहृदयोद्वेजकत्वेन हि दोषता । *S. K. Ā., Vyā.* p. 99.

The term 'Sahṛdayodvejakatva' is from Daṇḍin. Daṇḍin points out that verses like स्त्रीव गच्छति षण्डोऽयं etc., are very appealing and none feels the Upamā-doṣa like the difference in gender etc. as a bar to realising their beauty. Says Daṇḍin:

न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।
उपमादूषणायालं **यत्रोद्वेगो न धीमताम्** ।। II. 51
* * * *
इत्येवमादौ सौभाग्यं न जहात्येव जातुचित् ।। II. 54.

Taking inspiration from this passage in Daṇḍin, Keśavamiśra too, after giving some traditional flaws, closes his section on Doṣas thus: "I followed the practice of writers in giving these flaws; but really, this only need and must be said: one must write such poetry as will, in no part of it, jar on the ear of the Sahṛdaya."

सम्प्रदायानुरोधेन व्याख्येयं मम, वस्तुतः ।
तादृक् काव्यं प्रकुर्वीत **यत्रोद्वेगो न धीमताम्** ।

A. Śekhara II, p. 20, Kāśī Edn.

The Number and Classification of Doṣas

The *Nyāyasūtras* of Gautama speak of the Doṣas twice. We meet with the Doṣas we are familiar with in the Doṣa section of the Alaṁkāra works in two contexts in the *Nyāyasūtras*. The first is the section on Śabda-pramāṇa, where the Pūrvapakṣa states that the verbal source of knowledge is not valid (is Apramāṇa) since it is liable to such flaws as untruth, contradiction and redundance,—Anṛta, Vyāghāta, and Punarukta. II. i. 57. Of these Vyāghāta and Punarukta are flaws we meet with in the Doṣa section in Alaṁkāra works. This Vyāghāta is the Vyartha of Bhāmaha and the Pūrvāpara-viruddha of Daṇḍin, one part contradicting another. Punarukta is very well known and is seen as Ekārtha in Bharata, Bhāmaha and Daṇḍin.

In the subsequent Sūtras and the Bhāṣya thereon, Gautama and Vātsyāyana explain where and how Vyāghāta and Punarukta are not Doṣas. Cases of apparent contradiction may ultimately mean something else and may be designed; and Punarukti for Anuvāda is also not a flaw. This is the 'non-eternality or non-universality'—Anityatva—of Doṣa, and the idea of Vaiśeṣika-guṇa or the Guṇībhāva of Doṣas is also contained in this part of the text of the *Nyāyasūtras* and their Bhāṣya.

A large number of Doṣas is met with towards the end of the *Nyāyasūtras* while the Nigraha-sthānas are enumerated and dealt with, V. ii beginning with Sūtra 1. Here the flaws in debating, resulting in points of defeat, are given. Some of these are the flaws met with in the Doṣa section of the Alaṁkāra Śāstra.

1. *Arthāntara.* This is the sixth Nigraha-sthāna, defined in Sūtra 7

प्रकृतादर्थाद् अप्रतिसम्बद्धार्थमर्थान्तरम् । (V. ii)

Vātsyāyana's illustration of this flaw is humorous. He says that one gets defeated if he should fall a prey to this flaw of irrelevant digression. One has to prove that Śabda is Nitya and gives a Hetu or reason for it; if at this stage he should derive the word 'Hetu' from its root, point out the Pratyaya and how it is a Kṛdanta and then proceed to give the various kinds of Padas, he commits 'Arthāntara'. Bharata gives a flaw called Arthāntara which is the same as this and Bharata defines it as the description of that which need not be described,—Avarṇyavarṇana.

2. *Nirarthaka.* V. ii. 8. This is a case of the words themselves having no meaning; we should not even say 'words'; for a 'word' has some meaning, primary or secondary. In this flaw there are not words but only some concatenation of sounds which makes no intelligible word.

3. *Avijñātārtha.* This is what is not understood by or is not understandable to the opponent or to the assembly, even when repeated for the third time. This is not an unitary flaw but is a composite one. Explaining it, Vātsyāyana says that various flaws may go to produce this defect, such as words with many meanings, obscure words etc. The second of these, Apratītaśabda, is met with in Alaṁkāraśāstra. It is akin to Bhāmaha's Gūḍhaśabda-abhidhā (I. 45-46). Apratīta, from the time of Vāmana, got its meaning restricted to the use of scientific terms in poetry, of words known only to academic and technical scholars.

4. *Apārthaka.* Sūtra 10. This is the ninth Nigrahasthāna.

पौर्वापर्ययोगाद् अप्रतिसम्बद्धार्थमपार्थकम् ।

This is different from the above-noticed Nirarthaka. While Nirarthaka means sounds or words which have themselves no meaning, Apārtha refers to a sentence as a whole not making any sense, though its separate words are sensible. Vātsyāyana says: तत्समुदायार्थस्य अपायाद् अपार्थकम् and he gives दश दाडिमानि षडपूपाः as an example. This is exactly identical with the Apārtha of Bhāmaha and Daṇḍin, which Bhāmaha defines in almost Vātsyāyana's own words and illustrates with the same expression as given by Vātsyāyana.

समुदायार्थशून्यं यत् तदपार्थकमिष्यते ।
दाडिमानि दशापूपाः षडित्यादि यथोदितम् ।। IV. 8

5. *Punarukta.* II. i. 57. This is too plain to need any explanation and is met with in all Alaṁkāra works. Both Gautama and Vātsyāyana speak of Śabda-paunaruktya and Artha-paunaruktya. The latter, illustrated by Vātsyāyana, corresponds to what Mammaṭa has given among his Artha-doṣas as Anavīkṛta. See below.

Further, Gautama speaks of two more Doṣas, i.e. Nigrahasthānas, Nyūna and Adhika, which refer to Nyūnatā and Ādhikya of the Aṅgas, Pratijñā, Hetu, etc. This Nyūnatā and Ādhikya are met with in the Doṣa section in Alaṁkāra works with reference to the use of words—Nyūna-pada and Adhika-pada (see Rudraṭa) and with reference to the Upamā-alaṁkāra and Upamā-doṣas.

Kauṭalya

The *Arthaśāstra* of Kauṭalya speaks of Śāsana, writing letters, writs, documents and grants of the State in II. 10 called the Śāsanādhikāra. With reference to the writing of these Śāsanas, Kauṭalya mentions here some good qualities of writing and composition which these Śāsanas should possess (Guṇas) and some flaws which they must be free from (Doṣas). The Doṣas are thus mentioned by Kauṭalya: Akānti, Vyāghāta, Punarukta, Apaśabda, Samplava.

अकान्तिः, व्याघातः, पुनरुक्तम्, अपशब्दः, संप्लव इति लेखदोषाः ।

T. S. S., Vol. I, p. 177

The first flaw, Akānti, is foreign to our present purpose, referring as it does to the art of the scribe. Vyāghāta is thus defined by Kauṭalya: पूर्वेण पश्चिमस्य अनुपपत्तिः व्याघातः and it is plain. It is Bhāmaha's and Daṇḍin's Vyartha, Pūrvāpara-vyāghāta. Punarukta, the third flaw, is also plain and Kauṭalya defines it properly as repetition *without purpose*: "उक्तस्य **अविशेषेण** द्वितीयमुच्चारणं पुनरुक्तम्". Pointless repetition is a flaw; but repeating a thing for emphasis and such other purpose is a Guṇa as pointed out by Bhāmaha and Daṇḍin. It is, in certain cases, a Vaiśeṣika-guṇa as Bhoja says. The point is stressed by the word 'Aviśeṣeṇa' in Kauṭalya's definition of Punarukta. The fourth flaw, Apaśabda, is grammatical error in gender, number, etc. "लिङ्गवचनकालकारकाणामन्यथाप्रयोगः अपशब्दः ।" It is the last flaw called Samplava that is not easily understood. Kauṭalya defines it thus:

अवर्गे वर्गकरणं, वर्गे चावर्गक्रिया, गुणविपर्यासः, संप्लव इति ।

The definition clearly consists of two aspects. It is the first that is not clear. In it occurs a word, *Varga*, which occurs earlier also in this same chapter.

एकपदावरः, त्रिपदपरः परपदार्थानुरोधेन वर्गः कार्यः ।

In his commentary on the *Arthaśāstra* in the T. S. S. Edn., Mm. Ganapati Sastri has only reproduced what the two old commentaries, the *Jayamaṅgalā* and the *Pratipadapañcikā*, have given as the meaning of the word Varga. The *Jayamaṅgalā* (R. 5208; T. 4. 191; Mad. Govt. Oriental Mss. Library), or rather the commentary by one Bhikṣuprabhamati according to a colophon (p. 129, end of III. ii) in the Ms., interprets Varga as Samāsa, in both the places, i.e. under the Guṇas and the Doṣas, where the word occurs.

वर्गः समास इत्यर्थः । p. 172, असमासे समासकरणम् and समासेऽप्यसमासः ।[1]

Bhaṭṭasvāmin interprets Varga in his *Pratipadapañcikā* on the *Arthaśāstra* (V. 5. 47. Mad. Ms. D. 3873) first as Samāsa and then as Virāma or stop.

[1] See also *JOR.*, Madras, XXVIII. Sup. pp. 134, 138, edn. of this commentary.

(Pp. 22 and 30). His Virāma is not exactly 'paragraph-spacing' as is taken by Mm. Syama Sastri in his translation. How can there be a Samāsa with one word, or a paragraph with one word? It is difficult to reconcile the word Varga-karaṇa to Samāsa and Paragraph. Samāsas of more than three words are quite common in Sanskrit. There cannot be a paragraph even of three words, Tripada-para. Perhaps, Varga means the spacing (Virāma) between word and word or between one group of words and another. Perhaps Kauṭalya says that one may leave some space for every word or at least for every three words. If Varga means Samāsa, the flaw related to it is literary; if it refers to paragraph or any other kind of stop, it pertains to calligraphy like the first flaw of Akānti. It must be accepted that none of the meanings suggested above satisfies.

The second aspect of Samplava is fortunately plain. It is similar to Daṇḍin's Guṇa-viparyaya, Vāmana's Sūkṣma-doṣa and Bhoja's Arītimat. Kauṭalya describes it as reverses, Viparyāsas, of the Guṇas of Lekha which have previously been mentioned. The Guṇas mentioned by Kauṭalya are Arthakrama, Sambandha, Paripūrṇatā, Mādhurya, Audārya and Spaṣṭatva. See the Guṇa chapter. The Viparyāsa of Arthakrama is Apakrama found in Bhāmaha, Daṇḍin, and others. Sambandha is defined by Kauṭalya as non-contradiction of the idea by any idea coming ahead and its Viparyāsa will be the same as the Vyāghāta which has been separately and independently given as Doṣa. From the text of Kauṭalya himself describing Sambandha we can construct its Viparyāsa as "प्रस्तुतस्य अर्थस्य उत्तरेण उपरोधः". The third Guṇa called Paripūrṇatā has more than one aspect: 1. Anyūna-anatiriktatā of Artha, Pada and Akṣara. The Viparyāsa of this is the Nyūnatā and Ādhikya of these three elements, Nyūna-pada and Adhika-pada are met with in the Doṣa-prakaraṇa of Alaṁkāra works. E. g. Rudraṭa II. 8. The Nyūnatā and Ādhikya of Akṣara is not clear. It is understandable if it is a metrical flaw. Perhaps it refers to the art of writing and not of composing the Śāsana. 2. Full and clear presentation of the case with arguments and illustrations is the second aspect of Paripūrṇatā. No definite Viparyāsa of this corresponding to any of the Ālaṁkārika's Doṣas can be pointed out for this aspect of Paripūrṇatā. Perhaps one may mention here the Doṣa of Apuṣṭārtha of Rudraṭa. 3. Aśrānta-padatā: this seems to be expression or words powerful enough for conveying the idea. The *Jayamaṅgalā* interprets it as Akliṣṭapadatā and gives it as the quality of condensed expression as contrasted with weak and spread-out expression. See Guṇa chapter. We can easily give its Viparyaya as Śrānta-padatā, the expression suddenly sagging. Mādhurya is both ease and grace in idea and expression: सुखोपनीतचार्वर्थशब्दाभिधानं माधुर्यम् । Its reverse which can conveniently be called Amādhurya may be put as strained and far-fetched ideas in unattractive words. Audārya is the use of Agrāmya-śabda, elevated or exalted words, words not sullied by vulgar and colloquial use. Its reverse is undignified expression which can be put as Grāmya-śabda. Sphuṭatva is the use of well-known words, Daṇḍin's Prasāda: प्रतीतशब्दप्रयोगः स्पष्टत्वमिति. Its Viparyāsa is Apratīta-śabda, the Apratīta of Vāmana, Vyutpanna and Anatirūḍha words according to Daṇḍin, I. 46.

The above is mostly an independent examination of the meaning of the Guṇas and Doṣas found mentioned by Kauṭalya in the Śāsanādhikāra of his

Arthaśāstra. The gloss of Bhikṣuprabhamati and the *Pratipadapañcikā* on the *Arthaśāstra* do not give these same meanings for some of these Guṇas and Doṣas.

The Anuyogadvāra

The *Anuyogadvāra*[1] of the Jainas speaks, on pp. 261a ff., of 32 flaws, Doṣas, to be avoided in an expression. A few of these are ethical, some logical and others, literary:

Anṛta—stating that which is not a fact as well as suppressing that which is a fact.

Upaghāta-janaka—inciting violence to a living being like the Vedic injunction to do animal sacrifice.

Nirarthaka—meaningless concatenation of sounds.

Apārthaka—words intelligent by themselves but not forming a sensible sentence.

Chala—quibble.

Druhila—an ethical Doṣa (involving Droha?) like the second.

Nissāra—devoid of reasonableness and also trifling (yukti-rahitam, pariphalgu).

Adhika—comprises two flaws; hypermetrical and too many words.

Ūna—metrically wanting in syllables, insufficient expression and deficient in Hetu and Dṛṣṭānta; this comprises thus three flaws, metrical, literary and logical.

Punarukta—redundant; two varieties—in word and in idea.

Vyāhata—inconsistent, 'pūrvāpara-vyāghāta.'

Ayukta—improbable; 'anupapatti-kṣama.'

Krama-bhinna—devoid of proper order.

Vacana-bhinna—incongruent number.

Vibhakti-bhinna—incongruent case.

Liṅga-bhinna—incongruent gender.

Anabhihita—stating a tenet not belonging to an Āgama or Śāstra.

Apada—another metrical flaw interpreted as drifting into another metre; 'anyac chandaḥ.'

Svabhāva-hīna—against Nature; 'loka-viruddha.'

Vyavahita—long digression.

Kāla-doṣa—wrong tense and mood.

Yati-doṣa—another metrical flaw.

Chavi-doṣa—explained as the fault of being devoid of the colour or figure, Alaṁkāra. The gloss explains 'Chavi' as 'Alaṁkāra-viśeṣa', thus making the Doṣa identical with the later Niralaṁkāra. Or is any definite figure meant here?

Samaya-viruddha—similar to Anabhihita. While in the former, something not said in a school of thought is attributed to it, here something said is misrepresented.

[1] Edn. with Hemacandra's Sanskrit gloss in the Āgamodaya Samiti Series. This Hemacandra was an elder contemporary of the Hemacandra who wrote the *Kāvyānuśāsana*.

Nirhetuka—simply stating a thing without the support of argument.

Arthāpatti-doṣa—another logical flaw.

Samāsa-doṣa—this is clear.

Upamā-doṣa—comprises three Doṣas,—Hīnopamā, Adhikopamā and Anupamā. Anupamā is citing wrong simile.

Rūpaka-doṣa—does not pertain to the figure Rūpaka as could be mistaken; Rūpaka here means Rūpa, form; this flaw is inaccurate description of the form of an object.

Nirdeśa-doṣa is explained as the absence of Ekavākyatā of the words uttered and is illustrated by a sentence devoid of the verb.

Padārtha-doṣa—false argument based on the second meaning of the synonym of the word in question.

Sandhi-doṣa—this is clear.

The Mahābhārata

The Sulabhā-Janaka-saṁvāda in the Śāntiparvan of the *Mahābhārata* (ch. 325 in the Kumbhakonam Edn., ch. 320 in the Citraśālā Press Edn. and ch. 308 in BORI. Critical Edn.), speaks of some Guṇas and Doṣas of expression in verses 87-90. We can make out here the following Doṣas:—

Apetārtha, Bhinnārtha, Nyāya-viruddha, Adhika, Aślakṣṇa, Sandigdha, Gurvakṣara, Parāṅmukha-pada, Anṛta, Trivarga-viruddha, Asamskṛta, Nyūna, Kaṣṭa-śabda, Vikrama or Vyutkrama, Saśeṣa (i.e. incomplete), Niṣkāraṇa (i.e. Aprayojana), Ahetuka (yukti-rahita).

In the place of Nyāyaviruddha, the BORI. edn. offers Apa-vṛtta which may mean a metrical flaw. In the place of Parāṅmukha-pada, the Citraśālā Press Edn. has Parāṅmukha-sukha interpreted as grāmya; the BORI. Edn. has Parāṅmukha-mukha, interpreted as 'irrelevant'. In the place of the Saśeṣa found in the Citraśālā Edn., the Kumbh. Edn, has the meaningless reading 'Sadoṣa'. After Saśeṣa, the Citraśālā and BORI. Edns. read 'Anukalpena' which Nīlakaṇṭha interprets as Lakṣaṇā (!) and Kumbh. Edn. reads in that place 'Adhikalpana'. Nīlakaṇṭha explains in his commentary the Doṣa 'Kliṣṭa' which is not traceable in the original.

We shall now notice the writers on Alaṁkāra, beginning with Bharata.

Bharata

In chapter 17, Bharata speaks of ten Doṣas:

गूढार्थम्, अर्थान्तरम्, अर्थहीनम्, भिन्नार्थम्, एकार्थम्, अभिप्लुतार्थम्, न्यायापेतम्, विषमम्, विसन्धि, शब्दच्युतम् ।

The last is named Śabda-hīna also. Of these the last four are clear. Nyāyāpeta is 'illogical' and 'contrary to the facts of the world'; in it can be brought together the last two flaws given by Bhāmaha viz., Deśa-kāla-kalā- loka-nyāya-āgama-virodhi and Pratijñā-hetu-dṛṣṭānta-hīna. The former is accepted by Daṇḍin and Vāmana. Vāmana splits it into two, Loka-viruddha and Vidyā-viruddha. Bhoja puts all such flaws under the single Artha-doṣa called Viruddha.

Bharata defines Nyāyāpeta as Pramāṇa-parivarjita and the Pramāṇa is the sciences and arts as well as the world which is the basis of science, art and literature. Viṣama is also clear. It is a metrical flaw: "वृत्तदोषो भवेद्यत्र विषमं नाम तद् भवेत्". In it, both the later Bhinna-vṛtta and Yati-bhraṣṭa are comprehended. Not only these, inappropriate choice of metre will also be a Vṛtta-doṣa coming under Viṣama. For, as later writers like Kṣemendra (in his *Suvṛttatilaka*) and earlier writers like Kātyāyana (quoted in the *Abhinavabhāratī*, see my article on Writers quoted in the *Abhinavabhāratī* in *JOR*. Vol. VI. pp. 222-223) say, there is appropriateness and inappropriateness in metres with regard to Rasa and Artha. There is Vṛttaucitya or Vṛtta-dhvani. There will be Viṣama-doṣa wherever metre is not appropriate. Mahimabhaṭṭa says that jarring metre is an Anaucitya and a Śabda-doṣa, दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव। *V. V.*, II. p. 37

Visandhi is either absence of grammatical sandhi or wrong grammatical Sandhi and this is mentioned by all later writers. The definition in the text of Bharata however is not clear.

अनुप्रतिष्ठाशब्दं यत् तद्विसन्धीति काशितम्।

Śabda-cyuta or *Śabda-hīna* is defined by Bharata as Aśabda. It may be the inappropriate word which is a literary flaw and may also refer to grammatically incorrect words and usages. When an idea is not expressed excatly, in the most proper words, precision and power are lost. From the point of view of Rasa and Artha, it is an Apaśabda. Says Kuntaka:

वाच्योऽर्थो वाचकः शब्दः प्रसिद्धमिति यद्यपि।
तथापि काव्यमार्गेऽस्मिन् परमार्थोऽयमेतयोः॥
शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि।
अर्थः सहृदयाह्लादकारिस्वस्पन्दसुन्दरः॥
स शब्दः काव्ये, यस्तत्समुचितसमस्तसामग्रीकः। *V. J.*, I. 8-9

But in view of what Śabda-hīna means in Bhāmaha, Daṇḍin and all later writers, we must take it in Bharata as grammatically incorrect words.

Coming now to the other flaws: Gūḍhārtha is described as Paryāyaśabda-abhihita. The name is more plain than the description. It seems to refer generally to all cases where there is no Prasāda or lucidity in expression owing to the use of obscure synonyms and consequently the meaning is obscure. In drama especially, rare expressions and obscure synonyms must be left aside and only the well-known and easily understood words should be used. In XVII. 123, Bharata again emphasises that drama must be devoid of expressions whose meanings are obscure, Gūḍhaśabdārtha-hīna. In chapter I Bhāmaha speaks of a flaw called Gūḍha-śabdābhidhāna,

गूढशब्दाभिधानं च न प्रयोज्यं कथंचन।
सुधियामपि नैवेदमुपकाराय कल्पते॥ I. 45

and he gives in illustration a verse the meaning of which has to be made out with great labour. Both Bharata and Bhāmaha are easily understood by the definition and illustration of the Pada-doṣa called Gūḍha-artha given by Bhoja.

गूढार्थम् अप्रसिद्धार्थप्रयोगं ब्रुवते बुधाः। *S. K. Ā.* I. 11

In the illustrative verse, the unused synonyms not in currency in the world are used; for instance, the word 'Go' is used in the sense of 'Eye', which is not common.

Arthāntara is defined by Bharata as Avarṇya-varṇana, the description of what ought not or need not be described. This is not exactly a small Pada-doṣa. It is of great literary significance and refers in general to all irrelevancies. When we realise that whatever is introduced and is said, has to justify itself by helping the suggestion of Rasa, those words, ideas and parts of a composition which have no purpose must be marked out as Arthāntara, irrelevant. Of this flaw, I have spoken at some length in my exposition of Aucitya in my *Some Concepts*. It is this flaw that Mahimabhaṭṭa calls Avācyavacana and Vācya-avacana, description of the needless and non-description of the needful.

Artha-hīna. Bharata's definition of this Doṣa refers to expression as a whole devoid of a connected meaning or whose meaning is incomplete, sāva-śeṣa-artha.

अर्थहीनं त्वसम्बद्धं सावशेषार्थमेव च।

Bhāmaha, Daṇḍin and others speak of a flaw called Apārtha, which is meaningless prattle as of a mad man.

समुदायार्थशून्यं यत् तदपार्थकमिष्यते।
दाडिमानि दशापूपाः षडित्यादि यथोदितम्॥ Bhāmaha, IV. 8

Surely this is Asambaddha and Artha-hīna.

Bhinnārtha. Bharata describes this flaw in two ways. First, he says that it is Asabhya and Grāmya, vulgarity and coarseness. This flaw, divided into many varieties, is mentioned by later writers. The second definition of Bhinnārtha in Bharata is as follows:

विवक्षितेऽन्य एवार्थे यत्रान्यार्थोऽभिधीयते।
भिन्नार्थं तदपि प्राहुः काव्यं काव्यविचक्षणाः॥

The text seems to be corrupt and we have given above our reconstruction. It is Bhinnārtha, 'of a different meaning,' when one wants to convey one thing but actually says something else which is often the exact opposite. This is what Bhoja calls the Pada-doṣa, Viruddha.

विपरीतं विरुद्धार्थप्रकल्पनमिहोच्यते।

When one uses the word 'Anuttama,' it may mean best as well as worst. 'Akārya-suhṛt' may mean Avyāja-suhṛt as well as companion in crimes. Abhinavagupta takes the line as it is, not as amended by us, but the meaning is however the same.

Ekārtha. This flaw is found with the same name in Bhāmaha and Daṇḍin. It is a synonym of Punarukta.

Abhiplutārtha is described by Bharata thus:

अभिप्लुतार्थं विज्ञेयं यत् पादेन समस्यते।

and this is not clear at all. Abhiplava is overflow. It may be reconstructed as 'यत् पादे न समाप्यते', i. e. an idea not completed in a line but is carried over to the next. There is nothing in the flaws given by later writers which can throw light upon Bharata's Abhiplutārtha. It may also be taken as the later Sasaṁśaya. Other flaws in Bharata have nothing to correspond to the flaw of Sasaṁśaya.

The text of Bharata was considered above as it stands and by itself and we have given above what we can make out of it. Let us now see what Abhinavagupta made out of these Doṣas in Bharata. As we shall see in the Guṇa chapter, Abhinavagupta follows in the *Abhinavabhāratī* Vāmana completely on the two subjects of Doṣas and Guṇas. This is just like Bhoja who follows, on the same concept, different writers in different contexts. Abhinavagupta takes Bharata's Gūḍhārtha as Vāmana's Neyārtha (Kalpitārtha); he cites Vāmana's illustration for Ekārtha or Uktārtha under Bharata's Arthāntara and this is not sufficiently intelligible. Abhinavagupta adds that by 'Avarṇya-varṇana' Bharata means a Vākya-doṣa, that the commentator who took it as a Prabandha-doṣa is wrong and that the Prabandha-doṣa of poets digressing and giving irrelevant descriptions is to be considered under Sandhi-sandhyaṅgas. Artha-hīna, Abhinavagupta takes as Vāmana's Vyartha. Bharata's definition of Arthahīna has two parts:

अर्थहीनं ह्यसम्बद्धं सा त्वशेषार्थमेव च।

The first, Asambaddha, is clear and has been explained above. The second bit can thus be reconstructed from Abhinavagupta's commentary: *Sāvaśeṣārtham eva ca.* It is explained by Abhinavagupta as the 'Sandigdha' or the 'doubtful' of Vāmana, where a word like 'Mahāpadam' can mean 'great position' as well as its direct opposite, 'great fall'. But in such cases, the context can decide the meaning to some extent. This dependence on context for the decision of the import is taken as Sāvaśeṣārthatva.

अत्र हि सावशेषः प्रकरणापेक्षः वस्तुनिश्चयः। अभाग्यवशादित्यपि सम्भाव्यत्वात्॥

Abhinavagupta takes Bhinna-artha as comprising three kinds of flaws: i. Dūra-sambandha-vyavadhāna: The illustration for this Doṣa given by Abhinavagupta is not found in Vāmana, Bhāmaha or Daṇḍin. It approaches Vāmana's Doṣa called Kliṣṭa which is Vyavahita-artha-pratyaya. But this first variety of Bhinnārtha is not warranted by the text of Bharata which gives only two varieties. Perhaps in Abhinavagupta's reading, the words 'Bhinnārtham abhivijñeyam' are replaced by other words giving the idea of Dūra-sambandha-vyavadhāna. ii. The second variety is Grāmya and Asabhya. iii. The third is mutual contradiction of two bits of ideas in the same sentence. "विवक्षितोऽन्य एवार्थः यत्रान्यार्थेन भिद्यते।" 'स्याच्चेदेष न रावणः' इत्युक्त्वा 'क्व नु पुनः सर्वत्र सर्वे गुणाः' इति। उद्दिष्टं ह्यत्र रावणस्य अनुपादेयत्वम्। क्व पुनरित्यनेन अन्यथाकरणाद् भेदितम्। P. 409, *Abhi. Bhā.*

The obscure text of Bharata defining Abhiplutārtha, यत्पादेन समस्यते, we pointed above, and suggested our own reconstruction. Abhinavagupta's comments presuppose the reading as 'Yatpādeṣu samāpyate.'

अभिप्लुतार्थं यथा—'स राजा नीतिकुशलः सरः कुमुदशोभितम्।
सर्वप्रिया वसन्तश्रीः ग्रीष्मे मालतिकागमः॥'
अत्र प्रतिपदं (प्रतिपादम्) अर्थस्य परिसमाप्तत्वाद् अभिप्लुतम्। एकवाक्यत्वेन निमज्जनाभावात्।
Abhi. Bhā. p. 409

This does not seem to be exactly what Bharata means. Abhinavagupta has taken here nothing from Vāmana. What he has said is found as the Doṣa called Apārtha, which is Samudāyārtha-śūnya, in Bhāmaha and Daṇḍin. Then it is not different form Bharata's Artha-hīna or Asambaddha. Nyāyāpeta is taken as Deśa-kāla-kalā-śāstra-viruddha; and regarding Viṣama, Visandhi and Śabdahīna, Abhinavagupta agrees with what we have said above. Though there are occasions, as noted above, where he has no help from Vāmana and has himself to exercise his imagination, Abhinavagupta follows in the main only Vāmana on Doṣas. Commenting on the bit in Bharata 'एत एव (दोषाः) विपर्यस्ताः गुणाः काव्येषु कीर्तिताः', Abhinavagupta remarks that there are ten Viparyayas or reverses of the ten flaws which are ten Guṇas; but besides these ten Doṣa-viparyaya-guṇas, there are also ten more, Śleṣa etc. which are also Guṇas.

Besides the ten Doṣas given in the Doṣa section in the XVII chapter, Bharata gives some Doṣas in the chapter on Siddhis (XXVIIth), where he speaks of the judges who mark the merits and the demerits in a dramatic performance. The text of the drama is one department of the performance and of it, the flaws are:

पुनरुक्तं ह्यसमासो विभक्तिभेदो विसन्धयोऽपार्थाः।
त्रिलिङ्गजाश्च दोषाः प्रत्यक्षपरोक्षसंमोहः॥
छन्दोवृत्तत्यागः गुरुलाघवसङ्करो यतेर्भेदः।
एतानि स्थूल(?)घातस्थानानि काव्यस्य॥

Of these, Punarukta is the Ekārtha given in the XVIIth chapter. The Apārtha given above is the Arthahīna of the XVIIth chapter. Visandhi given in the XVIIth chapter is repeated here with the same name. Asamāsa, as a flaw, is not intelligible; perhaps it means incorrect Samāsa; for, there are rules governing compounds. Vibhakti-bheda and Triliṅgaja-doṣas are mistakes of grammar referring to declension and gender. The whole of the third line refers to metrical flaws which have been put under the single name of Viṣama in chapter XVII and which later writers put as two flaws, Bhinna-vṛtta and Yati-bhraṣṭa. We have another flaw called Pratyakṣa-parokṣa-sammoha, whose sense is obscure. Perhaps it refers to flaws of grammar regarding tenses and moods. For, when declension is taken into consideration and Vibhakti-bheda is enumerated, conjugation may be expected to be mentioned. Hence Pratyakṣa-parokṣa-sammoha may mean confusion regarding present and past.

Bhāmaha and Daṇḍin

Bhāmaha speaks of Doṣas once at the end of the first chapter itself and then towards the end of his work, in a separate section. In I. 37 he mentions six flaws: Neyārtha, Kliṣṭa, Anyārtha, Avācaka, Ayuktimat, and Gūḍhaśabda-abhidhā. These flaws are explained and illustrated in Śls. 38-46. In Śl. 47 some more flaws are given: Śruti-duṣṭa, Artha-duṣṭa, Kalpanā-duṣṭa and Śruti-kaṣṭa.

After giving these ten flaws, Bhāmaha points out how these Doṣas sometimes become Guṇas. (Śls. 54-58). In chapter IV, Bhāmaha gives the following flaws: Apārtha, Ekārtha, Sasaṁśaya, Apakrama, Śabdahīna, Yatibhraṣṭa, Visandhi, Deśa-kāla-kalā-loka-nyāya-āgama-virodhi, and Pratijñā-hetu-dṛṣṭānta-hīna. Chapters IV and V deal with these ten flaws. Among these, the Ayuktimat mentioned in the first list in the first chapter, which is illustrated by cases like employing clouds and such inanimate objects or even such beings as birds as love-messengers, can be brought under the Loka-viruddha of the ninth flaw in the second set.

Bhāmaha's Neyārtha is clearly the Gūḍhārtha of Bharata and the Kalpitārtha-neyārtha of Vāmana. Kliṣṭa is also taken by Vāmana from Bhāmaha and defined by the same words as found in Bhāmaha. It is Vyavahitārtha-pratyaya. Bhāmaha's definition of Anyārtha is found in the printed text of the *Kāvyālaṁkāra* in the Haridas Skt. Series as अन्यार्थंविगमे यथा ।

विजह्रुस्तस्य ताः शोकं क्रीडायां विहृतं च तत् ।।

There is another reading 'Anyārtham vigame yathā'. The meaning however is clear. The writer says 'Vijahruḥ tasya tāḥ śokam,' purporting to say, "They removed his sorrow," but the correct verb must be 'Jahruḥ', and Hṛ with Vi means 'play'—Vihāra, Viharaṇa etc. Vāmana's Anyārtha agrees with this Anyārtha of Bhāmaha. Avācakam is inexpressive word, a word which is not associated or which cannot be easily associated with the idea. For instance, 'Himāpahāmitradhara' means cloud; 'Himāpaha' means fire that removes fog; its 'Amitra' or the enemy of fire is water which extinguishes it and that which carries water is cloud. If this is the flaw of Avācaka, it is not much different from the Paryāyābhidhāna or Neyārtha or Kalpitārtha; again it cannot be distinguished from Kliṣṭa which is Vyavahitārthapratīti. Vāmana who accepts Bhāmaha's Kliṣṭa leaves off Avācaka as unnecessary. Ayuktimat is illogical conception like making the cloud a messenger. This is not a Pada-doṣa or a Vākya-doṣa but a Prabandha-doṣa. The last is Gūḍha-śabdābhidhāna which is put by Vāmana as Gūḍhārtha and is defined as Aprasiddha-artha-prayukta, the use of a word in its less known sense when it has two senses, one more widely known and the other less known. But from Bhāmaha's illustration (1. 46), we see that it is the employment of words unheard of.

The second set of four flaws in Bhāmaha comprises three kinds of Duṣṭa and one Kaṣṭa. Śruti-duṣṭa is the use of words like Visarga, Udgāra etc., which have also bad meanings. Artha-duṣṭa is a whole sentence giving rise to another obscene meaning also. In Śruti-duṣṭa, the vulgarity rests in a single word; but in Artha-duṣṭa, the words themselves do not have a second vulgar meaning but the sentence as a whole gives rise to an indelicate and vulgar idea. The third called Kalpanā-duṣṭa is the same flaw of obscenity; here, neither a single word nor the whole sentence is responsible for the obscenity; but as a result of the careless placing of the various words in a sentence, part of one word combines with part of the next to create a word having an obscene meaning. Śruti-kaṣṭa is sounds that grate on the ear, those that are harsh.

Coming to the third set of ten flaws: Apārtha is incoherent prattling as of mad men, there being no sentence possible in their words. Vyartha is Viruddha-artha, a sentence in which one part contradicts another,—pūrva-apara-vyāghāta. Ekārtha is tautology. Sasaṁśaya is doubtful utterance. Apakrama is the lack of the natural order in mentioning things. Śabdahīna is grammatical mistake, Apaśabda. Yati-bhraṣṭa is caesura at the wrong place in a metre. Bhinna-vṛtta is defective metre, in respect of long and short letters. Visandhi is non-coalition or wrong coalition of words. Viruddha is contradiction of facts of the world, science, logic, arts and traditional lores.

Daṇḍin speaks of these ten flaws towards the end of his work. His definitions correspond to those of Bhāmaha not only in idea but often in expression also. Apārtha, Vyartha, Ekārtha, Apakrama,—in these cases there is agreement between the two in the idea as well as the words. Both agree in idea though not in expression regarding Sasaṁśaya, Śabdahīna, Yatibhraṣṭa and Deśādiviruddha. On Bhinnavṛtta, there is agreement in idea and expression also to some extent. Visandhi, Bhāmaha does not define but only illustrates; Daṇḍin defines and illustrates. Regarding the last, Deśādiviruddha, Bhāmaha takes Nyāya as Śāstra, i.e., the Darśanas and treatises on Dharma, Artha, Kāma and Daṇḍanīti. To a flaw of Arthaśāstra, he devotes rather elaborate attention, viz., the absurdity of the story of the trap laid for capturing king Udayana. Daṇḍin briefly deals with Deśa, Kāla, Kalā and Loka and pays more attention to Hetu-vidyā (Nyāya) and Āgama.

An important difference between Bhāmaha and Daṇḍin is that the former recognises an eleventh flaw called Pratijñā-hetu-dṛṣṭānta-hīna which Daṇḍin rejects as a dry enquiry—

विचारः कर्कशप्रायः तेनालीढेन किं फलम् ।

Bhāmaha devotes the whole of chapter V to it.

Still another difference between these two writers is this: at the end of the ten flaws given in chapter I (vv. 54-58), Bhāmaha says briefly that these flaws sometimes become Guṇas, gives two beautiful similes and adds just one illustration. But he does not again take up and elaborate the idea in chapter IV, except in the solitary case of Punarukta (v. 14). But Daṇḍin, after illustrating every Doṣa, explains with illustration how it becomes a Guṇa under other, special, circumstances. Daṇḍin finally also observes in general that all flaws as such can become Guṇas and gives six verses in illustration of this principle.

Besides these two sets of twenty flaws, Bhāmaha speaks of seven flaws which vitiate the figure of simile, flaws which he reproduces from the treatise of one of his predecessors named Medhāvin.

हीनतासम्भवो लिङ्गवचोभेदो विपर्ययः ।
उपमानाधिकत्वं च तेनासदृशतापि च ।।
त एत उपमादोषाः सप्त मेधाविनोदिताः । II. 39-40

Such flaws can be pointed out for each of the Alaṁkāras. If Alaṁkāras have Lakṣaṇas, there are bound to be flaws. But writers seem to have considered in

connection with Doṣa only the Upamālaṁkāra. Upamā is surely the greatest of the Alaṁkāras and is at the root of many other figures also. Says Ratneśvara:

उपमायाः प्रभूतविषयतया प्राधान्याच्च उदाहृतमतिस्फुटं भवतीति सङ्क्षेपः ।

S. K. Ā. Vyā., p. 101

But that is no reason why Upamā-doṣas alone must be specially dealt with. Daṇḍin does not regularly treat of Upamā-doṣas. He rather points out at first that there are cases of Upamā technically having Bhinnaliṅga and other Doṣas but whose beauty is not thereby spoilt. Certain cases do not jar on the ears of Rasikas though they are technically faulty. But there are cases where these flaws are flaws and the reason is that critics feel ugliness there. (II. 51-56. *K. Ā.*) This gives us a greater definition of Doṣa than either Rasāpakarṣakatva or Anaucitya, viz., Sahṛdaya-udvejakatva. As pointed out already, Ratneśvara says "Sahṛdayodvejakatvena hi doṣatā," p. 99. Daṇḍin, as we have seen already, accepts all the ten flaws dealt with by Bhāmaha in chapter IV. He rejects Bhāmaha's Pratijñādi-hāni. He does not also speak, in this context, of Neyārtha and the other nine flaws Bhāmaha describes in chapter I. Vāmana and Bhoja follow Daṇḍin in leaving out the eleventh flaw of Bhāmaha, Pratijñā-hetu-dṛṣṭānta-hāni.

In chapter I, while describing the Guṇas which are generally met with in the Vaidarbhī, Daṇḍin says that the reverses, Viparyayas, of these Guṇas, are generally met with in the Gauḍī. These Guṇa-viparyayas are the Sūkṣma-doṣas which Vāmana speaks of and of which we spoke above. These Guṇa-viparyayas contain some Doṣas which can be shown to correspond to the Doṣas given by Bhāmaha in the first chapter.

Daṇḍin's Guṇa-viparyayas met with in Ch. I. *K. Ā.* are:

Guṇa	*Tad-viparyaya*
Śleṣa	Śaithilya
Prasāda	Anatirūḍha
Mādhurya	Grāmyatā of Śabda and Artha
Sukumāratā	Niṣṭhuratā, Dīptatva or Kṛcchrodyatva
Arthavyakti	Neyārtha
Kānti	Atyukti

We have here Bhāmaha's three flaws of Śruti-, Artha-, and Kalpanā-duṣṭas in Grāmyatā, the reverse of Mādhurya. Neyārtha of Bhāmaha is found here as the Viparyaya of the Guṇa of Arthavyakti. Kṛcchrodya or Niṣṭhura of Daṇḍin, the Viparyaya of Sukumāratā, can be equated with Bhāmaha's Śrutikaṣṭa. Anatirūḍha, Daṇḍin's reverse of Prasāda, can mean Bhāmaha's Avācaka and Gūḍha-śabda-abhidhāna. See also the Guṇa chapter below and the Doṣa called Śleṣādi-viparyaya under Bhoja in this same chapter.

There are yet other contexts where Bhāmaha speaks of some other Doṣas. 1. In ch. I. 31-36, Bhāmaha is making his critique of the mode of literary criticism based on the distinction of the two styles, Vaidarbha and Gauḍīya. Bhāmaha points out that, as the basis of all styles and as essentials of good poetry, there are certain primary good qualities, and without them, even Vaidarbha is bad, and with them, even Gauḍīya is good. Those who praise Vaidarbha and condemn Gauḍīya emphasise the case where the Gauḍīya's features have become exaggerated, all the time forgetting that the Gauḍīya has virtues, provided its features keep within certain limits, and that even the virtues of Vaidarbha can become exaggerated. Bhāmaha says in this connection:

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥
अलङ्कारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम् ।
गौडीयमपि साधीयो वैदर्भमपि नान्यथा ॥ I. 34-35

The first verse on Vaidarbha says that surely Vaidarbha does not set itself to decorate and develop its idea with figure, fancy and conceit; that is, the Vaidarbha is plain and straight, Ṛju. But this simplicity and plainness can easily deteriorate into insipidity and commonplaceness. Apuṣṭārtha and Avakratā are the two Doṣas that result. This Apuṣṭa of Bhāmaha is met with in Rudraṭa and the Avakra of Bhāmaha is Bhoja's Niralaṁkāra as can be seen below. Prasāda also is a Guṇa within certain limits. There must always be a quest and discovery, and a half-concealed idea gleaming through the word is always the chief source of charm. An over-emphasis on Prasāda may make the Vaidarbha, matter of fact. Similarly its sweetness can become so much as to cloy, कोमलम्, भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् । See the Guṇa chapter also.

Similarly the flaws to which the Gauḍīya is liable are excessive ornateness (Atyalaṁkāra), verbosity and being devoid of much sense (opposite of Arthyatva), reversals of natural order, i.e., conceits and hyperboles running riot (opposite of Nyāyyatva) and involvedness (Ākulatva). The word 'Anākula' can be taken as 'uninvolved'. Bhāmaha meant something definitely by it, something which is easy to imagine for ourselves though difficult to describe. Bhāmaha mentions this again in his description of Bhāvika in III. 54 as Śabda-anākulatā. Śabda-ākula seems to be "word-ridden" composition. Again in V. 67, Bhāmaha speaks of the flaw 'Ākula'.

2. In V. 62-63, Bhāmaha criticises certain compositions which do not appeal, whose meaning is obscure and cannot be unravelled easily and which, even if they have some feeling, are not beautiful. He compares such compositions to an unripe Kapittha fruit. Here there is mention of one flaw 'Asunirbheda,' 'not easily understandable,' a reverse of Prasāda and Arthavyakti, a composite flaw comprising a number of more definite flaws.

3. Bhāmaha speaks of Viruddha-pada, Asvartha, Pāda-pūraṇa (Bahu-pūraṇa) and the already mentioned Ākula in V. 67. Some write like this out of a desire for amplitude.

विरुद्धपदमस्वर्थं बहुपूरणमाकुलम् ।
कुर्वन्ति काव्यमपरे व्यायताभीप्सया यथा ॥ V. 67

Viruddha-pada is the use of words meaning the opposite of what is intended to be said. Pāda-pūraṇa or Bahu-pūraṇa is simply padding. These two flaws are mentioned by later writers. Ākula has already been noticed. Asvartha is not having any good idea, *i.e.*, one wastes a dictionary of words but there is not even a grain of idea worth seeking in that bushel of chaff. Bhāmaha says that some love this way of flourish, bombast and lengthiness, and illustrates it with a verse.

4. In II. 18 Bhāmaha points out the circumstances in which one can tolerate Yamakas. Here are mentioned certain Guṇas from which some Doṣas can be derived.

Vāmana

Though Doṣas were being described from the time of Bharata, no writer ever analysed them into different classes. There is no classification in Bharata. Bhāmaha gives the Doṣas in three groups, even as he gives his Alaṁkāras group by group, and he does not mean any classification at all in this. When however Bhāmaha gives in chapter I two kinds of Duṣṭa named Śruti-duṣṭa and Artha-duṣṭa, he has a distinction into Śabda-doṣa and Artha-doṣa. Similarly, while describing his Ekārtha or Punarukta in chapter IV. 12, he gives two varieties of it, of Śabda and of Artha.

पुनरुक्तमिदं प्राहुरन्ये शब्दार्थभेदतः। IV. 12

Daṇḍin, in whose work also the classification of Doṣas has not yet begun, almost repeats Bhāmaha's idea regarding the Śabda and Artha Punaruktis.

अर्थतः शब्दतो वापि तदेकार्थं मतं यथा। IV. 12

The case of Doṣas is similar to that of the Guṇas. The division of Guṇas into those of Śabda and those of Artha is not definitely made even by Daṇḍin. It is Vāmana who first classifies Doṣas and Guṇas into those of Śabda and those of Artha.

As already pointed out, there is much agreement on Doṣas between Bhāmaha and Vāmana. Vāmana borrows Neyārtha etc. given by Bhāmaha in the first chapter. For his second set of Doṣas, Vāmana utilises both Bhāmaha and Daṇḍin. The following are the Doṣas given by Vāmana:

Pada-doṣas		*Vākya-doṣas*	
Pada-doṣas	*Padārtha-doṣas*	*Vākya-doṣas*	*Vākyārtha-doṣas*
Asādhu	Anyārtha	Bhinna-vṛtta	Vyartha
Kaṣṭa	Neyārtha	Yati-bhraṣṭa	Ekārtha
Grāmya	Gūḍhārtha	Visandhi	Sandigdha
Apratīta	Aślīlārtha		Ayukta
Anarthaka	Kliṣṭārtha		Apakrama
			Loka-vidyā-viruddha

The Guṇas are classified only into those of Śabda and Artha. But the Doṣas are classified by Vāmana into four classes, Doṣas of Pada, Padārtha, Vākya and Vākyārtha. Now to an examination of Vāmana's Doṣas: His Asādhu is the Śabda-hīna of Bharata, Bhāmaha and Daṇḍin. Kaṣṭa is given by Bhāmaha as the fourth in the second set of four flaws in chapter I. Grāmya of Vāmana is seen in Bharata's first variety of Bhinnārtha. In Bhāmaha, it is not mentioned by name and defined but, as in some other cases in Bhāmaha, it is simply illustrated. In I. 53, Bhāmaha says—गण्डमप्यपरे किल (नेच्छन्ति). This Gaṇḍa is slang, Grāmya. If poets should not use vulgar words, they should not also use the technical words of the class-room. So, side by side with this Grāmya, Vāmana introduces the flaw called Apratīta, which he is the first to speak of. Vāmana's Anarthaka is the flaw resulting from padding with words like 'Tāvat,' 'Tu', 'Hi', to fill up the metre. This is also an almost new flaw introduced by Vāmana, though we have in Bhāmaha V. 67, the flaw Bahu-pūraṇa comprehending it. Vāmana's Anyārtha and Neyārtha are identical with those two flaws in Bhāmaha, ch. I. Bhāmaha has in ch. I the Gūḍha-śabda-abhidhāna to correspond to Vāmana's Gūḍhārtha, but their respective meanings are not exactly identical. Vāmana's Aślīla is Bhāmaha's Duṣṭas of Śruti, Artha and Kalpanā. Vāmana's Kliṣṭa is also the same as that given by Bhāmaha in chapter I. Thus almost all the flaws given by Bhāmaha in chap. I, except Avācaka and Ayuktimat, are taken by Vāmana and constituted into the class of Pada-Padārtha-doṣas with the addition of a few more.

Regarding the Vākya-Vākyārtha-doṣas in Vāmana, these are almost the same as given by Bhāmaha and Daṇḍin in the fourth chapter of their works. Vāmana like Daṇḍin omits Bhāmaha's Pratijñādi-hāni and accepts the rest. It is to be noted that Vāmana omits also the first flaw of Apārtha; Vāmana has nothing even corresponding to it. He starts with Vyartha and has the other eight. Deśa-kāla-kalā-loka-nyāya-āgama-viruddha is split into two by Vāmana, Loka-viruddha which comprehends Deśa, Kāla and Loka and Vidyā-viruddha which comprehends Kalā, Nyāya and Āgama Viruddhas. To these Vāmana adds the Ayukta of the first chapter of Bhāmaha, which he left out earlier. Vāmana's Ayukta is however not clear. He says: *Māyādi-vikalpitārtham ayuktam*, II. ii. 21. This is the reading in the Vani Vilas Press edn., but the N. S. Press edn. reads the Doṣa in II. 2. 9. and 21 as Aprayukta; and the commentary *Kāmadhenu* and the recently published *Kalpalatā-viveka* (p. 78) take Māyā here as 'Vyāmohana', confounding listeners with conundrums for literary diversion. If this is the meaning, such a usage of the word Māyā would itself be an illustration of the flaw of Aprayukta.

In IV. 2, Vāmana accepts six Upamā-doṣas,—Hīnatva, Adhikatva, Liṅga-bheda, Vacana-bheda, Asādṛśya, Asambhava. Bhāmaha has one more, viz., Viparyaya which Vāmana omits. It is plain that Vāmana follows Bhāmaha pretty closely; for, Bhāmaha says that an exaggerated statement is not a flaw in simile; it cannot be the Upamā-doṣa called Asambhava. Bhāmaha says:

यस्यातिशयवानर्थः कथं सोऽसम्भवो मतः।
इष्टं चातिशयार्थत्वमुपमोत्प्रेक्षयोर्यथा ।।

and, following Bhāmaha, Vāmana says at the end of the Upamā-section:

उपमायामतिशयस्य दृष्टत्वात् ।

and makes the sūtra also 'Na viruddho 'tiśayaḥ' (IV. ii. 21). The reason for Vāmana's omission of Viparyaya is this inclusion of both the varieties of Viparyaya, viz., Hīnopamā and Adhikopamā, in the general Hīnatā and Ādhikya accepted by both.

Mention has already been made of the Sūkṣma-doṣas, referred to by Vāmana at the end of II. ii.

Rudraṭa

In II. 8, Rudraṭa gives a few Guṇas and Doṣas of Vākya in general. From this verse we derive the following flaws: Nyūna-pada, Adhika-pada, Avācaka, Apakrama, Apuṣṭārtha, Acāru-pada. Namisādhu explains and illustrates these flaws. Nyūnapada is insufficient words, or absence of an important and necessary word. When there is this flaw, Arthavyakti is absent. It will produce what Daṇḍin calls the Neyārtha-doṣa. Adhika-pada is Vāmana's Anarthaka; Punarukti also comes under this. Avācaka is what Bhāmaha mentions in chapter I, words which we use for certain ideas but which do not express those ideas, words like Paṅkti-vihaṅgama-nāma-bhṛt for Daśaratha. Apakrama is not only the absence of the natural order of things or of their logical sequence but also the grammatically wrong position of words which spoil Anvaya. Apuṣṭārtha is related to Adhika-pada; Namisādhu here points out that Rudraṭa uses the word Śabda here,—Apuṣṭārthaśabda, which means another flaw called Apuṣṭa-śabda which is Apa-śabda. Acāru-pada is the Śruti-kaṣṭa of Bhāmaha, Nami-sādhu calls it Duś-śrava. Rudraṭa pays special attention to the last flaw Acāru-pada and speaks of it in two verses, II. 9-10.

In chapter VI, Rudraṭa takes up the subject of Śabda-doṣas after having done with Śabda-alaṁkāras. He has also got the distinction of Doṣas into those of Pada and Vākya. In Rudraṭa, the distinction of Doṣas into those of Śabda and Artha is very clear and he treats of Śabda-doṣas after Śabda-alaṁkāras and Artha-doṣas after Artha-alaṁkāras. Śabda-doṣa is first described as pertaining to Pada and Vākya, 'Pada-vākyastho doṣaḥ'. In the six flaws noted above as given in II. 8, there are both Pada-doṣas and Vākya-doṣas, as Namisādhu also points out.

Asamartha, Apratīta, Visandhi, Viparīta-kalpana, Grāmya, Avyutpanna and Deśya are the Pada-doṣas given by Rudraṭa in VI. 2. Asamartha is Anyārtha or the Rūḍhi-cyuta of Vāmana; it is Bhāmaha's Anyārtha e.g. Vijahruḥ for Jahruḥ, Prasmaranti for Vismaranti, and Prasthitaḥ for Prakarṣeṇa sthitaḥ. Rudraṭa gives a second variety of Asamartha as using 'Hanti' to mean 'goes'. Surely the root has that meaning but is not prevalent in that sense in poets' usage. A third variety is using, for example, Jalabhṛt for ocean. The second and third varieties are Vāmana's Gūḍhārtha. A fourth variety is also pointed out by Rudraṭa which resembles Bharata's Sāvaśeṣārtha according to Abhinavagupta's interpretation. See above. Apratīta is also Rūḍhi-cyuta and Kalpita, unestablished

synonym or fabricated name. As for instance one says Himahā, destroyer of fog; he may intend to convey the sense of fire but the word may mean 'Sun' also. This is Sasaṁśaya-apratīta. The Asaṁśaya-apratīta is a similar created name which does not however refer to more than one idea, e.g. Aśva-yoṣin-mukha-arciṣmān, meaning Vaḍavā-mukha-agni. Visandhi is not only incorrect coalition but is also bad coalition resulting in sound-combinations which mean obscene things, what Bhāmaha calls Kalpanā-duṣṭa. Viparīta-kalpanā is illustrated by the expression Akāryamitra and this is Vāmana's Sandigdha. See above. Grāmya is inappropriate and low words. Rudraṭa gives three kinds of Grāmya: i. The use of inappropriate address. For example, it is Grāmya for one to address a king as 'Bhagavan'. It is not possible how this can be Grāmya, it can be any other flaw, say, Loka-viruddha, but never Grāmya. The third variety of Grāmya given by Rudraṭa is also open to this same criticism. It is given as inappropriateness in the use of onomatopoetic words; Raṇita for example must be used only for the sound of anklets and so on. This may be Loka-viruddha but never Grāmya. Only the second variety which is the use of words like Gaṇḍa that is really Grāmya. Rudraṭa takes Grāmya as Anaucitya in general but Anaucitya is even bigger than what Rudraṭa takes it here to be; it can take within it the whole world of flaws. The last two flaws are Avyutpanna-pada and Deśya-pada which are sufficiently clear.

VI. 40: Vākya-doṣas—Saṅkīrṇa, Garbhita, Gatārtha and Analaṁkāra. Saṅkīrṇa is words of one sentence getting mixed up with those of another. Garbhita is a whole sentence creeping into another. Gatārtha is not illustrated by Rudraṭa but is defined and given as a Prabandha-doṣa. Namisādhu explains this as the understanding of the full import of a sentence only by future sentence or by amplifications coming ahead. Niralaṁkāra is Apuṣṭārtha, bald expression.

Artha-doṣas.—In VII. 7, Rudraṭa says that there is a comprehensive flaw of Artha in general, viz., Anyathākaraṇa, description of things contrary to Deśa, Kāla and such other conditions of Nature. This means the Deśādiviruddha of Bhāmaha, Daṇḍin and Vāmana.

In chapter XI, Rudraṭa speaks of Artha-doṣas. They are Apahetu, Apratīta, Nirāgama, Bādhayat, Asambaddha, Grāmya, Virasa, Tadvat and Atimātra. Rudraṭa's Apahetu is an instance of a later writer taking up the logical errors described by Bhāmaha in chapter V. Apahetu of Rudraṭa can be taken as the Hetu-hāni in Bhāmaha's pratijñā-hetu-dṛṣṭānta-hāni. Apratīta is 'Kavibhir aprayuktam,' words which poets have not used. Nirāgama is included in the first given flaw of a general nature, viz., Deśa-kālādi-viruddha. Bādhayat is Pūrvāpara-vyāhata, the Vyartha of Bhāmaha, Daṇḍin and Vāmana. Asambaddha is Vāmana's Ekārtha of the second variety, न विशेषश्चेदेकार्थम्. Grāmya is Anaucitya and is the Loka-viruddha of other writers. Virasa is a flaw pertaining to Rasa and this is the first time Rasa is considered in connection with Doṣas. There is more than one variety of this flaw of Virasa. If in one Rasa, another incompatible Rasa crosses, it is a Virasa. Another kind of Vairasya is too much development of even the pertinent Rasa, Atīvṛddhi. Tadvat is similar to Asambaddha; it is also use of words which are not for any significant purpose, i.e padding. This is what Vāmana calls Pūraṇārtha, where however he counts

only the words Tu, Hi, etc. Rudraṭa counts also other words which do not add any special idea but are used only to fill up the verse. Atimātra is what Daṇḍin gives as Atyukti, the Viparyaya of his Guṇa of Kānti.

A noteworthy feature in Rudraṭa's treatment of Doṣas is that, like Daṇḍin, he points out, then and there, how all these flaws, with change of conditions, become Guṇas.

The Upamā-doṣas of Rudraṭa: Rudraṭa recognises only four: Sāmānya-śabda-bheda, Vaiṣamya, Asambhava and Aprasiddhi (XI. 24). Namisādhu clearly reviews the seven old simile-flaws of Medhāvin as found in Bhāmaha and points out the sufficiency of recognising only four. We noticed previously that it was Vāmana who began to reduce the number of Upamā-doṣas. He has only six, because he clubs together Viparyaya and Hīnatā-Adhikatva. Hīnopamā and Hīna-viśeṣaṇa are both Hīnatva of Upamā. Similarly, Adhikopamā and Adhika-viśeṣaṇa are both Adhikatva of Upamā. Rudraṭa makes a different kind of simplification. Hīna-viśeṣaṇa and Adhika-viśeṣaṇa are put together by him under one single head Vaiṣamya. Instead of the more narrow Liṅga-Vacana-bheda, Rudraṭa gives a more reasonable and comprehensive flaw called Sāmānya-śabda-bheda in which are included disagreement regarding Liṅga, Vacana, Kāla, Kāraka and Vibhakti (Śl. 26). Regarding Vaiṣamya which is numerical superiority or inferiority of the attributes of the two objects compared, Rudraṭa has the interesting remark that it applies only to cases of Kalpita and Utpādya Upamās. Asambhava is the same old Upamā-doṣa. Under Aprasiddha, Rudraṭa brings Hīnopamā, Adhikopamā and Aprasiddhopamā of Bhāmaha, as is evident from his illustration.

Ānandavardhana

In the *Dhvanyāloka* the concept of Doṣas is touched upon incidentally. In II. 12, Ānandavardhana refers to Guṇas as Rasa-dharmas and places Doṣas in the same position. In II. 12, he refers to Śruti-duṣṭa and other flaws and characterises them as 'Anitya,' flaws only relatively and not fundamentally. The same flaw of Śruti-duṣṭa is also referred to in Uddyota III (p. 129, Saṁgraha-ślokas).

It is however in the evolution of a new category of Doṣas called Rasa-doṣas that Ānandavardhana's work occupies a prominent place. Fundamentally, as Ānandavardhana points out in II. 12:

ध्वन्यात्मन्येव श्रृङ्गारे ते हेया इत्युदीरिताः ।

all Doṣas directly pertain to Rasa and hinder its realisation, and hence are Rasa-doṣas. But analytically speaking and dividing poetic expression into its various departments, we classify Doṣas into those of Pada, Vākya, Prakaraṇa and Prabandha; of Śabda and Artha; and of Rasa. We have also seen how there are Alaṁkāra-doṣas when we considered under Bhāmaha the Upamā-doṣas coming down from Medhāvin's time, and in connection with that we remarked that flaws could thus be shown for other Alaṁkāras as well. Regarding Alaṁkāras in general, Ānandavardhana has an interesting section in Uddyota II where he

gives certain rules for introducing Alaṁkāras in the most proper way. When these rules are not observed, the following faults result:

1. यमकादि-शब्दालङ्काराणां श्रृङ्गारादि-अङ्गिरसेषु एकरूपेण निबन्धनम् (II. 15)
2. पृथग्यत्ननिर्वर्त्यत्वम् (II. 17)
3. —अरसपरत्वं रूपकादेः (II. 19-20)
4 अङ्गित्वेन करणम्
5. अकाले ग्रहणम्, काले अग्रहणम्, अकाले त्यागः, काले अत्यागः
6. अतिनिर्वाहः

Alaṁkāras then do not serve their purpose and become Doṣas. These can be taken as Alaṁkāra-doṣas in general. Similar flaws in respect of Guṇa, Saṅghaṭanā etc., can be pointed out and they will all be aspects of Anaucitya of Guṇa, Saṅghaṭanā etc. See the chapter on Aucitya in my *Some Concepts*. Since Rasa is the most important and since its delineation is the most difficult task, Ānandavardhana has taken pains to observe the masters and lay down some generalisations for the guidance of others in Uddyota III, 18-19. The flaws that vitiate Rasa are thus given by him:

1. विरोधिरससम्बन्धिविभावादिपरिग्रहः
2. विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम्
3. अकाण्डे विच्छित्तिः
4. अकाण्डे प्रकाशनम्
5. पुष्टस्यापि पुनः पुनः दीप्तिः
6. वृत्त्यनौचित्यम् (This last can be separated as Vṛtti-doṣa)

These are called by Ānandavardhana 'Rasa-virodhas'. The concept of Rasa-doṣa arose even earlier than Ānandavardhana and we find in the Artha-doṣas of Rudraṭa, which we examined above, one Doṣa called Virasa. This Virasa of Rudraṭa is of two kinds: 1. Incompatible Rasa, Kramāpeta-rasa-nipāta, i.e. Viruddha-rasa-sambandha, and 2. 'too much development of even the relevant Rasa', (1) क्रमापेतरसनिपात or विरुद्धरससम्बन्ध and (2) सावसरस्यापि रसस्य अतिमहती वृद्धिः निरन्तरम् i.e. पौनःपुन्येन दीपनम् of Ānandavardhana (Rudraṭa, XI. 12-14). Rudrabhaṭṭa's *Śṛṅgāratilaka* speaks of the avoidance of the touch of antagonistic Rasa,—Viruddharasa-samparka-vivarjana—in III. 20-22, and in the same chapter, Śl. 46, it says:

विरसं प्रत्यनीकं च दुःसन्धानरसं तथा ।
नीरसं पात्रदुष्टं च काव्यं सद्भिर्न शस्यते ॥

Of the flaws mentioned herein, Virasa is explained as Viruddha-rasa and Nīrasa as the second variety of Rudraṭa's Virasa, viz., the over-development of one Rasa, Nirantaram eka-rasa-vṛddhiḥ.

These flaws are very elaborately explained by Ānandavardhana in Uddyota III, pp. 161-181. Mammaṭa thus formulates the following Rasa-doṣas on the basis of the *Dhva. Ā.* (*Kāvyaprakāśa*, VII. 12-14).

1. रस-स्थायि-व्यभिचारिणां स्वशब्दवाच्यत्वम्

Here Hemacandra points out that sometimes the mention of Vyabhicārins by their names can be allowed.

रसादेः स्वशब्दोक्तिः क्वचित्सञ्चारिवर्जं दोषः। *K. A.* III. i

This is derived by Mammaṭa from Uddyota I of the *Dhva. Ā.*

2. अनुभावविभावयोः कष्टकल्पनया व्यक्तिः। विभावानुभा[वक्लेशव्यक्तिः (*K. A.* III)]

3. प्रतिकूलविभावादिग्रहः। [विरोधिरससम्बन्धिविभावादिपरिग्रहः —Ānandavardhana]

Hemacandra analyses this Prātikūlya of Vibhāvas etc., on the basis of Ānandavardhana's remarks

4. पुनःपुनः दीप्तिः
5. अकाण्डे प्रथनम्
6. अकाण्डे च्छेदः
7. अङ्गस्याप्यतिविस्तृतिः
8 अङ्गिनः अननुसन्धानम्
9 प्रकृतिविपर्ययः
10 अनङ्गस्याभिधानम्

Hemacandra copies Mammaṭa and Mammaṭa draws upon Ānandavardhana and to a small extent upon Rudraṭa also. Mammaṭa points out also in the closing section of the seventh chapter how these Rasa-doṣas are not Doṣas in certain cases.

Rājaśekhara

The bulk of the *Kāvyamīmāṁsā* of Rājaśekhara is lost. According to his own table of contents given at the beginning of his work, he devotes one chapter to Doṣas, दोषाधिकरणं धिषणः p. 1. Since that chapter, along with many others, is lost, we cannot at present find out how much Rājaśekhara borrowed from earlier writers, how much he himself added and how much Bhoja borrowed from him on the subject of Doṣas.

Similarly we are not able to examine here the contributions of Bhaṭṭa Nāyaka and Tota to the Doṣa-prakaraṇa. We have noticed Abhinavagupta's contribution under Bharata.

Bhoja

Bhoja defines poetry first as expression which must be flawless. He makes Doṣa-hāna the first of the four Sāhityas in his *Śṛ. Pra.* For his section of Doṣas, Bhoja draws upon Bhāmaha, Daṇḍin, Vāmana and Rudraṭa.

Bhoja gives only three classes of Doṣas: Doṣas of Pada, of Vākya and of Vākyārtha. Vāmana's second class of Padārtha-doṣas is felt as unnecessary by Bhoja. The Pada-doṣas of Bhoja are sixteen in number. Of these, those borrowed from Vāmana are nine: Asādhu, Kaṣṭa, Anarthaka, Anyārthaka, Apratīta, Kliṣṭa, Gūḍhārtha, Neyārtha and Grāmya. Since Bhāmaha is the source for

Vāmana himself, Bhāmaha (ch. I) is utilised here by Bhoja also. (Bhāmaha, I. 37 & 47). Apuṣṭārtha is taken by Bhoja from Rudraṭa, II. 8 and so also Asamartha and Deśya from Rudraṭa, VI. 2. Besides these flaws, we have in Bhoja Aprayukta which is 'Kavibhir aprayukta,' Sandigdha, and Aprayojaka which is 'Aviśeṣa-vidhāyaka'. The second and the last are to be found in some other form in earlier writers as can be seen from the earlier part of this chapter. Aprayojaka can be compared to Rudraṭa's Artha-doṣa called Tadvat. Bhoja introduces Aprayukta which is the use of the non-poetic word, i.e. words which poets have not used. The vulgar words have to be left out (Deśya and Grāmya); the learned and technical words (Apratīta) have also to be left out and similarly, among the remaining, those not in poetic usage (Aprayukta) must also be left out.

The Vākya-doṣas are also sixteen in number and of these, those common to Bhoja and Vāmana are only Visandhi, Bhinna-vṛtta and Bhinna-yati. These are mentioned by other writers also. Four Upamā-doṣas are also counted here by Bhoja as Vākya-doṣas and for some Vākya-doṣas Bhoja is indebted to Rudraṭa. Bhoja's Vākya-saṅkīrṇa and Vākya-garbhita are from Rudraṭa's Vākya-doṣas in VI. 40.

Bhoja's Śabda-hīna is a new addition but it is unnecessary since a Śabda-hīna vākya-doṣa is only the Pada-doṣa of Asādhu. Krama-bhraṣṭa is given by Vāmana as a Vākya-*artha*-doṣa with the name Apakrama (II. ii. 22). Similarly Punaruktimat of Bhoja is the Ekārtha of Bhāmaha and Daṇḍin and is a Vākyārtha-doṣa in Vāmana. Four of the seven or six Upamā-doṣas, Bhinna-liṅga, Bhinna-vacana, Nyūnopamā and Adhikopamā which are related to Śabda are here taken as Vākya-doṣas.

The new Vākya-doṣas of Bhoja are five in number, Śabda-hīna, Vyākīrṇa, Apada, Aśarīra and Arītimat. The first is nothing but a sentence having the Pada-doṣa called Asādhu. Vyākīrṇa is haphazard, scattered position of subject and object, creating confusion. Apada needs some explanation.

विभिन्नप्रकृतिस्थादि पदयुक्त्यपदं विदुः। (*S. K. Ā.*, I. 24)
तदेतत् प्रकृतिस्थकोमलकठोराणां नागरोपनागराणां ग्राम्याणां वा पदानामयुक्तेः अपदम्।

There are six kinds of words: Prakṛtistha, Komala, Kaṭhora, Grāmya, Nāgara and Upanāgara. These fall into two classes of three, the first three go into a class and the second three into another. The first class is related to the structure and the texture of the words, and Komala and Kaṭhora at least are self-explanatory. The second class, as Ratneśvara puts it, refers to usage, Prasiddhi,—used by all, used only by the learned few, and used by the learned as also a few men of the world who are in touch with the learned. These are respectively called Grāmya, Nāgara and Upanāgara.

According to the context the poet has to use the appropriate word, the nature of the content decides which of the words used are to be Prakṛtistha, Komala or Kaṭhora, and the nature of the speaker or character involved decides whether the words shall be Grāmya, Nāgara or Upanāgara. These conditions can be called Vācya-aucitya and Vaktṛ-aucitya. When these two aspects of Aucitya or appropriateness are not found, there arises the flaw of Apada.

In the *Śṛ. Pra.*, Bhoja adds something regarding this Doṣa of Apada and this addition in Bhoja's other work has been pointed out by Ratneśvara in his commentary on this portion of the *S. K. Ā.*

श्रृङ्गारप्रकाशे तु भाषाणामपि भेदः पदमित्युक्तम् । *S. K. Ā.*, 1. 20

In the *Śṛ. Pra.* (Chap. IX, p. 304, Vol. II) Apada is thus defined:

भिन्नभाषाप्रकृत्यादिकमपदम् ।

Just as there are appropriate words and vocabulary to suit the meaning and the speaker, there is also, from the same point of view of matter and the speaker, the appropriate language, viz., Sanskrit or one of the many Prākṛts. This appropriateness of language (Bhāṣā-aucitya) has been made the first Śabdālaṁkāra and has been called Jāti by Bhoja. See below the Alaṁkāra chapter. The reverse or Viparyaya of Jātyalaṁkāra is taken as one of the aspects of the Doṣa called Apada in the *Śṛ. Pra.* Ratneśvara's commentary on this flaw in the *S. K. Ā.* is very elaborate.

Aśarīra is the flaw of the absence of the verb in a sentence. Vāgbhaṭa II, who is indebted to Bhoja for his Doṣa-prakaraṇa, accepts this Aśarīra of Bhoja. Arītimat is a flaw which Bhoja has built out of the first chapter of Daṇḍin's *Kāvyādarśa.* As noted above, Daṇḍin gives the ten Guṇas and adds that they have reverses (Viparyayas) which can *generally* be found in the Gauḍī style. As he defines each Guṇa and illustrates, he points out also its Viparyaya and gives an illustration for it. Vāmana also recognises, as has been pointed out previously, that the Viparyayas of the Guṇas are flaws belonging to the class of Sūkṣma-doṣas. Bhoja it is who constitutes a special flaw or rather a special set of flaws out of these Guṇa-viparyayas of Daṇḍin. He calls this flaw Arītimat. Only nine Guṇas are taken for this and Samādhi, whose character naturally separates it as belonging to an altogether different category, is left out.

Śleṣa—Śaithilya. Samatā—Viṣamatā. Saukumārya—Kaṭhoratā.	Three Śabda-pradhāna-viparyayas.
Prasāda—Aprasāda. Arthavyakti—Neyārthatva. Kānti—Grāmyatva.	Three Artha-pradhāna-viparyayas.
Ojas—Asamastatva. Mādhurya—Anirvyūḍhatva. Audārya—Analaṁkāra.	Three Ubhaya-pradhāna-viparyayas.

Of these Viparyayas, we find Daṇḍin's text itself justifying not all, nor all in this same manner. His text contains: Śleṣa—Śaithilya, Prasāda—Vyutpanna or Anatirūḍha, which is to be taken as Bhoja's Aprasanna, and Sama—Viṣama. Regarding Sukumāratā, Daṇḍin gives Niṣṭhura as Viparyaya and Bhoja's Kaṭhora means the same thing. The illustration given by Daṇḍin is: न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति । Daṇḍin characterises this as Kṛcchrodya, 'hard to mouth' and Dīpta. Bhoja gives a verse from Bhāmaha as illustration for Kaṭhoratā—Bhāmaha I. 46, Bhāmaha's illustration for his flaw of Gūḍha-śabdābhidhāna. Bhoja has not fully analysed Daṇḍin's Guṇas and Viparyayas of Guṇas. There are two kinds of Saukumārya given by Daṇḍin, one of Śabda and one of Artha. मण्डलीकृत्य बर्हाणि etc. is illustration for Artha-saukumārya, for Anūrjita-artha. Its Viparyaya is neither indicated nor illustrated. We can clearly see its Viparyaya as Alaṁkāra. Plain, direct, simple and delicate pen-pictures are contrasted here with high-flown conceit and figure, Anūrjita-sukumāra-artha with Ūrjita-alaṁkṛta-artha. Śabda-saukumārya has also to be taken as illustrated by the soft words of the same verse मण्डलीकृत्य बर्हाणि etc., as contrasted with न्यक्षेण क्षपितः etc. Here the antithesis is between Śabda-saukumārya and Śabda-naiṣṭhurya or Kṛcchrodyatva or Dīptatva. Another fact is also pointed out by Daṇḍin here, namely the other extreme which one must avoid. Surely Naiṣṭhurya must be avoided and Saukumārya adopted; but 'too soft' or Sarva-komala cloys and results in Śaithilya.

बन्धशैथिल्यदोषोऽपि दर्शितः सर्वकोमले ।। Daṇḍin

There must be an equally balanced display of softness and vigour. Something like this golden mean is also stressed by Vāmana by his Śleṣa and Prasāda, i.e., Gāḍhatā and Śaithilya. III. 2. 5-8. Bhoja is justified in giving Neyārthatva as the Viparyaya of Arthavyakti; for, Daṇḍin says:

अर्थव्यक्तिरनेयत्वमर्थस्य and नेयत्वमुरगासृजः ।

This Viparyaya is a major flaw and is to be avoided even by the adherents of the Gauḍī style. Other cases of insufficient analysis of Daṇḍin by Bhoja are the Viparyayas of Mādhurya, Kānti and Ojas. Mādhurya of Daṇḍin is of two kinds,—Śabda-mādhurya which is born of mild Anuprāsa and Śabda-agrāmyatā, and Artha-mādhurya which is born of Artha-agrāmyatā. Regarding Anuprāsa-mādhurya, the Viparyaya is Ulbaṇa-anuprāsa. Therefore Bhoja's description of Mādhurya-vyatyaya as Anirvyūḍha and its illustration have little meaning or support from Daṇḍin's text. Then Grāmya, Daṇḍin's Viparyaya of Mādhurya, is given by Bhoja as the Vyatyaya of Kānti. It is plain from Daṇḍin's description of that Guṇa, Kānti, that it is 'Laukika-artha-anatikrama' and that its reverse is Atyukti.

इदमत्युक्तिरित्युक्तमेतद् गौडोपलालितम् ।

and this Kānti-viparyaya is really the flaw of Atimātra given by Rudraṭa in XI. 17. Ojas and Audārya of Daṇḍin stand on a different footing from that of Śleṣa and other Guṇas examined above. Like Samādhi, Audārya has no clear Viparyaya. Its application is general. Ojas is similarly not a 'Prāṇa' of the Vaidarbhī, it is a Prāṇa or Jīvita of Gadya; *Etad gadyasya jīvitam.* The Vaidarbhas resort to it only in Gadya, whereas the Gauḍas use it even in verse and this is the only difference between the two regarding Ojas. Bhoja picks out the illustration found in Daṇḍin (I. 59) for Bandha-pāruṣya and Śaithilya resulting from one kind of Anuprāsa etc., and gives this as the illustration for the flaw of Asamasta, failure to compound, which he gives as the Vyatyaya of Ojas. Bhoja's Audārya-vyatyaya is interesting. It is given as Analaṁkāra. Either 'graceful

attributes', Ślāghya-viśeṣaṇa, or the suggestion of noble ideas, Utkarṣavad-guṇa-pratīti, must be found in any good verse. Then only would Daṇḍin call a verse Udāra. When neither is present, trivial are the attributes mentioned and trifling is the idea. We have on the whole Apuṣṭārtha or Niralaṁkāra.

दीर्घपुच्छश्चतुष्पादः ककुद्मान् लम्बकम्बलः ।
गोरपत्यं बलीवर्दः तृणमत्ति मुखेन सः ।।

तदिदमपुष्टार्थत्वाद् अनुत्कृष्टविशेषणमनुदारं निरलङ्कारमाचक्षते ।। *S. K. Ā.*, p. 30

There is surely a need for such a flaw to rule out of poetry all *bald* utterances; but it will be a problem for Bhoja to justify the need for this Audārya-viparyaya called Analaṁkāra, side by side with his Vākyārtha-doṣa of Niralaṁkāra derived from Rudraṭa. This subject is also dealt with in the Guṇa chapter.

Bhoja's Vākyārtha-doṣas are sixteen in number. Apārtha, Vyartha, Ekārtha, Sasaṁśaya, Apakrama and Viruddha—six—are from Bhāmaha and Daṇḍin. Atimātra and Virasa are from Rudraṭa's Artha-doṣas. Aślīla is also derived from earlier writers and so also the Upamā-doṣas of Hīnopamā, Adhikopamā, Asadṛśopamā and Aprasiddhopamā. The last is from Rudraṭa, from whom is also the Niralaṁkāra borrowed. Rudraṭa mentions the Vākya-doṣa of Analaṁkāra in VI. 40 and 46. The additions found in Bhoja are only two, viz., Khinna and Paruṣa. Khinna is defined as a poet's incapacity to continue or sustain the development of an idea taken on hand. Paruṣa is a kind of Atimātra. It is defined as Krūra-artha. Its absence is the Mādhuryaguṇa of Artha as can be seen from Bhoja's definition of it as 'Atīvratā'.

यत्तु क्रूरार्थमत्यर्थं परुषं तु तदुच्यते । and माधुर्यमुक्तमाचार्यैः क्रोधादावप्यतीव्रता ।

Regarding Virasa, it has to be noted that Bhoja takes only the first variety of Rudraṭa's twofold Virasa. He takes the Aprastuta or Kramāpeta Rasa. Ativṛddhi of even the relevant Rasa, the second Virasa of Rudraṭa, is left out. Virodha is classified by Bhoja into that of Pratyakṣa, Anumāna, and Āgama.

Pratyakṣa-virodha	Anumāna-virodha	Āgama-virodha
Deśa-	Yukti-	Dharma-Kāma-Arthādi-śāstra
Kāla- Loka- Etc.	Aucitya- Pratijñā-	

Bhoja here takes up Bhāmaha's Pratijñā-hāni under Anumāna-virodha. It has to be noted here that it is quite unintelligible to class Aucitya-virodha under Anumāna-virodha.

Prabandha-doṣa

While examining Abhinavagupta's explanation of Bharata, we saw how Abhinavagupta objected to an earlier commentator taking Bharata's Arthāntara or Avarṇya-varṇana as a Prabandha-doṣa. Abhinavagupta takes it as Vākya-doṣa and points out that the insistence on Sandhi-sandhyaṅgas is for avoiding such irrelevancies as Arthāntara in Prabandha. Rudraṭa describes his Vākya (Śabda) doṣa of Gatārtha as a Prabandha-doṣa.

तदिति **प्रबन्धविषयं** गतार्थमेतत्ततो विद्यात् । VI. 45
तदेतत् प्रबन्धविषयं विपुलग्रन्थगोचरम् etc. Namisādhu.

Similar Prabandha-doṣas are spoken of by Bhoja also. Just as presence of Rasa is secured in a Vākya by avoiding flaws and then embellishing it with Guṇas and Alaṁkāras, so also, Rasa-aviyoga in a composition as a whole is secured by avoiding the larger flaws of the composition as a whole and by adding similar Guṇas and Alaṁkāras of the whole work. All the flaws of a Prabandha are put under one comprehensive head by Bhoja, viz., Anaucitya and an instance is given in illustration.

प्रबन्धविषयः (रस-अवियोगः) उच्यते । सोऽपि दोषहानेन गुणोपादानेन अलङ्कारसङ्करेण च प्रकाशमानः मनीषिणां मनःप्रहर्षहेतुः भवति ।

तत्र **दोषहानम्** अनौचित्यादिपरिहारेण । यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापितृभ्यामिति निर्दोषदशरथे । etc. *Śṛ. Pra.*, Vol. II. Ch. XI. p. 410. See *S. K. Ā.* V. pp. 642-3.

वाक्यवच्च प्रबन्धेषु रसालङ्कारसङ्करान् ।
निवेशयन्त्यनौचित्यपरिहारेण सूरयः ।। V. 126, *S. K. Ā.*

This is the avoidance or change of those parts of the original story, for dramatisation or romantic fiction, which do not help the idea or Rasa intended to be developed by the poet. Similar kinds of Anaucitya in the source-material have to be eschewed and the poet has to exercise his imagination and invent. This is elaborately dealt with by Ānandavardhana in Uddyota III. 11.

इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।
उत्प्रेक्ष्योऽप्यन्तराभीष्टरसोचितकथोन्नयः ।।

See Vṛtti also on pp. 147-8. Kuntaka gives this as a kind of Prakaraṇavakratā in chapter IV. प्रकरणवक्रता-

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यलवलावण्याद् अन्या भवति वक्रता ।।

* * * * *

निरन्तररसोद्गारगर्भसन्दर्भनिर्भराः ।
गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ।। De's Edn., pp. 224-5

There is little difference between the *S. K. Ā.* and the *Śṛ. Pra.* regarding the Doṣa section. While Bhoja leisurely treats of the subject in the *S. K. Ā.*, defining each in a line of verse or in a full verse, he rushes through the subject in the *Śṛ. Pra.* He gives in the latter short prose paraphrases of the definitions in the former. There are two other differences, one noteworthy and one trivial. The Arītimat of the *S. K. Ā.* is descriptively renamed in the *Śṛ. Pra.* as Śleṣādi-guṇa-viparyaya. The Apada-doṣa, as pointed out above, is described

not only as inappropriate words (Pada-jāti) but also as inappropriate language (Bhāṣā-jāti).

Regarding the subject of Doṣa-guṇas, which Bhoja calls Vaiśeṣika-guṇas, enough has been said above while defining Doṣa itself as Anitya. Bhāmaha points out at first in his opening chapter how sometimes flaws become excellences. Daṇḍin works it out in his Doṣa-prakaraṇa and Rudraṭa follows him. Bhoja makes out of them a class of Guṇas, called Vaiśeṣika-guṇas. See the Guṇa chapter below and the chapter on Aucitya in my *Some Concepts*. Bhāmaha's verses on this subject सन्निवेशविशेषात्तु etc. (I. 54) and किञ्चिदाश्रयसौन्दर्यात् etc. (I. 55) are reproduced by Bhoja.

Mahimabhaṭṭa

The next noteworthy contribution to the Doṣa-prakaraṇa came from that great Doṣajña, may we say Purobhāgī also, Mahimabhaṭṭa. Chapter II of his *Vyaktiviveka* is wholly given to a consideration of literary flaws.

It has already been noted that Mahimabhaṭṭa defines Doṣa in general as Anaucitya. It pertains to Śabda and Artha. The latter, viz., Artha-doṣa, Mahiman says, applies to the delineation of Vibhāvas etc., and has been dealt with by earlier writers, i.e. by Ānandavardhana in Uddyota III. The former, Śabda-doṣa, is external, Bahiraṅga, and is of numerous varieties. Five of them are most important.

इह खलु द्विविधमनौचित्यमुक्तम् । अर्थविषयं शब्दविषयं चेति । तत्र विभावानुभावव्यभिचारिणाम् अयथायथं रसेषु यो विनियोगः, तन्मात्रलक्षणमेकमन्तरङ्गम् आद्यैरेवोक्तमिति नेह प्रतन्यते । अपरं पुनर्बहिरङ्गं बहुप्रकारं सम्भवति । तद्यथा—(1) विधेयाविमर्शः (2) प्रक्रमभेदः (3) क्रमभेदः (4) पौनरुक्त्यम् (5) वाच्यावचनं चेति । दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव, तस्याप्यनुप्रासादेरिव रसानुगुण्येन प्रवृत्तेरिष्टत्वात् । एतस्य च **विवक्षित-रसादि-प्रतीतिविघ्नविधायित्वं नाम सामान्यलक्षणम् ।**

अन्तरङ्गबहिरङ्गभावश्चानयोः साक्षात्पारम्पर्येण च रसभङ्गहेतुत्वादिष्टः । त एते विधेयाविमर्शादयो दोषा इत्युच्यन्ते ॥ *V. V.* II. p. 37, T. S. S. Edn.

शब्ददोषाणामनौचित्योपगमात् । *V. V.* p. 31
पारम्पर्येण साक्षाच्च तदेतत् प्रतिपद्यते ।
कवेरजागरूकस्य रसभङ्गनिमित्तताम् ॥
यत्त्वेतत् शब्दविषयं बहुधा परिदृश्यते ।
तस्य प्रक्रमभेदाद्या दोषाः पञ्चैव योनयः ॥ Śls. 90-91

Of these five major flaws, the first named Vidheya-avimarśa relates to Samāsa. Compounding words without ruining the emphasis on certain words is very difficult. Therefore, says Mahiman, the Vaidarbhī which is devoid of compounds is the best and the safest. Vidheya-avimarśa is lack of necessary prominence for what we want to keep prominent. Prakrama-bheda and Krama-bheda are related flaws and are new and amplified forms of the old Apakrama, Paunaruktya is an old flaw, known in earlier writers as Ekārtha. Flaws like Pāda-pūraṇa, Aprayojaka, and Tadvat, which result from or coexist with

Punarukti are also referred to by Mahimabhaṭṭa in his characteristic word Avakara,—mere dust, verbiage. Vācya-avacana is non-expression of that which must be expressed and to this is related another aspect of the same flaw. Avācya-vacana,—expression of the needless. (P. 100). All Avācya-vacana is Avakara.

यत् स्वरूपानुवादैकफलं फल्गुविशेषणम् ।
अप्रत्यक्षायमाणार्थं स्मृतमप्रतिभोद्भवम् ॥
तदवाच्यमिति ज्ञेयं वचनं तस्य दूषणम् ।
तद् वृत्तपूरणायैव न कवित्वाय कल्पते ॥ P. 107

Svarūpa-anuvādaika-phala-viśeṣaṇa is Rudraṭa's Tadvat and Bhoja's Aprayojaka; to these Pādapūraka etc. are also related. When the bare idea is given, due care must be taken not to make the expression bald. Not to give attributes which vivify the picture but to give nothing more than the well-known ordinary details of an object is to make the picture bald. Unnecessary verbiage also is Avakara and is Avācya-vacana. Hence the poet must be precise and, at the same time, powerful. If he is not powerful his idea suffers from what Rudraṭa calls the Doṣa of Apuṣṭa (Artha). Mahimabhaṭṭa also refers to this flaw of Apuṣṭa-artha.

वस्तुमात्रानुवादस्तु पूरणैकफलो मतः ।
अर्थदोषस्स दोषज्ञैरपुष्ट इति गीयते ॥[1] *V. V.* II. 122, p. 109

Chapter II of the *Vyaktiviveka* is a masterly treatise, showing high critical acumen. But we are constrained to say that, pushed to their extreme, Mahimabhaṭṭa's flaws make poetry itself impossible. Rāghava Bhaṭṭa follows him to some extent and tries to rewrite some of Kālidāsa's verses in his commentary on the *Śākuntala* for avoiding the Doṣa of Prakrama-bheda. But Pūrṇasarasvatī points out rightly in his comments on the first verse of the second part of the *Meghadūta* that such trivialities as the Prakrama-bheda in the verse विद्युत्वन्तं etc. do not detract from the eminence of the poet. Mahimabhaṭṭa himself points out that poetic utterance as such, deviating as it does from the natural mode of utterance, cannot but have always the flaw of Prakrama-bheda.

तदेतदुक्तं भवति—सर्व एव भणितिप्रकारः प्रक्रमभेदस्य विषय इति ।

Therefore these flaws must be applied within a restricted sphere.[2]

Mammaṭa

One codification of the Doṣas was made by Bhoja and there was another by Mammaṭa in his *Kāvyaprakāśa* where Mahimabhaṭṭa's contribution also

[1] This line is missing in the text of the T. S. S. Edn. of the *V. V.* As it is, the text in the T. S. S. Edn. has on p. 109 the Saṅgraha Ślokas ending with a half line. This missing line, given above, I found in Hemacandra's *Kāvyānuśāsana* which is a rare collection of all the fine passages in all the earlier works. See Hemacandra, *Kāvyānuśāsana-vyākhyā*, p. 275.

[2] In later times, Vidyādhara, author of *Ekāvali*, follows Mahimabhaṭṭa on Doṣas. He however omits Krama-bhaṅga and gives the other four Doṣas of Mahimabhaṭṭa: Avimṛṣṭa-vidheyāṁśa, Prakrama-bhaṅga, Vācya-avacana (and Avācya-vacana) and Artha-paunaruktya.

was taken into consideration. Mammaṭa, as a follower of Ānandavardhana, states his idea of Doṣa clearly that Doṣa is that which spoils the essence or the chief element viz., the Rasa and as such primarily pertains, as Dharma, to Rasa. It is however secondarily spoken of as Śabda-doṣa, Artha-doṣa, Varṇa-doṣa and Racanā-doṣa.

शब्दाद्या इत्याद्यग्रहणाद् वर्णरचने ॥ T. S. S. Edn. Part II, P. 8

Though we pointed out even earlier that the Doṣas could be spoken of even as regards Saṅghaṭanā, Vṛtti, etc., we did not see till now the writer who definitely mentioned or elaborated Doṣas in those departments of poetic expression also. Here we have Mammaṭa clearly speaking of Varṇa-doṣas and Racanā-doṣas.

Mammaṭa first gives the following sixteen flaws: Śrutikaṭu, Cyutasaṁskāra, Aprayukta, Asamartha, Nihatārtha, Anucitārtha, Nirarthaka, Avācaka, Aślila (3 kinds), Sandigdha, Apratīta, Grāmya, Neyārtha, Kliṣṭa, Avimṛṣṭa-vidheyāṁśa, Viruddha-matikṛt, and three Doṣas of Samāsa.

Bhoja's Aprayukta,—word not favoured by poets—is taken up by Mammaṭa. Vāmana's Gūḍhārtha is given here with the new name Nihatārtha, using a word of two meanings in the less known meaning. Anucita-pada is perhaps Mammaṭa's new introduction. It is an inappropriate word and though its scope and significance are very wide, Mammaṭa's illustration makes it somewhat definite. Kliṣṭa, Avimṛṣṭa-vidheya and Viruddha-mati-kṛt are classed for the first time here expressly as Doṣas related to compounds, Samāsa. Before Mammaṭa, only the second was connected with Samāsa. Under Avimṛṣṭa-vidheya, everything said by Mammaṭa, illustrations and comments, is taken from Mahimabhaṭṭa. Some of the other flaws are also sometimes related to Samāsas by Mammaṭa. Śrutikaṭu in Samāsa is an instance. (P. *29*. Vol. II. T. S. S. Edn.) In VII. 4, Mammaṭa points out that some of these flaws, with the exception of Cyuta-saṁskāra, Asamartha and Nirarthaka, pertain not only to Padas but also Vākyas, while some others among these pertain also to parts of a word.

वाक्येऽपि दोषाः सन्त्येते पदस्यांशेऽपि केचन ।

He illustrates these in Vākyas. Here also, Vāmana and Mahimabhaṭṭa are fully utilised by Mammaṭa. Similarly, Śrutikaṭu and some other flaws above mentioned are pointed out with regard to part of a word or syllables (p. 53). These flaws are Śrutikaṭu, Nihatārtha, Nirarthaka, Avācaka, Aślila, Sandigdha etc.

In VII. 5 and 6, Mammaṭa gives a set of Vākya-doṣas:

Pratikūla-varṇa, Upahatalupta-visarga, Visandhi, Hatavṛtta, Nyūna-pada, Adhika-pada, Kathita-pada, Patatprakarṣa, Samāpta-punarātta, Ardhāntaraikavācaka, Abhavanmata-yoga, Anabhihita-vācya, Apadastha-pada, Apadastha-samāsa, Saṁkīrṇa, Garbhita, Prasiddhi-atikrānta, Bhagna-prakrama, Akrama and Amata-parārtha—20.

Ānandavardhana's treatment of Varṇa-dhvani in Uddyota III has yielded to Mammaṭa the Varṇa-doṣa in Vākya called Pratikūla-varṇa, letters unsuited to Rasa. Another creation of Mammaṭa is Upahatalupta-visarga, all Visargas becoming 'O' at a stretch or getting dropped at a stretch. The third new flaw of Mammaṭa is Kathita-pada, the same word with the same idea used twice, in a sentence. Patatprakarṣa and Samāpta-punarātta are the fall of the rising climax and taking up again a finishing idea, and all later writers have accepted these two. The sixth new flaw is Ardhāntaraika-vācaka, a solitary word of a previous half of a verse appearing in the second half. Mammaṭa's illustration makes this Doṣa further clear and Ratneśvara effectively compares the 'strayed words' to waifs and strays. Abhavanmata-yoga is a case of the poet's clumsy expression which intends an Anvaya that is not possible according to grammar. The illustration explains the point further and it is related to the use of 'Yat-Tat' in a verse.

Anabhihita-vācya of Mammaṭa is Mahimabhaṭṭa's Vācya-avacana. Asthāna-pada is the placing of a word, of such an important word as 'Na' for example, in a wrong place. This, together with the next flaw, Asthānasamāsa, forms Mammaṭa's addition. The Aucitya and Anaucitya pertaining to Samāsa-saṅghaṭanā is discussed at great length in the 3rd Uddyota of his work by Ānandavardhana and it is from here that Asthāna-samāsa is derived. The next two, Saṁkīrṇa and Garbhita Vākyas, are from Rudraṭa and we noted above that Bhoja also takes them. Prasiddhi-dhuta is the misuse in onomatopoetic words and words of a similar nature which are associated only with certain definite objects and beings. As for instance, Heṣita can be used only for a horse's neighing and not for the elephant's noise which is called Phīṭkāra. Rudraṭa notes this flaw but brings it rather inappropriately, as has been pointed out already, under Grāmya. Prakrama and Kramabhaṅga are both taken from Mahimabhaṭṭa. Amaṭaparārtha, though made to look new by a cumbrous name, is, in reality, only the first variety of Rudraṭa's Virasa, which alone is accepted by Bhoja also. As in this case, in other instances also, Mammaṭa, partly on account of the Āryā metre chosen by him, gives uncouth names which have no Prasāda and which do not deliver their meanings immediately.

Artha-doṣas are then dealt with by Mammaṭa (VII. 7-9):—Apuṣṭa, Kaṣṭa, Vyāhata, Punarukta, Duṣkrama, Grāmya, Sandigdha, Nirhetu, Prasiddhi-viruddha, Vidyā-viruddha, *Anavīkṛta*, *Saniyama-parivṛtta*, *Aniyama-parivṛtta*, *Viśeṣa-parivṛtta*, *Aviśeṣa-parivṛtta*, *Sākāṅkṣa*, *Apadamukta*, *Sahacarabhinna*, Prakāśita-viruddha, *Vidhyanuvāda-ayukta*, Tyakta-punassvīkṛta and Aślīla.

Of these, Apuṣṭa and Nirhetu are two noteworthy flaws taken from Rudraṭa. Vyāhata, Punarukta etc. form a set of old flaws. Prakāśita-viruddha and Tyakta-punassvīkṛta correspond to the Śabda-doṣas of the same nature called Viruddha-matikṛt and Samāpta-punarātta. The old Loka-viruddha has been changed into Prasiddhi-viruddha, for what is Prasiddhi except Loka? Further, Prasiddhi includes within it other things also which are not found in nature but are Prasiddha according to Kavi-samaya. The italicised flaws in the above list need special notice, for they are newly introduced by Mammaṭa. Anavīkṛta is repetition of the same set of words or phrase without giving the same some freshness and variation through turns of expression. Non-specification of an idea that has to be specified is the flaw of Saniyama-parivṛtta. Needless specification is its related flaw on the other side. Incorrect qualification, absence of proper characterisation of an object, lack of proper particularisation of a more general idea is Viśeṣa-parivṛtta. It is Aviśeṣa-parivṛtta when the particular is mentioned for

the general. Sākāṅkṣa is incompleteness of sense. The closing of an idea at a wrong point is Asthāna-mukta. When an idea is being elaborated and its various aspects are drawn in the picture, shade by shade, one cannot, while closing, mention something which goes contrary to what has been said previously. Sahacara-bhinna is incompatibility of accompanying ideas. When a series of good things are being enumerated and described, no bad things can get into the list. For example, it is not good to say "intellect is adorned by learning, idiocy, by misery". Then, that idea which is the primary affirmation in the sentence must not be made unimportant like other accessory ideas, i.e. the Vidheya must not be made Anuvāda.

Mammaṭa then points out how all these cease to be flaws in certain circumstances and under such conditions as Imitation, nature of the speaker etc.

Then Mammaṭa gives the following Rasa-doṣas:

स्थायिव्यभिचारिणां स्वशब्दोपादानम्, कष्टव्यक्तिः अनुभावादीनाम्, प्रतिकूलविभावादिग्रहः, पुनःपुनः दीप्तिः, अकाण्डप्रथनम्, अकाण्डच्छेदः, अङ्गस्य अतिविस्तृतिः, अङ्गिनोऽननुसन्धानम्, प्रकृतिविपर्ययः, अनङ्गस्य अभिधानम्. These have already been noticed under Ānandavardhana, to the third Uddyota of whose work Mammaṭa is indebted for this section. After giving these flaws, Mammaṭa points out exceptions, conditions which make Guṇas of these flaws.

The VIIth chapter of the *Kāvyaprakāśa* of Mammaṭa is the largest treatise on Doṣas and is the most important. Except Apada and Arītimat and one or two more less important flaws found in Bhoja only, all other flaws and many more, including those added by Mahimabhaṭṭa and by Mammaṭa himself, are found in the VIIth chapter of the *Kāvyaprakāśa*. Mammaṭa was the last original writer on Doṣas. As on other topics, on Doṣas also, he was followed completely by the later compilers.

Mammaṭa's place in the history and evolution of Doṣas is important for another department of Doṣa dealt with by him, viz., the Alaṁkāra-doṣas. From the time of Medhāvin, we have been told of Doṣas of only one Alaṁkāra, Upamā. Of Alaṁkāra in general, Ānandavardhana pointed out certain methods of employing them properly, on ignoring which Doṣas of Alaṁkāra in general would occur. But it is in Mammaṭa's work that we find flaws pertaining to particular Alaṁkāras worked out. At the end of the Alaṁkāra chapter (X), we find Mammaṭa mentioning the following flaws in respect of certain Alaṁkāras. But instead of accepting them, he says that these flaws need not be had separately, since they are included in one or the other of the numerous flaws of Pada, Vākya and Vākyārtha given in chapter VII.

Alaṁkāra	*Flaws to which it is liable*	*Accepted flaws of chapter VII in which they are included*
Anuprāsa	Prasiddhyabhāva, Vaiphalya, Vṛtti-virodha.	Prasiddhi-virodha, Apuṣṭārthatva, Pratikūla-varṇatā.

Alaṁkāra	*Flaws to which it is liable*	*Accepted flaws of chapter VII in which they are included*
Yamaka	Pādatrayamātra-yamana.	This is contrary to the poet's practice and hence comes under Aprayukta.
Upamā	Jātipramāṇagatam Nyūnatvam, Adhikatvam ca, Dharmāśraya-nyūna-adhikate.	Anucitārthatva. Hīnapada and Adhikapada.
	Liṅgavacana-bheda and Kāla-puruṣa-vidhyādibheda.	Prakrama-bheda.
	Asādṛśya & Asambhava.	Anucitārthatva.
Utprekṣā	Dhruvevādiśabdasthāne yathādiśabdaprayoga.	Avācakatva.
	Tāttvikarūpeṇa parivarjita; Nirupākhya, Gaganālekhya-prakhya.	Anucitārthatva.
Samāsokti	This is liable to Apuṣṭārthatva and Punaruktatā; and Vyaṅgyāṁśasya Svaśabdopādāna.	Svaśabdopādāna.
Aprastutapraśaṁsā	do.	do.

This is a very interesting subject. There are many Alaṁkāra manuals in later times dealing exclusively with Śabda and Artha alaṁkāras but none devotes its attention to flaws in Alaṁkāras. A critical study of Alaṁkāras, their proper use according to Ānandavardhana's canons and the lakṣaṇas of each, their abuse and their Doṣas,—these form an interesting subject. Among later writers, Viśvanātha, as will be seen presently, takes up this last part of the last chapter of the *Kāvyaprakāśa*, gives Alaṁkāra-doṣas in chapter VII of his own work and following Mammaṭa fully, brings these flaws under the accepted flaws of Pada, Vākya and Vākyārtha.

Hemacandra

Hemacandra's treatment of Doṣas in chapter III of his *Kāvyānuśāsana* is almost a reproduction of Mammaṭa's chapter on Doṣas. Hemacandra accepts all the Rasa-doṣas, most of Mammaṭa's Pada-doṣas and Vākya-doṣas are accepted and in the place of the last flaw of Mammaṭa, Amata-parārtha, Hemacandra gives the name Ananvita. All the Artha-doṣas in Mammaṭa are also accepted and chapter III of Hemacandra's *Kāvyānuśāsana* is almost identical with chapter VII of Mammaṭa's *Kāvyaprakāśa*. The number, nature, and the illustrations of all the flaws are the same in the two books. In Hemacandra's own commentary

on his work, Hemacandra has given additional matter drawn from Ānandavardhana and Mahimabhaṭṭa under the heads of Rasa-doṣas, Avimṛṣṭa-vidheya and Prakrama and Krama Bhaṅgas.

Viśvanātha

Viśvanātha reproduced in the VIIth chapter of his *Sāhityadarpaṇa* the VIIth chapter of Mammaṭa's work. One fact to be noted in Viśvanātha's work is that after dealing with Rasa-doṣas, he reproduces also the Doṣas of Alaṁkāras, from the end of the Xth chapter of the *Kāvyaprakāśa*, which we noticed above. But following Mammaṭa, he also opines that these need not be specially recognised.

Vidyānātha

Vidyānātha, author of the *Pratāparudrīya*, deals with Doṣas in Chap. V. Vidyānātha, though he follows Mammaṭa, is one of those who have taken as much as possible from the *S. K. Ā.* of Bhoja also. This can be seen as much in the case of Doṣas as in that of Guṇas. Among Vākya-doṣas, Vidyānātha gives the old flaws accepted and codified by Bhoja and Mammaṭa. Aśarīra and Arītimat are two which deserve to be noted as flaws taken from Bhoja. Vidyānātha simplifies Bhoja's Arītimat; he takes the name but reinterprets it so as to make it comprehend all cases of inappropriate style, Rasa-ananuguṇa-rīti. This is not exactly what Bhoja meant by Arītimat. Bhoja meant by it the Viparyaya of Śleṣa and the seven other Guṇas. Vidyānātha took Bhoja's name and applied it generally to what Mammaṭa gives as the flaw of Pratikūla-varṇa.

Similarly, Vidyānātha makes up his list of Artha-doṣas from both Bhoja and Mammaṭa. Among his Artha-doṣas must be noted Niralaṁkṛti, Atimātra, Paruṣa and Virasa taken from Bhoja. Following Mammaṭa, Vidyānātha indicates in the last line of Chap. V the Rasa-doṣas also. Vidyānātha is one of the few later writers to draw upon Bhoja to some extent on the subject of Doṣas.

Keśavamiśra

Another later writer whose section of Doṣas is indebted to Bhoja to some extent is Keśavamiśra, author of the *Alaṁkāraśekhara* (third quarter of the 16th century). Keśavamiśra devotes the second chapter of his work to a consideration of Doṣas.

Among Vākya-doṣas, Keśava has Bhoja's Arītimat but like Vidyānātha, he gives a new meaning to it. Keśava's meaning of Arītimat is however not Vidyānātha's. To Vidyānātha, Arītimat is Rīti unsuited to Rasa. Keśava takes it as a Prakrama-bhaṅga or Rīti-bhaṅga Doṣa, beginning in a Rīti and leaving it off, failing to sustain it; and Rīti itself, here, is taken by Keśava as Prakrama or the order begun. He cites an instance of Prakrama-bhaṅga गाहन्तां महिषाः etc., from the *Śākuntala*, an instance coming down from Mahimabhaṭṭa through Mammaṭa. A kind of Krama and Upakrama, Bhoja himself gives as the meaning of the Rīti which he recognises both as a Śabda-guṇa and Artha-guṇa.

उपक्रमस्य निर्वाहो रीतिरित्यभिधीयते ।

Perhaps Keśava was emboldened in giving the meaning that he gives to Rīti, by Bhoja's description of this Guṇa called Rīti. While Vidyānātha's Arītimat has some relation with Bhoja's Arītimat in so far as Vidyānātha also means by Rīti the same Rīti or Mārga of Daṇḍin, Keśava's Rīti as Krama makes his Arītimat a synonym of the Prakramabhaṅga of Mahimabhaṭṭa, and related to Bhoja's Guṇa called Rīti.

It is only in Keśava's Artha-doṣas, numbering eight, that we find something as given by Bhoja. We find here Virasa which Bhoja took up from Rudraṭa and in addition to this we find Keśava taking up Khinna which Bhoja introduced for the first time in his *S. K. Ā.* That Bhoja's Virasa it is which is repeated by Keśava is plain in as much as Keśava follows Bhoja who was responsible for restricting Virasa to Viruddha-rasa-samāveśa or Kramāpeta-rasa, casting off Rudraṭa's second variety of Virasa which is Atidīpti of even the relevant Rasa. Khinna is defined by Bhoja as the failure of the poet to sustain the idea taken up for delineation. But Keśava takes it in a related sense which is really the effect of Bhoja's Khinna. Keśava equates Khinna with Apuṣṭa. A poet cannot give 'Poṣa' to his idea if he becomes 'Khinna'.

While Viśvanātha follows Mammaṭa and does not include the Upamā-doṣas in the list of the accepted Doṣas of Pada, Vākya and Vākyārtha, Vidyānātha and Keśava, though they follow and borrow from Mammaṭa also, choose to follow Bhoja in retaining the Upamā-doṣas in the list of the flaws of Vākya and Vākyārtha.

To sum up: we have to bear in mind the following landmarks and points in the history of Doṣas: the definition of Guṇa and Doṣa by Bharata and Vāmana as Viparyayas of Doṣas and Guṇas respectively; the relating of Doṣa to Rasa, the Ātman, by Ānandavardhana; the rise of Rasa-doṣas, Saṅghaṭanā-doṣas etc. in the post-Ānandavardhana period; the rise of the idea of Doṣas becoming sometimes Guṇas, in the first chapter of Bhāmaha, the elaboration of the same idea in the fourth chapter by Daṇḍin, Ānandavardhana's characterisation of Doṣa as Anitya, and Bhoja's section on Vaiśeṣika-guṇas or Doṣa-guṇas, the definition of Doṣa as Sahṛdayodvejaka, the first classification by Vāmana of Doṣas into those of Śabda and Artha, Pada and Vākya, Rudraṭa's addition, the first appearance of a Rasa-doṣa (viz. Virasa) in Rudraṭa, Mahimabhaṭṭa's definition of flaw as Anaucitya and his addition of Avimṛṣṭa-vidheya, Prakrama-bhaṅga, Krama-bhaṅga and Avācya-vacana, Bhoja's additional flaws and Bhoja's creation of Prabandha-doṣa; the Prabandha-doṣa idea in pre-Bhoja writers; Mammaṭa's additional flaws, his first codified treatment of Rasa-doṣas, Upamā-doṣas of Medhāvin and Bhāmaha, the reduction of their number by one in Rudraṭa's work, exceptions to the Upamā-doṣas pointed out by Daṇḍin and Mammaṭa's elaboration of Doṣas of other Alaṁkāras, though as part of Pūrvapakṣa, and finally Vidyānātha and Keśavamiśra following Bhoja to some extent on Doṣas.

CHAPTER XVI

HISTORY OF GUṆAS

गुणयोगस्तयोर्मुख्यः गुणालङ्कारयोगयोः । *S. K. Ā.*, I. 19

THE Guṇa-mode of literary appreciation is the most ancient, the extolling of a good thing through a 'Guṇa' being the most spontaneous expression of appreciation. Mādhurya or sweetness is the earliest Guṇa, for, when one enjoys music or poetry, the first expression of his joy takes the form of praising what has enthralled him as 'sweet'. When the two boys sang the 'sweet' epic of Vālmīki before the gathering of sages, the sages exclaimed:

> पाठ्ये गेये च **मधुरम्**
> अहो गीतस्य **माधुर्यं** श्लोकानां च विशेषतः ।
> *Rāmāyaṇa*, I. iv. 8, 17. (Kumbh. edn.)

When the epic was sung, those who heard it realised the events so vividly that the events, though long past, seemed to them to happen before their very eyes. The sages said:

> चिरनिर्वृत्तमप्येतत् प्रत्यक्षमिव दर्शितम् । I. iv. 17

This quality that imparts the virtue of Pratyakṣāyamāṇatva to poetry is part of what Bhāmaha gives as the Prabandha-guṇa called Bhāvika.

> **भाविकत्वमिति** प्राहुः **प्रबन्धविषयं** गुणम् ।
> **प्रत्यक्षा** इव दृश्यन्ते **यत्रार्था भूतभाविनः** ।। III. 53[1]

The verses of the *Rāmāyaṇa* are 'beautiful,' 'pleasing to the mind'—Manorama, and the metre, the sense and the word, Vṛtta, Artha and Pada, are all exalted, udāra.

> उदारवृत्तार्थपदैर्मनोरमैः ततस्स रामस्य चकार कीर्तिमान् ।
> समाक्षरैः श्लोकशतैर्यशस्विनो यशस्करं काव्यमुदारधीर्मुनिः ।। *ibid.* I. ii. 42

Here Audārya-guṇa is mentioned, besides a very general Manoramatva. The metrical quality of 'equal syllables'—Samākṣaraśloka—is also mentioned. Proper Samāsa and Sandhi, two grammatical Guṇas, and Samatā, and Mādhurya of Artha and Vākya are then mentioned in the next verse which also describes the epic.

> तदुपगतसमाससन्धियोगं सममधुरोपनतार्थवाक्यबद्धम् ।
> रघुवरचरितं मुनिप्रणीतं दशशिरसश्च वधं निशामयध्वम् ।। I. ii. 43

[1] See the chapter on Bhāvika in my *Some Concepts.*

As spontaneous and natural as the general appreciation through the word 'sweet', Madhura, is that through the word 'wonderful', Citra, Vicitra. Vālmīki's epic is written in 'wonderful' language, the words and ideas of his verses are 'wonderful'—Vicitra.

> चकार चरितं कृत्स्नं विचित्रपदमात्मवान् । I. iv. 1

Again,

> श्रूयतामिदमाख्यानमनयोर्देववर्चसोः ।
> **विचित्रार्थपदं** सम्यग् गायकौ समचोदयत् ।। I. iv. 26

As we shall see presently, the *Mahābhārata* often extols itself as 'wonderful'.

In the Kiṣkindhākāṇḍa of the *Rāmāyaṇa*, Rāma pays a great tribute to the speech of Hanumān and this context mentions some Guṇas. Hanumān talked neither very much nor ambiguously; his speech was not verbose; it was brief but the brevity was not inconsistent with clarity. Hanumān talked succinctly and clearly. अविस्तरमसन्दिग्धम् VI, iii. 30.

His speech was grammatically pure and was set in proper order in respect of the ideas expressed. संस्कारक्रमसम्पन्नां (वाचं) *ibid.* Śl. 31

In short, Hanumān talked wonderfully: अनया **चित्रया** वाचा *ibid.* Śl. 32

Prolixity (Vistara) and ambiguity (Sandigdhatva) are met with among the Doṣas in the Doṣa-prakaraṇa of the Alaṁkāra works. Saṁskāra is Śabdaśuddhi and Sauśabdya and its absence is the flaw of Śabdahīna.

The *Mahābhārata* is described as 'wonderful' in its words, ideas and stories. The Vicitrapadatva occurring in the *Rāmāyaṇa* is met with in the *Girnar Inscription* as Citra-padatva. The *Mahābhārata* says:

> तस्याख्यानवरिष्ठस्य विचित्रपदपर्वणः Ādi. 1. 24[1]
> विचित्रार्थपदाख्यानम् „ 2. 35

Describing the talks between Vidura and Kṛṣṇa, the Udyoga-parvan says (94, Śls. 2-3):

> विचित्रार्थपदाक्षराः । शृण्वन्ती विविधा वाचः ।

Śubha or beautiful words are found in Ādi. 1. 37 as 'adorning' the epic.

> **अलङ्कृतं शुभैः** शब्दैः समयैर्दिव्यमानुषैः ।

The Guṇa of Ślakṣṇatva meaning 'beauty' occurs often in the praise of speeches. Dhṛṣṭadyumna made, from the platform on the occasion of his sister's Svayaṁvara, a speech that was 'fine' and at the same time 'full of thought'.

> वाक्यमुच्चैर्जगादेदं **श्लक्ष्णम् अर्थवदुत्तमम्** । Ādi. 200. 59

Emphasis on polish of speech may deprive it of value regarding contents. But his speech was 'beautiful' and at the same time 'full of meaning'— Ślakṣṇa and Arthavat.[2] Hence it was 'Uttama'. In the Sabhā-parvan, Sahadeva is said to make a speech which was similarly 'Arthavat'.

[1] Kumbhakonam edn.

व्याजहारोत्तरं तत्र सहदेवोऽर्थवद् वचः 62. 1

cf. Kālidāsa, *Raghuvaṁśa*. I. 58. अर्थ्याम् अर्थपतिर्वाचम् ।

Bhāravi also refers to this 'meaningfulness'. The Lord's speech is full of meaning, *not heavy*, Arthya and Laghu.

अर्थ्यं तथ्यं हितं वाक्यं **लघु**[1] युक्तमनुत्तरम् ।
उवाच भगवान् वाक्यं सुभद्रां भद्रभाषिणीम् ॥ Sabhā. 2. 5

Śravyatva, Śruti-sukhatva and Mādhurya are often met with in the *Mahābhārata*.

श्राव्यं श्रुतिसुखं[2] चैव पावनं शीलवर्धनम् । Ādi. 62. 52
पाण्डवं प्रत्युवाचेदं स्मयन्**मधुरया गिरा** । Sabhā. 8. 9
उवाच चैनं मधुरं सान्त्वपूर्वमिदं वचः । Sabhā. 41. 1
इदं होवाच वचनं **मधुरं** मधुसूदनः Udyoga. 93. 1

Vālmīki's Samatā appears in the same manner along with Mādhurya in the *Mahābhārata* also.

निशम्य वाक्यं तु जनार्दनस्य
धर्मार्थयुक्तं **मधुरं समं** च । Udyoga. 1. 25

The Guṇas of Samāsa and Vyāsa which Vāmana speaks of as aspects of his Artha-śleṣa are mentioned by Vyāsa more than once.

विस्तरैश्च समासैश्च धार्यते यद् द्विजातिभिः ।
* * * *
इष्टं हि विदुषां लोके **समासव्यासभाषणम्** ॥ Ādi. 1. 36 & 65

Logical qualities of speech which we meet with in Bhāravi are mentioned by Vyāsa now and then.

तमुवाच * * * **हेतुमद्वचः** । Śānti. 18. 6

Appreciating Arjuna's speech, Yudhiṣṭhira says:

उक्तं * * * **न्याय्यं युक्तम्** । Śānti. 19. 5

In Vana, we find: अब्रवी**दुपपन्नार्थ**मिदं वाक्यविशारदः । 36. 28
In Udyoga. 5. 2 also Upapatti occurs as a Guṇa: **उपपन्न**मिदं वाक्यम् ।
Vālmīki also mentions the logical Guṇa of Hetumattva. वाक्यं **हेतुमदर्थ्यं** च । Yuddha. 17. 32

General appreciation in terms of Mādhurya, Citratva, Ślakṣṇatva, Audārya and Valgutva appears elsewhere also:

[1] Cf. *Rāmāyaṇa*, Yuddha, 17.50, Hanumān's speech is described thus:
उवाच वचनं **श्लक्ष्णम् अर्थवन्मधुरं लघु** ।
It was beautiful, full of meaning, sweet and *not heavy*.

[2] Cf. *Rāmāyaṇa*, Bāla, 4, 28: श्रोत्राश्रयसुखम् ।

उवाच वाक्यं **मधुराभिधानं** मनोहरं चन्द्रमुखी प्रसन्ना । Anuśāsana. 32. 5

Abhidhāna here means Śabda.

द्रौपद्या वचनं श्रुत्वा **श्लक्ष्णोदारपदं** शुभम् । Vana. 29. 1
वल्गुचित्रपदं श्लक्ष्णं याज्ञसेनि त्वया वचः ॥ Vana. 31. 1

In Śānti, ch. 325 (Kumbh. edn.) ch. 320 (Citraśālā edn.), ch. 308 (BORI edn.) Sulabhā-Janaka-samvāda, mention is made of 18 Guṇas all of which cannot be made out clearly. Reference was made to these in the Chapter on Doṣas (pp. 219-220 above). These Guṇas are Upetārtha, Abhinnārtha, Nyāyavṛtta or Nāpavṛtta, Nādhika, Ślakṣṇa, Asandigdha, A-gurvakṣara-sambaddha, Aparāṅmukha-pada, Anṛta-hīna, Trivarga-aviruddha, Saṁskāravat, Anyūna, Kaṣṭa-śabdahīna, Kramābhidhāna, Na-śeṣa, Sahetu. Most of these can clearly be related to the Guṇas spoken of in the other poems or in Alaṁkāra works.

Kauṭalya's Arthaśāstra

I. In II. 10-28, while describing political despatches, Lekha, Kauṭalya gives in his *Arthaśāstra* some literary qualities which the composition in the letter should possess. He mentions them as the excellences of a letter, Lekha-sampat. He speaks of six Guṇas here, pp. 169-170, T. S. S.

अर्थक्रमः, सम्बन्धः, परिपूर्णता, माधुर्यम्, स्पष्टत्वम्, इति लेखसम्पत् ।

Fortunately for us, Kauṭalya himself has defined these Guṇas.

1. Arthakrama. तत्र यथावदनुपूर्वक्रिया प्रधानस्यार्थस्य पूर्वमभिनिवेश इत्यर्थक्रमः ।

This quality can be rendered as order and method of presentation. The subject has to be clearly conceived and the ideas have got to be arranged properly, with proper emphasis on the chief idea. A kind of 'Krama' or order in ideas is mentioned by Bhoja in his definition of his Arthaguṇa called Rīti:

रीतिस्सा यस्त्विहार्थानामुत्पत्त्यादिक्रियाक्रमः ।

Only the Krama mentioned by Bhoja is very much restricted in scope, whereas Kauṭalya's Arthakrama means something like an ordered conception and presentation of the subject, a large and important literary quality. A kind of Krama which is not explained further, is mentioned by Vāmana as making up his Arthaguṇa called Śleṣa, III. ii. 4.

2. Sambandha. प्रस्तुतस्यार्थस्य अनुपरोधाद् विधानम् आसमाप्तेः इति सम्बन्धः ।

This Guṇa 'relation' stands for coherence, relevancy etc. of the several ideas making a subject, which qualities alone can remove the flaw of mutual or internal contradiction among the ideas. It also emphasises how, to the end, there must be a unity of idea and how every detail must go to develop or stress it.

3. Paripūrṇatā. अर्थपदाक्षराणाम् अन्यूनानतिरिक्तता, हेतूदाहरणदृष्टान्तैः अर्थोपवर्णना, अश्रान्तपदतेति परिपूर्णता ।

This characteristic called 'completeness' is defined by Kauṭalya in three parts, i.e., three kinds of completeness are given by him.

(1) अर्थपदाक्षराणाम् अन्यूनानतिरिक्तता, (2) हेतूदाहरणदृष्टान्तैः अर्थोपवर्णना and (3) अश्रान्तपदता।

Of these, the first two are sufficiently clear and the third is somewhat obscure. Many writers on poetics have stressed a quality of the nature of this Paripūrṇatā. Daṇḍin emphasises this in this Arthavyakti. An idea is clear and its expression can convey it to us only when every bit of it is sufficiently expressed. In its absence, we have to guess a lot and take for granted many things or face doubt. The meaning becomes obscure, and Neyārtha is the Doṣa that results. Daṇḍin says that Neyārthatva is against rules of expression.

अर्थव्यक्तिरनेयत्वमर्थस्य। *K. Ā.* I. 73
न हि प्रतीतिस्सुभगा शब्दन्यायविलङ्घिनी।

See Bhoja also *S. K. Ā.* I. 34, p. 27.

Therefore, while avoiding verbiage, Pāda-pūraṇa, Vṛthā-pallava etc., one must see that there are words sufficient to express the idea in his expression. The words and the ideas must be equal, Sammita, neither more nor less, Anyūna-anatirikta: Śabda and Artha must be 'Tulā-dhṛta'. It is this idea that Kuntaka expounds in his Sāhitya. Kauṭalya in short means the Sammitatva or Yāvadartha-padatā of Bhoja.

यावदर्थपदत्वं च संमितत्वमुदाहृतम्।
अर्थस्य पदानां च तुलाविधृतवत् तुल्यत्वेन संमितत्वम्।

Kauṭalya's *Akṣara*-anyūnānatiriktatā relates to the scribe's art or to metrical correctness.

ii. The second Paripūrṇatā is the development of the idea and enriching its exposition by arguments, illustrations and analogies. In its absence one's expression will be 'Apuṣṭārtha', a Doṣa mentioned by Bhāmaha while speaking of the two Rītis.

iii. Aśrānta-padatā which is the third 'completeness' is obscure. Perhaps by śrānta-padatā, Kauṭalya refers to weak words, ineffective expressions or expression itself failing the writer sometimes. One must be able to keep up and successfully convey his whole idea with power. Aśrānta-padatā can be likened to Bhoja's Artha-guṇa called Prauḍhi which is 'Vivakṣitārthanirvāha', the result of mature poetic power.

विवक्षितार्थनिर्वाहः काव्ये प्रौढिरिति स्मृता। *S. K. Ā.* I. 88

Cf. also Bhoja's Doṣa Khinna.

The explanation of this Paripūrṇatā by Mm. Ganapati Sastri in his commentary is not convincing. His explanation of the first Paripūrṇatā is quite trifling and he takes Aśrāntapadatā to mean what Vāmana calls Ojas, an Arthaguṇa of his, वाक्यार्थे च पदाभिधा, expressing a sentence in a word.

अश्रान्तपदता वाक्यार्थे पदवचनम्। e.g. सन्धत्स्व for सन्धि कुरु p. 169. Triv. Edn.

4. Mādhurya सुखोपनीतचार्वर्थशब्दाभिधानं माधुर्यम्।

Kauṭalya's 'sweetness' refers to beautiful idea (Artha) as well as beautiful word (Śabda). Facility and grace in expression are also meant by Kauṭalya in his definition of Mādhurya. Compare Bharata:

मृदुशब्दं सुखार्थं च कविः कुर्यात्तु नाटकम्।

5. Audārya. अग्राम्यशब्दाभिधानम् औदार्यम्।

"Exaltedness" is the avoidance of the ordinary, the low and vulgar words. The avoidance of Grāmya-śabda is Mādhurya for Daṇḍin.

6. Spaṣṭatva. प्रतीतशब्दप्रयोगः स्पष्टत्वम् इति।

This is lucidity or clarity, and corresponds to Daṇḍin's Prasāda, the use of well-known and easily understandable words which deliver their import quickly and are not ambiguous or obscure.

प्रसादवत् प्रसिद्धार्थम्। *K. Ā.* I. 45

II. Towards the end of the same section, Kauṭalya describes some literary flaws that may vitiate a letter, Lekha-doṣas. From these Doṣas, some Guṇas may be derived. For often, flaws are the results of the absence of the Guṇas, Guṇa-viparyayas. The following are the Doṣas mentioned by Kauṭalya:

अकान्तिः व्याघातः पुनरुक्तम् अपशब्दः सम्प्लव इति लेखदोषाः p. 177.

Of these, Kānti is defined as a quality of the scribe's art. Vyāghāta is a flaw resulting from the absence of the Guṇa called Sambandha given above.

पूर्वेण पश्चिमस्यानुपपत्तिः व्याघातः।

Punarukta is repetition. Apaśabda is grammatical mistake and the Guṇa of its reverse is Sauśabdya. The nature of Samplava is not clear. It may be a flaw pertaining to metre or to the writing of the letter as explained by the commentaries. See above Doṣa chapter, pp. 212-3.

Aśvaghoṣa

Aśvaghoṣa's *Buddhacarita* speaks of Guṇas which can be compared to those mentioned by Vālmīki and Vyāsa on the one hand and by Bhāravi on the other.

I. 59. **गभीर**धीराणि वचांस्युवाच।

IV. 83. इति श्रुत्वा वचस्तस्य श्लक्ष्ण**मागमसंहितम्**।

Ślakṣṇa is what Vyāsa often mentions and Āgama-samhitatva is met with in Bhāravi who says अनुमानेन **न चागमः क्षतः**।
Rudraṭa mentions its absence as the flaw of Nirāgama. XI. 6.

V. 74. **मधुराक्षरया** गिरा शशास।

VII. 50 mentions a number of Guṇas among which we meet with Vyāsa's Arthavattva.

ततो वचः सूनृत**मर्थवच्च सुश्लक्ष्णमोजस्वि** च गर्वितं च।

IX. 42. इत्यात्मविज्ञानगुणानुरूपं मुक्तस्पृहं **हेतुमद् ऊर्जितं** च।

Hetumat is seen in Vyāsa and Ūrjita in Bhāravi.

IX. 62. अनूनम् अव्यस्तम् असक्तम् अद्रुतं धृतौ स्थितो राजसुतोऽब्रवीद् वचः ।

Most of the qualities in this passage pertain to speaking as such and not to the speech itself. Anūna and Avyasta, Asakta and Adruta, all refer to speaking. *Cf.* above, Vālmīki's description of Hanumān's speech.

The Girnar Inscription

(2nd century A.D.)

This inscription of Rudradāman mentions Gadya and Padya adorned with words which are Sphuṭa, Laghu, Madhura, Citra, Kānta and also Udāra. Laghu, Madhura, Citra and Udāra are Guṇas mentioned also in the two epics.

Sphuṭa and Laghu may be Prasāda; Laghu may mean also 'being easy to mouth,' Daṇḍin's Saukumārya (of Śabda), or 'being not cumbrous.' Madhura refers to sweetness in general and Kānta is also a general 'attractiveness'; Citra is 'striking' and Udāra, 'exalted'.

Jain Canonical Works

The *Anuyogadvāra Sūtra* (Āgamodaya Samiti Series, p. 261) speaks of thirty-two Doṣas and eight Guṇas, of which we have noticed the former in the previous chapter. The eight Guṇas mentioned in this text are Nirdoṣa, Sāravat, Hetuyukta, Alaṁkṛta, Upanīta, Sopacāra, Mita and Madhura. Of these, Nirdoṣa is the quality of being free from the thirty-two flaws previously described; Alaṁkṛta is, like the first Lakṣaṇa of Bharata, the excellenceresulting from figures of speech; see the opening ch. on Lakṣaṇa in my *Some Concepts*; Upanīta is explained by the commentator as the quality of having the Tarkāṅga (the syllogistic element) called Upanaya; Sopacāra is explained as 'refinement' in expression, Grāmya-bhaṇiti-rahita; and Mita may be the Guṇa of keeping the sense of proportion.

The *Rājapraśnīya* (Āgamodaya Samiti Series) also mentions some qualities of speech (pp. 12-13). These are given as the thirty-five Atiśeṣas of Satya-vacana, and while some of these relate to ethics and some to mouthing and voice, there are others here which are literary Guṇas. Seven of these Atiśeṣas are classified as verbal (Śābda) and among these seven, three deserve notice by us: Saṁskāravattva, Udāttatva and Upacāropetatva. Saṁskāra may be taken as 'correctness' of the language and Udātta may refer to the use of 'exalted' words. Upacāropetattva is explained by the commentator Malayagiri as 'refinement' (Agrāmyatā) and is the same as the Sopacāra mentioned in the *Anuyogadvāra*. Of the Guṇas of Artha, we may note the following: Mahārtha—having rich and great meaning or having well-developed thought. Avyāhata-paurvāparya—free from contradiction between parts. Asandigdha—clear in import. Deśa-kāla-avyatīta—observing the aucitya of place and time. Apra-kīrṇa-prasṛta—not being diffuse with digressions into miscellaneous matters. Anyonya-pragṛhītatva—with parts logically well-knit. Abhijāta,—which the commentator explains as 'just saying straight and well the idea sought to be con-veyed.' (यथाविवक्षितार्थाभिधानशीलता). Atisnigdha-madhura—coherent and sweet. Udāra explained as 'Ativiśiṣṭagumpha-guṇa-yukta' or 'Atucchārthapratipādaka'; this twofold verbal and ideal explanation of Udāra is comparable to Daṇḍin's twofold Udāra; Viśiṣṭagumpha may be 'exalted words' and Atucchārtha, 'exalted ideas'. Anupanīta is explained by Malayagiri as grammatical purity, but is this not a Śabdaguṇa and is it not covered by Saṁskāra noted already? Three Guṇas follow, of which the meaning is not clear,—Sākāra, Sattva-parigṛhītā and Aparikhedi. Sākāra may mean the impression of a certain shapeliness about the expression; Malayagiri explains the next as 'Ojasvi', —imbued with life and vigour; and the third may refer to the quality which never makes the reader feel bored. The seventh Guṇa is 'Avyavacchedi' and according to the commentary, it is "having power to sustain effective expression till the whole thought is fully conveyed". *Cf.* Kauṭalya's Aśrānta-padatā under Paripūrṇatā (pp. 247-8 above) and the Doṣa called Khinna in Bhoja (p. 234 above).

Bhāravi

Bhāravi gives us valuable information on the subject of Guṇas which makes us understand the nature of the topics comprehended within treatises on poetics in the time of and before Bhāmaha. Bhāmaha devotes one chapter to Nyāya-nirṇaya and here he discusses certain logical points. Before him also, rhetoricians must have discussed under poetics both logic and grammar, though Daṇḍin brushes aside inquiries into logic as in III. 127. But though, in later works, Nyāya is not discussed, they do devote some attention to Nyāya in the Doṣa-prakaraṇa where Nyāyavirodha is mentioned as a flaw from Daṇḍin onwards. This Nyāya in Nyāyavirodha is defined thus by Daṇḍin:

हेतुविद्यात्मको न्यायः स स्मृतिः श्रुतिरागमः ।

Daṇḍin and later writers also consider the logical qualities of speech as Guṇa by counting their absence as a flaw. Bhāravi mentions the logical qualities of Upapatti or Yukṭi etc., more than once. In II. 1 he says उपपत्तिमद् वचनम् । It is to this same quality that he again refers in II. 26 as 'Apavarjita-viplavatva' which Mallinātha interprets as Sapramāṇatva. Again Bhāravi makes Yudhiṣṭhira praise Bhīma's speech that it had Upapatti and Anumāna which did not go against Āgama, all of which Daṇḍin speaks of under Nyāya in his Nyāyavirodha-doṣa.

उपपत्तिरुदाहृता बलादनुमानेन न चागमः क्षतः । *K. A.* II. 28

Śls. 38-41, canto XI, contain a description by Arjuna of the "Guṇas", as Bhāravi calls them, in the speech of Indra. Here the quality of conformity to logical principles, Nyāya, is mentioned with the name Nyāyanirṇaya, the same phrase which Bhāmaha uses.

न्यायनिर्णीतसारत्वान्निरपेक्षमिवागमे ।

Therefore, we are able to see that pre-Bhāmaha works on poetics considered the subject of Nyāyanirṇaya as part of their scope.

Similarly, grammatical studies formed part of the Alaṁkāra śāstra in the pre-Bhāmaha times. This we see from the fact of Bhāmaha devoting one section to Śabda-śuddhi in his work. Daṇḍin does not separately speak of it but Vāmana does. This subject was also called Sauśabdya and Suptiṅvyutpatti. In later literature, however, Sauśabdya changed into a Guṇa resulting from the use of

quaintly graceful words or striking grammatical rarities. The old study of grammar as part of poetics survives from the time of Daṇḍin in a list of grammatical flaws in the Doṣa-prakaraṇa. Bhāravi mentions grammatical qualities also. In I. 3 he mentions 'Sauṣṭhava' which Mallinātha takes as Śabda-sāmarthya. In II. 6. Bhāravi speaks of 'Śucitva' which Mallinātha interprets as Sauṣṭhava. These two between themselves cover two aspects of Sauśabdya. Śabda-śuddhi as such is only grammatical purity or correctness. It is only this aspect that Vāmana considers, but Bhāmaha considers how much Sauśabdya can be an Alaṁkāra, how graceful usages like 'Śabalayanti' can beautify writing. Thus Sauṣṭhava must cover both the aspects, correctness and grace. In later literature, the former aspect survives only in the Doṣa-prakaraṇa, where its absence is counted as flaw under different heads and the latter has become the Guṇa of Sauśabdya. See *S. K. Ā.* of Bhoja and Vidyānātha's *Pratāparudrīya*. Again, Sāmarthya is mentioned by Bhāravi in II. 29. न च सामर्थ्यमपोहितं क्वचित् । Sāmarthya is taken by Mallinātha as the purely grammatical, the syntactical, quality of Sākāṅkṣatva of the Padas, गिरामन्योन्यसाकाङ्क्षत्वम् । Sākāṅkṣatva is one of the Guṇas mentioned by Bhāravi in XI. 38.

साकाङ्क्षमनुपस्कारं विष्वग्गति निराकुलम् ।

At the beginning of his treatment of Alaṁkāras, Bhāmaha says:

रूपकादिमलङ्कारं बाह्यमाचक्षते परे ।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम् ॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ।
शब्द-अभिधेयालङ्कारभेदादिष्टं द्वयं तु नः ॥

At the time of and before Bhāmaha, there were some writers who attached greater importance to Śabda and to the correct use of the words. This Śabda-vyutpatti or Suptiṅ-vyutpatti or Sauśabdya, they said, was the real Alaṁkāra of writing, and in their view, Rūpaka etc., which belong to the sphere of ideas, were Bāhya, external. Perhaps they called Rūpaka etc., Artha-vyutpatti. Bhāmaha accepts both, the former as Śabdālaṁkāra and the latter as Arthālaṁkāra. To this subject it is, in pre-Bhāmaha literature, that Bhāravi refers in XIV. Śl. 5:

स्तुवन्ति **गुर्वीमभिधेयसम्पदं विशुद्धिमुक्तेरपरे** विपश्चितः ।
इति स्थितायां प्रतिपूरुषं रुचौ सुदुर्लभाः सर्वमनोरमा गिरः ॥

'Gurvī abhidheya-sampat' is richness of ideas and refers to Artha-vyutpatti or the Abhidheyālaṁkāra of Bhāmaha. 'Ukti-viśuddhi' is the Sauśabdya or Śabdālaṁkāra of Bhāmaha. Bhāravi says that some like only the former and some only the latter, which shows that in poetics of Bhāravi's time, no conclusion was reached as to the comparative superiority or importance of these two. Māgha also refers to this difference in view-point and expresses his view that both Śabda and Artha are important. Daṇḍin, who elaborates more the Arthālaṁkāras and speaks little of Sauśabdya or Suptiṅ-vyutpatti, which does not form a section in his work as in Bhāmaha's, follows a school which Bhāmaha did not wholly follow, Bhāmaha having accepted the importance of Sauśabdya also.

Jinasena (*c.* 838 A.D.) also refers to this controversy in his *Ādipurāṇa* and himself subscribes to the view of Māgha and Bhāmaha.[1]

केचिदर्थस्य सौन्दर्यमपरे पदसौष्ठवम् ।
वाचामलङ्क्रियां प्राहुः तद् द्वयं नो मतं मतम् ॥ Śl. 95

Bhāravi often speaks of this Arthaguṇa called Guru-abhidheyasampat, richness of ideas or meaning. This Guṇa of being weighty with substance is considered by him as Gurutā, Garīyastva, Gaurava, Gāmbhīrya, Aurjitya. The following passages refer to this Guṇa:

स सौष्ठवौदार्यविशेषशालिनीम् (वाचम्) I. 3. ऊर्जिताश्रयं वचनम् II. 1. (Mallinātha: ऊर्जिताश्रयम् = उदारार्थम्). गिरं गरीयसीम् II. 1. (सारवत्तराम्, Mallinātha). गरीयसि * * * वचसि II. 4. न च न स्वीकृतमर्थगौरवम् II. 27. गरीयः (अर्थभूयस्त्वम्-Mallinātha) XI, 38. गिरमित्युदाराम् III. 10. औदार्यादर्थसम्पत्तेः XI. 40. गम्भीरपदा सरस्वती XIV. 3. (अर्थगुरुकत्वम्-Mallinātha). गभीरमर्थम् XIV. 4.

This quality does not survive in this same manner in later literature. It may be the Puṣṭārthatva of Bhāmaha mentioned by him in his discussion on the two Rītis, and by Rudraṭa also. This old Gaurava is called also Gāmbhīrya and Audārya. Audārya takes another character in Daṇḍin and Gāmbhīrya appears in Bhoja as Dhvanimattā and Śāstrārtha-savyapekṣatva, inlaid with learned ideas. The second variety of Daṇḍin's Audārya and Bhoja's Gāmbhīrya have some relation to Bhāravi's Artha-gaurava of Gāmbhīrya.

Wherever he speaks of the above Artha-sampat, Audārya, Gaurava or Gāmbhīrya, Bhāravi considers that, in a bad artist, attention to it will result in the sacrifice of the other Guṇa of ease, simplicity and clarity, which is also very necessary. This Guṇa is the Prasāda of Śabda and Artha in Daṇḍin and others. To achieve both is a distinction.

स्फुटता न पदैरपाकृता न च न स्वीकृतमर्थगौरवम् ।
रचिता पृथगर्थता गिरां न च सामर्थ्यमपोहितं क्वचित् ॥ II. 27

and Mallinātha says on this: वैशद्यप्रसक्तार्यगौरवाभावनिवर्तनार्थं नञ्द्वयम् ।

Pada-sphuṭatā is the Guṇa of Śabda and its corresponding Artha-guṇa is Pṛthagarthatā in the second line. In XI. 38, he again says गरीयो लाघवान्वितम्—full of ideas but not heavy or verbose. So it is that he mentions together Prasāda and Gāmbhīrya in XIV. 3. प्रसन्नगम्भीरपदा सरस्वती । Prasāda-guṇa is mentioned along with Ojas, as by Māgha, in the speech of Indra; प्रसादरम्यम् ओजस्वि । In XIV. 3 Vivikta-varṇatva is mentioned and it is part of Śabda-prasāda.

Some other Guṇas are also mentioned by Bhāravi. In I. 3 विनिश्चितार्थामिति वाचमाददे, he refers to the Guṇa of precision, the reverse of which is considered as the flaw of Sandigdha. In III. 10, Ukti-viśeṣa occurs and Mallinātha takes it as Ukti-vaicitrya, which is Vāmana's Artha-mādhurya. Nirākulatva is given as a Guṇa in Indra's speech in XI. 38 (विष्वग्गति निराकुलम्) and it is the same as the Anākulya of Bhāmaha mentioned by him in his discussion on the Rītis and in the definition of his Bhāvika. 'Anākula' is mentioned by Jinasena also:

[1] See above pp. 83-4.

तत्प्रतीतार्थमग्राम्यं सालङ्कारमनाकुलम् ।

In XIV. 3, Sarasvatī is praised as Sukha-śruti, pleasing to the ears. It may be the general quality of Śravaṇa-sukhatva mentioned by the writers noticed above.

The following is another passage where Bhāravi speaks of some important Guṇas.

II. 26. अपवर्जितविप्लवे शुचौ हृदयग्राहिणि मङ्गलास्पदे ।
विमला तव विस्तरे गिरां मतिरादर्श इवाभिदृश्यते ।।

On one side the speech was appealing and captured the heart of the listener and on the other, it was free from the defect of doubt and confusion, clear and transparent so that, like a mirror, it truly and fully reflected the mind of the speaker.

Bhaṭṭi

Our guide to understand the Alaṁkāra śāstra upon which Bhaṭṭi bases himself is the *Jayamaṅgalā* on his Kāvya. The Guṇas we come across in Bhaṭṭi are only two, Prasāda and Mādhurya. Of these two, Prasāda is the first and the universal quality of poetry which distinguishes it from Śāstra. Because the ideas expressed in Śāstraic language are not understood by all, poets must not write in the Śāstraic language. Poetry should be simple so that even unlearned men and women and children can understand it. The *Jayamaṅgalā* quotes and follows Bhāmaha's definition of Prasāda and gives this Guṇa as the first characteristic of poetry.

प्रथमं चेदं लक्षणं यत्प्रसन्नता नाम, 'अविद्वदङ्गनाबालप्रतीतार्थं प्रसन्नवत्' इति ।

So it is that, in contrast to the previous cantos, cantos X, XI and XII are called 'Prasanna-kāṇḍas'.

Canto XI is devoted to illustrate the Mādhurya guṇa. The eleventh canto, says the *Jayamaṅgalā*, describes dawn in Laṅkā to illustrate the Guṇa called Mādhurya. Mallinātha points out only the latter Guṇa, Mādhurya, in canto XI and does not speak of Prasāda at all. But the colophons in his commentary also speak of these cantos as Prasanna-kāṇḍas.

Māgha

Some Guṇas are implied in the verses of Bhāmaha criticising the differentiation of style into Vaidarbha and Gauḍa. Further, at the beginning of Chap. II, Bhāmaha mentions, without defining their place in Kāvya, three Guṇas, Prasāda, Mādhurya and Ojas. Daṇḍin gives us a system which has a highly worked out doctrine of Rītis based on Guṇas numbering ten. Surely Daṇḍin also mentions predecessors and must have followed a tradition which made much of Mārgas, and which was belittled by Bhāmaha who did not follow it. Thus, before Bhāmaha, there must have been some Guṇas elaborately dealt with in works of poetics. We have seen in the previous sections, Guṇas mentioned by some poets. Māgha is one more poet whom we have to mention here in the history of Guṇas. Māgha mentions the Guṇas twice and both times, he mentions only two Guṇas, Prasāda and Ojas. From this, it appears that there was a persistent current of thought

which, without speaking of ten Guṇas, mentioned only two or three. Bhāmaha and Māgha followed it. As we shall see in a further section, from another point of view, Ānandavardhana accepted the same three Guṇas only. Māgha omits Mādhurya, evidently because it is of general importance. He mentions Prasāda and Ojas twice in the following two verses.

तेजः क्षमा वा नैकान्तं कालज्ञस्य महीपतेः ।
नैकमोजः प्रसादो वा रसभावविदः कवेः ।। *Ś. V.* II. 83
ओजस्विवर्णोज्ज्वलवृत्तशालिनः **प्रसादिनो**ऽनुज्झितगोत्रसंविदः ।
श्लोकानुपेन्द्रस्य पुरः स्म भूयसो गुणान् समुद्दिश्य पठन्ति बन्दिनः ।। *Ś. V.* XII. 35

In both the verses, only two Guṇas are mentioned, Ojas and Prasāda, as being of special significance. The former verse is more important as it really gives us Māgha's conception of Guṇa. Bhāmaha, we know, gives the Guṇas as related to Samāsa; Mādhurya, along with Prasāda, is given as a Guṇa due to use of few compounds, Asamasta-vākya. Ojas is the result of ample use of compounds. The relation between Ojas and Samāsa is seen in Daṇḍin also. But Māgha's conception of Guṇas is different and it is the same as that of Ānandavardhana. Māgha means by Ojas a flaring up and by Prasāda, a quietening effect. The former is like Tejas and the latter, Kṣamā. In Māgha is already seen a clear grasp of the real nature of the Guṇas, though it is only in the time of Ānandavardhana that Guṇas are going to be definitely related to Rasa and Bhāva as their Dharma. Though Māgha was earlier to the time of the theoretical determination of the exact nature of Guṇa, he, as a poet, grasped the real nature of Guṇas. He definitely related them to Rasa and Bhāva, which control them as Niyāmakas. The verse is of importance in the history of Aucitya also. See chapter on Aucitya in my *Some Concepts*, pp. 218-220.

This does not mean that Māgha's Guṇas could not relate to Śarīra, Śabda and Artha, also. In the second verse given above, Māgha speaks of Ojasvi-*varṇa*.

Bhavabhūti

As is evidenced by numerous passages in his three dramas, and in his *Mālatīmādhava* especially, Bhavabhūti wrote with the constant thought of the critical literature of Alaṁkāra śāstra. An examination of his works gives us some Guṇas. Bhavabhūti himself sets forth an appreciation of his work and points out those qualities which appeal to him as marking off great literature. In the Prastāvanā of the *Mālatīmādhava* he says:

यत्प्रौढित्वमुदारता च वचसां यच्चार्थतो गौरवं
तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः ।।

There is an old verse which says that Bhāravi is noted for Artha-gaurava, a quality which he himself, as noted above, mentions often. Bhavabhūti also mentions here that Artha-gaurava. It may mean depth of thought or grand ideas. This Artha-gaurava is a general Guṇa and cannot be found among the Guṇas specifically given by Daṇḍin and others. Something like it is called

Pāka by some other writer who says अर्थगम्भीरिमा पाकः (Vidyānātha). Corresponding to this Artha-guṇa of Gaurava, Bhavabhūti mentions the Audārya of Vacas or Śabda, a Śabda-guṇa. Grand ideas have to be set in grand words. This quality may be the Udāratā which appears in Daṇḍin and other writers. Both Artha-gaurava and Vāg-udāratva can be achieved only by a master of expression. It is that mastery of expression, ripe poetic powers, that Bhavabhūti means by his first Guṇa, Prauḍhi.

The Guṇa of Prauḍhi is referred to in a similar verse by Bhavabhūti's patron, Yaśovarman, in the prologue to his *Rāmābhyudaya*.

शुद्धिः प्रस्तुतसंविधानकविधौ **प्रौढिश्च शब्दार्थयोः**
विद्वद्भिः परिभाव्यतामवहितैरेतावदेवास्तु नः ॥

Quoted in chap. XI of the *Śṛ. Pra.*

Yaśovarman refers to Prauḍhi of Śabda and Artha. See p. 225, my *Some Concepts*.

Pūrṇasarasvatī in his commentary on the *Mālatīmādhava*, (T.S.S. 170. p. 29) takes Prauḍhi in the above verse of Bhavabhūti as Pāka, quoting Bhoja's definition of it in the *S. K. Ā.*

उक्तेः प्रौढिः परीपाकः प्रोच्यते प्रौढिसंज्ञया ।

He quotes also Vāmana on Pāka, यत्पदानि त्यजन्त्येव etc. This Pāka of Drākṣā, Nārikela etc. is taken as Śabda-pāka. Pūrṇasarasvatī speaks of Artha-pāka or Artha-prauḍhi separately and he quotes here Vāmana's Artha-Ojas, which Vāmana defines as Prauḍhi of Artha. (III. ii. 2). Udāratā is also taken as both a Śabda-guṇa and an Artha-guṇa; Śabda-udāratā is taken as Vikaṭākṣarabandha (Vāmana and Bhoja) and Artha-udāratā is explained by one of the two Audāryas of Daṇḍin, उत्कर्षवान् गुणः कश्चित् etc. Artha-gaurava is taken by him as Laghu-pratīti, Vimarda-sahatva and Vyaṅgya-prādhānya, easy understandability and at the same time full of suggested ideas and hence being able to bear further analysis and pondering over.

Here we can study Bhavabhūti's Prauḍhi by comparing it with the Prauḍhi we see elsewhere. Vāmana who came a little after Bhavabhūti has a Guṇa named Prauḍhi, III. ii. 2 अर्थस्य प्रौढिरोजः । It consists in the power of the poet to write according to needs of the situation and with an eye to the effect; it is the power which sometimes says many ideas in a few words; sometimes spreads a small thing and delineates it elaborately and interestingly. (Vyāsa-samāsa, Padārthe vākyābhidhā and Vākyārthe padābhidhā). Vāmana adds also Sābhiprāyatva under this Prauḍhi. While Vāmana applies this Prauḍhi to Artha, Bhavabhūti applies it in general to both Śabda and Artha and as productive of the Guṇas of Udāratā of Vāk and Gaurava of Artha. Another writer who speaks of Prauḍhi as a Guṇa is Bhoja. He has two Prauḍhis, of Śabda and of Artha. Bhoja equates Śabdaprauḍhi with Pāka, an old concept.

उक्तेः प्रौढिः परीपाकः प्रोच्यते प्रौढिसंज्ञया ।

Similar is the Artha-prauḍhi of Bhoja. It is the power to accomplish what the poet undertook. It is successful expression of all that the poet intends to express.

विवक्षितार्थनिर्वाहः काव्ये प्रौढिरिति स्मृता ।

In the Prelude to his *Mahāvīracarita* Bhavabhūti describes his own work thus:

प्रसन्नकर्कशा यत्र विपुलार्था च भारती ।

Here he speaks of the well-known Guṇa of Prasāda. By Karkaśatā of his expression, Bhavabhūti points out how he rises to the needs of the occasion of Vīra-rasa which he wants to portray in all its various subtle shades in the *Mahāvīracarita*. It is the quality needed to execute the ideas he wants to portray, ideas which he mentions in the lines:

महापुरुषसंरम्भो यत्र गम्भीरभीषणः ।

* * *

अप्राकृतेषु पात्रेषु यत्र वीरः स्थितो रसः ।
भेदैः सूक्ष्मैरभिव्यक्तैः प्रत्याधारं विभज्यते ॥

The *Mahāvīracarita* is a study in Vīra-rasa and its varieties. To suit such a purpose, the expression has to be sometimes Prasanna and sometimes Karkaśa, limpid and intriguing, or clear and virile. The third general Guṇa of Bhavabhūti is Artha-vaipulya, which we can liken to the Artha-gaurava mentioned in the *Mālatīmādhava*. It is immensity of import, secured only by a master of expression in whose brief utterances a great train of ideas can be found. Ānandavardhana's Dhvani explains this. A great poet's expression will be eternally suggestive. Abhinavagupta says: महाकविवाचोऽस्याः कामधेनुत्वात् । *Locana*, p. 117.

Bharata

Bharata insists that the Sāhitya of a drama to be enacted should have the qualities of tenderness and sweetness producing a sense of pleasure when heard. Words must be simple and must give their sense quickly and clearly. They must not be learned, rugged or difficult of being rendered into action. In this connection, Bharata mentions some qualities of diction. Expressions must be exalted and sweet; words, soft and tender.

उदारशब्दैर्मधुरैः कार्यास्तेऽर्थवशानुगाः । *N. Ś.* XVII. 120. Kāśi edn.
शब्दा**नुदारमधुरान्** प्रमदाभिनेयान्
नाटचाश्रयान् कृतिषु-प्रयतेत कर्तुम् ।
तैर्भूषिता बहु विभान्ति हि काव्यबन्धाः
पद्माकरा विकसिता इव राजहंसैः ॥ XVII. 121
मृदुललितपदार्थं गूढशब्दार्थहीनं
बुधजनसुखयोग्यं बुद्धिमन्नृत्तयोग्यम् ।
बहुरसकृतमार्गं सन्धिसन्धानयुक्तं
भवति जगति योग्यं नाटकं प्रेक्षकाणाम् ॥ XVII. 121
मृदुशब्दाभिधानं च कविः कुर्यात्तु नाटकम् ॥ XXI. 120
मृदुशब्दं सुखार्थं च कविः कुर्यात्तु नाटकम् ॥ XXI. 131

These passages emphasise that diction in drama should be Udāra, Madhura, Lalita and Mṛdu. Only then is Abhinaya possible. The diction by itself is subordinate in drama and drama is the main theme of Bharata's work. These qualities of the Kāvya-bandha, the Vācika in the drama, are given from the point of view of easy Abhinaya. Words with such qualities are said to beautify Kāvya-bandhas, even as blown lotuses and swans, a lotus pond. Bharata thus shows that in drama which is intended to be acted, the chief quality of style is Mārdava[1] as opposed to Naiṣṭhurya or harshness and toughness, Mādhurya or sweetness and Lālitya, beauty and delicateness.

By Mādhurya, Lālitya, Mārdava and Audārya, Bharata means that poetry should be pleasing to the senses and capable of infecting the mind with aesthetic mood. That is what he means by Sukhārtha. Easy Abhinaya or quick expression of idea is impossible, if words are abstruse and obscure. That is why Bharata says that the Nāṭaka should be devoid of obscure words, Gūḍha-Śabdārtha-hīna. This Doṣa called Gūḍha-śabda and Gūḍha-artha is to be avoided, i.e., there should be the quality of Prasāda. Words should be Mṛdu, soft; and special grammatical forms, hard to pronounce like Cekrīḍita, go ill with a beautiful drama.

चेक्रीडितप्रभृतिभिर्विकृतैस्तु शब्दै-
र्युक्ता न भान्ति ललिता भरतप्रयोगाः । XVII. 122
चेक्रीडिताद्यैः शब्दैस्तु काव्यबन्धा भवन्ति ये ।
वेश्या इव न शोभन्ते कमण्डलुधरैर्द्विजैः ।। XXI. 132

These are quite general descriptions of Kāvya and of the qualities of style or diction, of Śabda and of Artha, qualities which have not come down into the Guṇa section of the texts. Of all these Guṇas, Bharata seems to attach the greatest importance to Prasāda, the quality of the text of the drama being easily understood. He says in chapter XXVII, the Siddhi chapter:

तस्माद्गम्भीरार्थाः शब्दाः ये लोकवेदसंसिद्धाः ।
सर्वजनेन ग्राह्याः संयोज्या नाटके विधिवत् ।। 46

Chapter XVII of the *Nāṭyaśāstra* deals with topics of Alaṁkāra, Lakṣaṇa Guṇa and Doṣa. Bharata gives here ten Guṇas:

श्लेषः प्रसादः समता समाधिर्माधुर्यमोजः पदसौकुमार्यम् ।
अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यस्य गुणा दशैते ।। 96

Bharata does not define Guṇa or indicate its function and difference from Lakṣaṇas and Alaṁkāras. He simply says that the above ten pertain to Kāvya. Regarding Doṣas, he says that their reverses form Guṇas.

एते दोषास्तु विज्ञेयाः सूरिभिर्नाटकाश्रयाः ।
एत एव विपर्यस्ताः गुणाः काव्येषु कीर्तिताः ।। XVII. 95

[1] Mārdava is Daṇḍin's Saukumārya (of Śabda). The only other writer to speak of Mārdava-guṇa is poet Vāgbhaṭa who says in his *Neminirvāṇa*, K. M. Edn., p.56.
तस्याः शरीरमपदोषम् अशेषकान्ति-माधुर्य-**मार्दव**-मुखैश्च गुणैर्गरीयः । etc. III. 34

Though there is no difficulty in accepting generally the character of Guṇa to be the reverse of Doṣa, the ten specific Guṇas in Bharata are not, in each case, the reverse of the ten Doṣas given by Bharata. There is also no distinction of Guṇa into that of Śabda and that of Artha in Bharata. The words Śabda and Artha are often used in the descriptions of particular Guṇas but generally the Guṇas are spoken of as Guṇas of Kāvya. In the Upajāti verse given above which enumerates the ten Guṇas, we find two Guṇas which are qualified viz., Saukumārya and Vyakti. The first is given as Pada-saukumārya and the second as Artha-vyakti. They must be given so. For, Saukumārya is a Guṇa of the words. Of Artha, it is a Guṇa not in a restricted sense but very comprehensively. As a Guṇa of Artha, it pertains to the whole class of dramas called Sukumāra, as contrasted with Uddhata. Artha-saukumārya pertains to the dramas of the type having the Kaiśikī-vṛtti as contrasted with the Ārabhaṭī-vṛtti. Vyakti is of Artha and it is therefore given so by Bharata. The corresponding Guṇa of Śabda is Prasāda. Prasanna-padas deliver their meaning quickly and clearly. Prasāda and Arthavyakti go together. Of the other Guṇas, Mādhurya goes with Pada-saukumārya, as the quality characterising sweet and tender themes couched in sweet and tender diction.

This portion of Bharata's text has two recensions for some Guṇas. The Kāśī edn. gives variant definitions for Samatā, Samādhi, Ojas, Arthavyakti, Udātta and Kānti. Besides, it gives two verses on Śleṣa, one of which is not found in some manuscripts. The K. M. edn. contains both the verses on Śleṣa and has thus eleven Ślokas on the ten Guṇas. The K. M. edn. contains only definitions noted in the footnotes in the Kāśī edn. for the Guṇas, Samatā, Samādhi, Ojas, Arthavyakti, Udātta and Kānti. The Kāśī text is followed by Maṅgala, as can be seen from Maṅgala's Anuvāda of Bharata's Ojas quoted by Hemacandra in his *Kāvyānuśāsana Vyākhyā*. Abhinavagupta follows the text of the K. M. edn. on Guṇas. He further says that in certain manuscripts, the Guṇa section is found before the Doṣa section but that he treats the Guṇa section as following the Doṣa section because it is so in most mss.

केषुचित् पुस्तकेषु च एष ग्रन्थः पश्चाद् दृश्यते । बाहुल्येन प्रथमं दृश्यत इति तथैव व्याचक्ष्महे ।
Abhi. Bhā. Mad. Ms. Vol. II. p. 408

The Kāśī and the K. M. edns. agree in having the Doṣa-prakaraṇa before the Guṇa-prakaraṇa. Regarding the definitions of particular Guṇas: Abhinavagupta accepts only one verse on Śleṣa, viz. ईप्सितेनार्थजातेन, and takes the same for Artha-śleṣa as well as Śabda-śleṣa. He also says here that instead of this verse, certain writers read another verse on Śleṣa, viz., the other verse given in both the Kāśī and K. M. edns.—विचारगहनम् etc., and which is taken by them as defining the Artha-śleṣa in the first half and the Śabda-śleṣa in the second half. On Samatā, Samādhi, Ojas, Arthavyakti, Udāratā or Udātta and Kānti, Abhinavagupta follows the K. M. recension. Regarding the definition of Mādhurya alone, the second half of the Śloka is read by Abhinavagupta differently from that available in the K. M. edn., as will be shown below. Abhinavagupta is acquainted with the other recension for Udāratā and Kānti only. For, he says at the end: अन्ये त्वौदार्यकान्त्योर्लक्षणद्वयं विपर्यासेन पठन्ति । Pp. 410-419. Vol. II. *Abi. Bhā.*, Mad. Ms.

Prasāda

Bharata defines it thus (Kāśi edn.):

अप्यनुक्तो बुधैर्यत्र शब्दोऽर्थो वा प्रतीयते ।
सुखशब्दार्थसम्बोधात् प्रसादः परिकीर्त्यते ॥

The definition in the K. M. edn. is better:

अथानुक्तो बुधैर्यत्र शब्दादर्थः प्रतीयते ।
सुखशब्दार्थसंयोगात्प्रसादः परिकीर्त्यते ॥

Hemacandra gives Bharata's definition of Prasāda as follows:

'विभक्तवाच्यवाचकयोगाद् अनुक्तयोरपि शब्दार्थयोः प्रतिपत्तिः प्रसाद इति भरतः । पदपूर्विका तदर्थावगतिरिति शब्दार्थयोर्ग्रहणम् ।' *K. A. Vyā.*

Generally speaking, the meaning of Prasāda has not changed in history. Bharata says that Prasāda is that Guṇa by which, even without being told, the meaning of the words is clear, because the idea has been expressed in easy words, Sukha-śabdārtha-saṁyoga.

Arthavyakti

The following two verses are available for Arthavyakti:

यस्यार्थानुप्रवेशेन मनसा परिकल्प्यते ।
अनन्तरं प्रयोगस्य सोऽर्थव्यक्तिरुदाहृता ।
सुप्रसिद्धा धातुना तु लोककर्मव्यवस्थिता ।
या क्रिया क्रियते काव्ये सार्थव्यक्तिः प्रकीर्त्यते ॥

Hemacandra gives Bharata's definition of Arthavyakti thus:

'यस्मिन्नतथास्थितोऽपि तथास्थित एवार्थः प्रतिभाति सोऽर्थव्यक्तिर्गुणः' इति भरतः ।

This Anuvāda of Hemacandra is based on neither of the two verses given above. The second verse is not clear except for the first bit 'Suprasiddhā dhātunā', which seems to mean the use of well-known roots and verbs. The first verse can be reconstructed thus:

यस्यार्थोऽनुप्रवेशेन मनसा परिकल्प्यते ।
अनन्तरं प्रयोगेण सार्थव्यक्तिरुदाहृता ॥

This would mean that Arthavyakti is clear Abhinaya of ideas and objects. When Abhinaya or action is going on, even earlier than the actors' actual Prayoga, the Sāmājika grasps the coming ideas by virtue of his heart being in unison with the theme (Anupraveśena manasā, Prayogeṇa anantaram). That is, while action is yet to appear, the attuned heart has already known the thing. *Cf.* Vāmana, *K. A. Sū. & Vṛtti*:

पश्चादिव गतिर्वाचः पुरस्तादिव वस्तुनः ।
यत्रार्थव्यक्तिहेतुत्वात् सोऽर्थव्यक्तिः स्मृतो गुणः ।

III. i. p. 85, Vanivilas edn.

Prayoga used here is a word occurring often in the *Nāṭyaśāstra* in the sense of the presentation of the drama, and the quality of Arthavyakti may as well have been meant by Bharata as applying to the art of dramatic presentation If it is taken, as in all later Alaṁkāra literature, to mean the use of words in expression in the department of the text of the drama, we can say that this quality is related to Prasāda and means that the idea should be so clear that the reader gets it even before going through the whole of the expression.

Mādhurya

बहुशो यच्छ्रुतं वाक्यमुक्तं वापि पुनः पुनः ॥
नोद्वेजयति यस्माद्धि तन्माधुर्यमिति स्मृतम् ॥

Hemacandra: बहुशो यच्छ्रुतम् अभिहितं वाक्यम् अनुद्वेजकं मनसः तन्मधुरमिति भरतः ।

Mādhurya is the quality which does not make a sweet thing stale or cloy however much it may be repeatedly heard.

Saukumārya

The definition of this Guṇa has two parts which can be taken without strain in relation to Śabda and Artha. In the first line Bharata says that words must coalesce closely and must be easy for pronunciation. Sukhaprayojyatā of Śabdas may also mean the use of words that are easy for Abhinaya. In the second half Bharata clearly says that Artha-saukumārya is the delineation of fine and delicate ideas. Perhaps Bharata means by 'Sukumārārtha-samyukta' his Kaiśikī-vṛtti-rūpakas, the class of plays dominated the Kaiśikī-vṛtti, featuring love, arts etc.

सुखप्रयोज्यैर्यच्छब्दैर्युक्तं सुश्लिष्टसन्धिभिः ।
सुकुमारार्थसंयुक्तं सौकुमार्यं तदुच्यते ॥

Hemacandra: सुखशब्दार्थं सुकुमारमिति भरतः ।

There are no other readings for Mādhurya and Saukumārya.

Ojas

There are two verses available for Ojas. One verse is as follows:

अवगीतिविहीनोऽपि स्यादुदात्तावभावकः ।
यत्र शब्दार्थसम्पत्तिः(त्त्या) तदोजः परिकीर्तितम् ॥

Bharata often clubs together Śabda and Artha in his definition of Guṇas; naturally the quality of one is bound up with that of the other. Ojas, says Bharata, is achieved by Śabdārtha-sampatti. Rich expression, of words and ideas, even though the theme or the object described is trifling, or the exaltation of ordinary things is the Ojas of Bharata. Generally speaking, Ojas, which transmutes a clod of earth into gold by the genius of the poet, pertains to the whole range of poetry. It refers to the brightening up of faded language and familiar things, both of which have lost their beauty to the ordinary people. Maṅgala and Hemacandra

give this definition of Ojas of Bharata, with their criticism that this cannot be a Guṇa because poets have three ways of describing,—making small things exalted, making great things small, and describing things as they are.

अवगीतस्य हीनस्य वा वस्तुनः शब्दार्थसम्पदा यदुदात्तत्वं निषिञ्चन्ति कवयः तदोज इति भरतः। Hemacandra, p. 195.

अनवगीतस्य अहीनस्य वा वस्तुनः शब्दार्थयोः(अर्थ)सम्पदा यदनुदात्तत्वं निषिञ्चन्ति कवयः तर्हि तदनोजः स्यादिति मङ्गलः।

कवीनामभिधेयं प्रति त्रयः पन्थानः। एते न्यूनमुत्कर्षन्ति, अधिकमपकर्षन्ति, यथार्थे वस्तु स्थापयन्ति, तत्कथमिवायं गुणः * * । *Ibid.*, p. 195.

The other recension of Bharata defines Ojas as the collocation abounding in Samāsas, a conception of Ojas which has persisted in history.

समासवद्भिर्विविधैः विचित्रैश्च पदैर्युतम्।
सा तु (काकु)स्वरैरुदारैश्च तदोजः परिकीर्त्यते॥

Bharata's verse gives extra ideas such as Vicitra-pada and Udāra-svara when a verse in Ojas is given out on the stage. The former perhaps refers to the brilliant and attractive phrasing and the latter to the pitch in the delivery of the text. 'Sā tu' in the third quarter of the verse should be 'kāku'. For Ucca-kāku in Vīra, Raudra and Adbhuta, see Bharata, XIX. 58, p. 223, Kāśī edn. Thus here again the Guṇa is related to the dramatic presentation also.

Kānti

Kānti is defined in the two recensions almost identically. It leans towards Mādhurya. Its definition includes Prasāda. Kānti is such composition as produces a repose of the heart when it is heard.

यो मनःश्रोत्रविषयः प्रसादजनको भवेत्।
शब्दबन्धः प्रयोगेण स कान्त इति भण्यते॥
यन्मनःश्रोत्रविषयमाह्लादयति हीन्दुवत्।
लीलाद्यर्थोपपन्नं वा तां कान्तिं कवयो विदुः॥

The second verse seems to have two parts which can be taken to refer to Śabda and Artha separately. The first line gives Śabda-kānti, and 'Līlādyartha-upapannatva' in the second line can be taken as Artha-kānti. This latter may be compared to the second kind of Daṇḍin's Udāra in which epithets like 'Līlā' are added to heighten the effect (*KĀ*. I. 79). Critics realise how the former aspect of this Guṇa is almost identical with Mādhurya. We find in Hemacandra:

श्रोत्रमनःप्रह्लादजननं कान्तम् (इति) भरतः। तदिदं माधुर्यसाधारणमिति वामनीयाः।

Audārya

Udāra has two recensions, and in one of them it is given as Udātta.

अनेकार्थविशेषैर्यत् सूक्तैः(सूक्ष्मैः) सौष्ठवसंयुतैः।
उपेतमतिचित्रार्थैरुदात्तं तच्च कीर्त्यते॥

Hemacandra: बहुभिः सूक्ष्मैः (for सूक्तैः in Kāśī edn. of *N. Ś.*) विशेषैस्समेतमुदारमिति भरतः। p. 199.

This approaches the later Udāttālaṁkāra. The definition seems to be more of Artha than of Śabda. The other recension defines it with the name Udāra.

दिव्यभावपरीतं यच्छृङ्गाराद्भुतयोजितम्।
अनेकभावसंयुक्तमुदारं तत्प्रकीर्तितम्॥

The Guṇa pertains to the Śṛṅgāra and Adbhuta Rasas and themes depicting divine personalities. This is the quality of the first type of Drama, Nāṭaka.

Hemacandra gives an Anuvāda based on the first verse and points out that the Guṇa of Udātta or Udāra is not different from Ullekha of Artha, whatever this means.

उल्लेखवानयमर्थः कथं गुण इति वामनीयाः।

Śleṣa

This Guṇa is defined as related to Padas and Artha. There are two verses on it, belonging to the two recensions.

विचार्य(र)ग्र(ग)हणं(नं) वृत्त्या स्फुटं चैव स्वभावतः।
स्वतः सुप्रतिबन्धश्च(न्धं च) श्लिष्टं तत्परिकीर्त्यते॥
ईप्सितेनार्थजातेन सम्बद्धानुपरस्परम्।
श्लिष्टता या पदानां हि श्लेष इत्यभिधीयते॥

The latter verse describes Śleṣa as the harmony of sound and sense, of word and idea. The verse means: Śleṣa is the state of close embrace of the words with the ideas needed to be expressed.

ईप्सितेन अर्थजातेन अनु परस्परं सम्बद्धा या पदानां श्लिष्टता (स) श्लेष इत्यभिधीयते।

The first verse is rather obscure. The idea can be made out of it that Śleṣa is the quality of expressions being apparently plain but revealing a world of ideas on examination.

विचारगहनं वृत्त्या स्फुटं चैव स्वभावतः।

Hemacandra says: स्वभावस्पष्टं विचारगहनं वचः श्लिष्टमिति भरतः।,

and illustrates Bharata's idea of Śleṣa by the verse from the *Kumārasambhava* स्थिताः क्षणं etc., a description of the first rain drops falling on Pārvatī, a Svabhāvokti which has within it a minute description of the beauty of Pārvatī's form. Hemacandra's Anuvāda is of the first verse and his criticism is that this is 'Vyavahāravaidagdhī' and not any 'Sandarbha-dharma', something comprehending the whole poetic activity and not anything specific to a particular part of it.

Samatā

In one recension it is defined as a very comprehensive Guṇa, as a principle of Aucitya in the use of Alaṁkāras and Guṇas themselves. The two must suit each other and beautify each other. This in short is Samatā.

अन्योन्यसदृशं यत्न तथा ह्यन्योन्यभूषणम् ।
अलङ्कार(रा) गुणाश्चैव समासात्समता यथा ।।

Hemacandra's Anuvāda is based on this verse and he criticises this as meaningless:

परस्परविभूषणो गुणालङ्कारग्रामः सममिति भरत :। भिन्नाधिकरणा हि गुणालङ्कारास्तत्कथमन्योन्यं भूषयेयुः। P. 197

The other recension describes Samatā as an even collocation not too full of soft, simple, uncompounded words or words which merely pad and do not have much meaning or words which are difficult of understanding. Only the needed words should be used but their meaning must be clear. Avoidance of superfluous words must not mean the obscuring of the idea. Here again an element of special significance to drama can be noted.

नातिचूर्णपदैर्युक्ता न च व्यर्थाभिधायिभिः ।
न दुर्बोधा तैश्च कृता समत्वात्समता मता ।।

Samādhi

The definitions of Samādhi in both recensions are obscure. The first includes within it the Upamālaṁkāra.

उपमास्विय हिष्टानां (!) अर्थानां यत्ततस्तथा ।
प्राप्तानां चातिसंयोग : समाधिः परिकीर्त्यते ।।
अभियुक्तैर्विशेषस्तु योऽर्थस्यैवोपलभ्यते ।
तेन चार्थेन सम्पन्नः समाधिः परिकीर्त्यते ।।

Hemacandra gives Bharata's definition of Samādhi thus:

अर्थस्य गुणान्तरसमाधानात्समाधिरिति भरत :,

a conception similar to that of Daṇḍin and which has nothing to do with either verse of Bharata given above.

Thus, we see on an examination of the ten Guṇas of Bharata that—

1. Some Guṇas are specifically mentioned as Guṇas pertaining to the dramatic presentation, as such. The occurrence of the word Prayoga in them proves this. The suggestion may be hazarded that the Guṇas of Bharata in one set of definitions, probably the earlier, were dealt with *in special relation to drama as produced.*

2. Some Guṇas are very comprehensive, for instance Śliṣṭatā according to the second recension and Samatā according to the first. The first is word matched to idea and the second is the mutual appropriateness and mutual beautification of Guṇas and Alaṁkāras.

3. While certain Guṇas seem to be of Artha only, some of Śabda only, some seem to be of both, and some Guṇas of Kāvya in general.

4. Udāra is expressly mentioned as the Guṇas of Śṛṅgāra and Adbhuta Rasas and of the theme in which divine personalities figure. We have a few Guṇas of this type pertaining to the whole theme, or type of drama.

Abhinavagupta on Bharata

Abhinavagupta's position in the *Nāṭyaśāstra Vyākhyā* is not the same as that in his *Locana.* Firstly, it must be noted that he utilises as much as possible the ideas in the system of Ānandavardhana in his own interpretation of Bharata. He even tries to reconcile Bhāmaha, Daṇḍin and Vāmana by quoting all to suit his purpose. In explaining the concept of Lakṣaṇa according to certain theorists, he gives a classification of Guṇas intc two sets, the Rasa-guṇas (according to the school of Ānandavardhana) Mādhurya, Prasāda and Ojas, and the ten Guṇas, Śleṣa etc., pertaining to the collocation of Śabda and Artha. P. 380 *Abi. Bhā.* Mad. Ms. Vol. II. See pp. 8-9, chapter on Lakṣaṇa in my *Some Concepts.* He considers Guṇas and Alaṁkāras as decorations on the body of Kāvya, similar to the painting on the walls of a house to beautify it. Explaining the several concepts in Vācikābhinaya such as metre, Lakṣaṇa, Alaṁkāra, Guṇas etc. by adopting the comparison of a house, Abhinavagupta says at the end of the commentary on the XVth chapter:

चित्रकर्मप्रतिमम् अलङ्कारगुणनिवेशनम् । P. 377, Vol. II. Mad. Ms.

Thirdly, while explaining the difference between Lakṣaṇa on the one hand and Guṇa and Alaṁkāra on the other, Abhinavagupta says that Guṇa is more intimately related to Rasa than Alaṁkāra. Śabda-guṇa is the capacity or power or ability of Śabda to manifest Rasa and similar is Artha-guṇa. But Alaṁkāra is an altogether different thing, an extraneous thing brought to beautify an object. (pp. 381-382, Vol. II)

एवमर्थस्यापि यद् रसाभिव्यक्तिहेतुत्वं सोऽर्थगुणः। *Ibid.*, p. 382
यस्तु वस्त्वन्तरम्, वदनस्येव चन्द्रः, सोऽलङ्कारः। P. 382

See also p. 20, chapter on Lakṣaṇa in my *Some Concepts.*

Lakṣaṇa, Abhinavagupta considers as the very Kāvya-śārira; next to it comes Guṇa which is inseparably fused with Rasa and Kāvya; last comes Alaṁkāra which is separable and extraneous ornament. This he says more plainly on p. 405 (Vol. II) but the text being corrupt, only a few bits can be quoted here.

गुणशून्यं तु न काव्यं किञ्चिदपि ।
अहेयत्वप्रदर्शनार्थमेव हि प्रसादादीनां गुणवाचोयुक्त्या व्यवहारः, तद्विना काव्यरूपत्वाभावात् ।
उपमाद्यन्तरेण तु भवत्येव काव्यमिति प्रकटीकर्तुम् उपमादीनाम् अलङ्कारत्वेन व्यवहारः ।
Vol. II. p. 405

Abhinavagupta records here another view which follows Daṇḍin and holds all beautifying factors in Kāvya as Alaṁkāra.

तथा हि—दण्डिना काव्यशोभावहा धर्माः अलङ्काराः सर्वे उक्ता इति केचित्। P. 405

But Abhinavagupta himself, though he recognises that functionally Guṇa and Alaṁkāra are identical, yet holds a distinction between the two as a follower of Vāmana and Ānandavardhana that the former is more important and intimate than the latter which is removable decoration.

When we come to the Guṇa-prakaraṇa itself, we see that in the exposition of the ten Guṇas, Abhinavagupta completely follows Vāmana. Here Abhinavagupta notes that in some Mss. the Doṣa-prakaraṇa is found after the Guṇa-prakaraṇa but in most Mss. it precedes the latter. The verse of Bharata that characterises Guṇas as the reverse of the Doṣas, Doṣaviparyāsa (*N. Ś.* XVII. 95 Kāśī edn.), is differently read by Abhinavagupta and his comments on this verse are valuable since he has to say here much on the nature of Guṇas. But unfortunately the text here is not completely available, there being many gaps. Abhinavagupta also says that Guṇas are the reverses of Doṣas.

एतद्दोषविघात एव गुणो भवतीत्यर्थः। Vol. II. p. 410

From the meagre text available we can reconstruct his view to some extent. Of the Guṇas that are the reverses of Doṣas, two seem to be specifically mentioned by Bharata in the text followed by Abhinavagupta. These two are Mādhurya and Audārya, and Abhinavagupta explains them as Śruti-sukhatva and Dīpta-rasatva. The latter is not exactly Audārya but Kānti according to Vāmana. The interpretation of Mādhurya as Śruti-sukhatva is very general. But it is certainly enough, broadly speaking, to have these two, Mādhurya and Audārya, as the essential Guṇas of Kāvya. For, of Śabda, the sense of sweetness must be the supreme Guṇa and of Artha, the presence of brilliant Rasa, Dīpta Rasa. Then, Abhinavagupta says that besides these two, there are other Guṇas and Bharata mentions them in the verse श्लेषः प्रसादः etc.

अन्येऽपि गुणाः सन्तीति दर्शयति—श्लेषः प्रसाद इत्यादि। P. 410

Coming to Abhinavagupta's explanation of Bharata's definition of each Guṇa, Abhinavagupta notes the second recension available for certain Guṇas. In his main exposition, he follows Vāmana completely. Somehow he manages to interpret Bharata to mean what Vāmana says. He quotes the same illustrative verses as given by Vāmana for his Guṇas. In explaining Śleṣa, he takes it as Vāmana meant it and observes while illustrating it यथोदाहृतं वामनेन and gives the verse cited by Vāmana दृष्ट्वैकासनसंस्थिते etc. This Śleṣa is taken as Ghaṭanā by Vāmana. घटना श्लेषः। क्रमकौटिल्यानुल्बणत्वोपपत्तियोगो घटना, स श्लेषः। Abhinavagupta incorporates all these ideas in his interpretation of Bharata's Śleṣa:

अर्थभागानां कविसमुत्प्रेक्षितया परस्परसम्बद्धया **योजनया** सम्पन्नं यदीप्सितमर्थजातं तेन उपलक्षितार्थस्य **उपपद्यमानस्य उपपद्यमानतात्मा** गुणः श्लेषः। यथोदाहृतं वामनेन etc. P. 410

Commenting on the illustrative verse he says: तेन **कुटिलोऽप्ययं क्रमः** न हृदये **उल्बणत्वं** भजते। P. 411

The other verse of Bharata on Śleṣa is taken as describing the Śabda-guṇa Śleṣa. It is thus explained by Abhinavagupta: अनेकमेकपदमिवाभाति। तदेवं मासृण्यमुच्यते।

Vāmana is here followed: मासृण्यं श्लेषः। मासृण्यं नाम तद् यस्मिन् सति बहून्यपि एकवद् भासन्ते।

Prasāda of Artha is taken as Artha-vaimalya and Śabda-prasāda as Śaithilya Explaining Samatā, Abhinavagupta says: समता उपक्रान्तमार्ग-अपरित्यागरूपा इत्युक्तं भवति। P. 412

The Artha-guṇa of Samatā is taken as Prakrama-abhaṅga. Samādhi of Artha is taken as Artha-dṛṣṭi and of Śabda as Ārohāvaroha. Abhinavagupta illustrates and explains Ārohāvaroha at great length on pp. 414-5. Śabda-mādhurya is taken as Alpa-samāsa and Artha-mādhurya as Ukti-vaicitrya.

विचित्रीकृतोऽयमर्थं इति मधुरोऽयमर्थः। P. 416

Ojas is interpreted as Gāḍhatva. Abhinavagupta takes one and the same verse on Ojas as defining both Śabda Ojas and Artha Ojas, on both of which Vāmana is followed. The several kinds of Prauḍhi which comprise Vāmana's Ojas are explained by Abhinavagupta. Saukumārya is taken as Apāruṣya according to Vāmana. Bharata's Artha-vyakti also is taken as Vāmana's and so also Udāratā. तदुक्तं 'विकटत्वं नरीनृत्यमानत्वम्' इति। P. 418. Bharata's verse on Kānti is made to yield Vāmana's idea of Dīpta-rasatva. The words 'मनःश्रोत्रविषयमाह्लादयति,' and 'लीलाद्यर्थोपपन्न' are taken to refer to Śṛṅgāra Rasa and its Līlās. He says: तदेव दीप्तरसत्वमित्युक्तमन्यैः। P. 418. Thus, on the ten Guṇas and their nature, Abhinavagupta follows completely Vāmana. The *Abhinavabhāratī* here is more a commentary on Vāmana's Guṇa-prakaraṇa than on Bharata's. Where two verses, belonging to two recensions, are available for the Guṇas, Abhinavagupta easily takes them as defining Śabda-guṇa and Artha-guṇa. Where there is only one verse, Abhinavagupta has to strain himself and find in the same verse, the definition of both the Śabda-guṇa and the Artha-guṇa.

Abhinavagupta reproduces Vāmana's distinction between Guṇa and Alaṁkāra, that the former is Nitya and Samaveta and the latter Anitya and Samyukta. Without the former there can be no Kāvya; but the poet may or may not introduce the latter. Daṇḍin's view also is referred to here, that all beautifying factors are Alaṁkāras.

To illustrate how Abhinavagupta interprets Bharata's text to mean what Vāmana says of the several Guṇas, we can cite one instance. Mādhurya is defined by Vāmana as 'Pṛthak-padatva' of Śabda and 'Ukti-vaicitrya' of Artha. Bharata's text has this definition:

बहुशो यच्छ्रुतं वाक्यम् उक्तं वापि पुनःपुनः।
नोद्वेजयति यस्माद्धि तन्माधुर्यमिति स्मृतम्॥

There is no second recension for this Guṇa and Abhinavagupta has to find in the same verse the definition of Śabda Mādhurya as well as Artha Mādhurya. Abhinavagupta's commentary discloses the fact that Abhinavagupta read it differently. The text is somewhat corrupt and the second line where the difference occurs is thus reconstructed by Prof. S. Kuppuswami SASTRI:

नावगीतं भवति यत् तन्माधुर्यमिति स्मृतम्।

Abhinavagupta comments upon it thus:

"माधुर्यमाह—बहुशो यच्छ्रुतमित्यादि। यदि यस्माद्धेतोः वाक्यं श्रुतं संशयविपर्ययोः आस्पदं न भवति इति तन्माधुर्यम्। द्राघीयसि समासे तावदवश्यं भवत इति तद्विरह एव माधुर्ये शब्दगुण इत्युक्तं भवति। यथा—'गाहन्तां महिषा निपानसलिलम्' इत्यादि।

"पुनः पुनरपि उक्तमर्थजातं यस्माद्धेतोः अवगीतं अवगानेन वैरस्येन (युक्तं न भवति) तद्वचन-वैचित्र्यात्मकं माधुर्यम् अर्थगुणः। वचनान्तराभिधेयतया हि सपार्थो (स एवार्थो) विचित्रो भवति। यथा 'रसवदमृतं कस्सन्देहः मधून्यपि नान्यथा' etc."

Abhinavagupta separates the bit 'Yad vākyam śrutam' and interprets the word 'Śruta' to mean 'free from flaws of doubt or error'. That is, when a sentence is uttered its sense should not be doubted or mistaken by the hearer. This is possible only when the words are not locked up in compounds. So this bit means the Śabda-guṇa of Mādhurya, Pṛthak-padatā or Samāsa-viraha, Vāmana's view!

The bit 'उक्तं वापि पुनः पुनः नावगीतं भवति' is taken to refer to the Artha-guṇa of Mādhurya which Vāmana gives as Ukti-vaicitrya, saying the same thing in a variety of ways without causing monotony or staleness. This idea of Vāmana is extracted by Abhinavagupta completely from the one word in Bharata 'Na avagīta'!

Daṇḍin

One judging Poetry speaks generally of the form and the content, of Śarīra and Ātman. From the point of view of the latter he speaks of the emotion realised or suggested, the motif of a piece or the moral implication of a play. From the point of view of the former, style is the main subject of study. Style is Rīti and it differentiates poet and poet, and poem and poem. That Rītis vary with each poet is plain from what Daṇḍin says of them:

तद्भेदास्तु न शक्यन्ते **वक्तुं प्रतिकविस्थिताः** ।

The speciality of a Rīti is its Guṇas. Says Vāmana:

विशिष्टा पदरचना रीतिः। विशेषो गुणात्मा।

Vāmana's treatment of Rīti is an elaboration of chapter I of Daṇḍin's *Kāvyādarśa*. Daṇḍin gives ten Guṇas, the same as Bharata's, and describes them as the very life of the style (Rīti or Mārga) called Vaidarbhī. At the beginning, he says that the ten Guṇas constitute the speciality attached to the Vaidarbhī, while the other style called Gauḍī is *generally* devoid of these ten.

एषां विपर्ययः **प्रायो** दृश्यते गौडवर्त्मनि।

But on examination we find much difficulty in placing all Guṇas on the same par or in accepting the rule that all of them are found in the Vaidarbhī and absent from the Gauḍī. Mādhurya is a curious Guṇa in Daṇḍin. Daṇḍin has two kinds of Rasa, one Rasa called Mādhurya and the other, the eight Rasas of Śṛṅgāra etc. The Rasa of Mādhurya is a result of refinement in expression, Agrāmyatā. This Mādhurya is a Guṇa, one of the ten given as the life-breath of the Vaidarbhī, and is of two kinds. One is the above-mentioned Agrāmyatā, which alone is productive of 'Rasa', Rasāvaha. The other Mādhurya is the result of a mild Anuprāsa called Śrutyanuprāsa. This latter is purely the Mādhurya of Śabda. The Agrāmyatā-mādhurya has two aspects, one pertaining to Śabda and another pertaining to Artha. Śabda-grāmyatā is collocation resulting in the formation of unhappy words with bad meanings, such as प्रिया

या भवतः। The Śabda-mādhurya born of Anuprāsa is seen to a moderate extent in the Vaidarbhī, and the Gauḍī is characterised by an excess of a wild variety of Anuprāsa. It can be said that, as far as this Anuprāsa Śabda-mādhurya goes, the Gauḍī is devoid of what the Vaidarbhī has. But as regards the Mādhurya of Agrāmyatā of both varieties, it cannot be said that it is present in Vaidarbhī only and absent from Gauḍī. Agrāmyatā[1] is a Doṣa to be avoided in both the Mārgas. Daṇḍin himself says:

एवमादि न शंसन्ति **मार्गयोरुभयोरपि** ।

Similarly, Arthavyakti is a Guṇa of both Mārgas. It is the avoidance of the Doṣa of Neyārthatva, which both Mārgas must avoid. Daṇḍin himself says so:

नेदृशं बहुमन्यन्ते **मार्गयोरुभयोरपि** ।

The Guṇa of Udāra, according to one reading, is a feature of all styles.

तदुदाराह्वयं तेन सनाथा **सर्वपद्धतिः** ।

Taking Samatā, there are three varieties of Sama-bandha or even collocation: Mṛdu or all-soft, Sphuṭa or all-harsh, and Madhyama or the alternation of soft and harsh. All these are Samatā and its reverse is Vaiṣamya. The Vaidarbhas use only the Madhyama-bandha Samatā whereas the Gauḍas use a collocation which is all-soft or all-harsh or Viṣama. (see *K. Ā.* I. 47-50 and the Com.). Then, Ojas like others, is given as one of the Prāṇas of the Vaidarbhī. As a matter of fact it is not so. In verse, it is a flaw which the Gauḍī loves to indulge in. As a Guṇa, it is defined as Prāṇa not of the Vaidarbhī, but of Prose. ओजस्स-**मासभूयस्त्वमेतद्गद्यस्य** जीवितम्। The Vaidarbhas are not used to it in verse but perhaps Vaidarbha prose employs it. But this is not clear, for Daṇḍin says definitely that the Vaidarbhas favour only the Anākula and Hṛdya type of Ojas even when they want to employ it. अन्ये त्वनाकुलं हृद्यम् इच्छन्त्योजो गिरां यथा। I. 83. That is what we see in Daṇḍin's own prose work. Thus, Anojas or Anākula and Hṛdya Ojas is the Prāṇa of Vaidarbhī. Siṁhabhūpāla gives Ojas as a Prāṇa of Vaidarbhī and defines it as Samāsabāhulya, but while interpreting it, he says that the Vaidarbhī of which Ojas is a Prāṇa employs Ojas only with an eye to Aucitya. He says: **यथोचित**-समास-बाहुल्यादोजः *R. A. S.* p. 67.

[1] Anuprāsa-mādhurya is Śabda-mādhurya and is referred to by the words 'Madhuram rasavad *Vāci*' and Artha-mādhurya which is of the form of Agrāmyatā is referred to by the words '*Vastunyapi* rasasthitiḥ'. The latter is of two kinds, of Śabda and Artha. Artha-agrāmyatā is purely conceptual and Śabda-agrāmyatā is avoiding the use of such words which when they combine with the accompanying words create in the middle an indelicate word. Says Daṇḍin:

अग्राम्य-**अर्थो** रसावहः; **शब्देऽपि** ग्राम्यतास्त्येव।

Siṁhabhūpāla who almost follows Daṇḍin on Guṇas, casts off this threefold Mādhurya of Daṇḍin,—the Anuprāsa-mādhurya and Sabhyapada-mādhurya of Śabda and the Agrāmyatā of Artha—and simplifies it by taking Daṇḍin's word Rasa here and elsewhere in relation to Mādhurya in a sense not intended by Daṇḍin. That is, Siṁhabhūpāla takes

मधुरं रसवद् वाचि वस्तुन्यपि रसस्थितिः।

as the clear presence of Rasa, Śṛṅgāra etc., in Śabda and Artha.

तन्माधुर्यं भवेद्यत्र शब्देऽर्थे च स्फुटो रसः। *R. A. S.* I. 243, p. 66. T. S. S.

This makes the following difference between the Vaidarbha and Gauḍa styles: While the Vaidarbhas employ Ojas only according to Aucitya, the Gauḍas employ it everywhere. *R. A. S.* pp. 64 & 67, T. S. S. Further the Guṇa called Samādhi cannot be a speciality of the Vaidarbha only. Its Viparyaya is not specified and Samādhi cannot be said to be absent from the Gauḍī. This is realised by Daṇḍin himself and hence it is that he says that the Viprayayas of these Guṇas are *generally* (Prāyas) to be found in the Gauḍī: एषां विपर्ययः **प्रायो** दृश्यते गौडवर्त्मनि । The commentators draw attention to the significance of the word Prāyas.

प्रायःशब्दः अर्थव्यक्त्यौदार्यसमाध्यादयो गुणा उभयसाधारणा इति दर्शयति ।

Taruṇavācaspati, p. 28

प्रायोग्रहणं साकल्यनिवृत्त्यर्थम् । तेन अर्थव्यक्त्यौदार्यसमाधिगुणा उभयमार्गतुल्या इति गम्यते ।

Hṛdayaṁgamā, p. 29

The Samādhi-guṇa takes us to another kind of analysis of Daṇḍin's ten Guṇas. Samādhi is not on a par with the other Guṇas. It stands for metaphorical expression and personification and prosopopoeia. Mādhurya of the second kind resulting from Śrutyanuprāsa is a Śabdālaṁkāra. Or rather it is the result of a Śabdālaṁkāra. To this class belongs the first variety of the Udāra-guṇa also. उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते । It is illustrated by a verse from which is suggested the greatness of Tyāga, and this is a case of Dhvani. It will be bald to say straightaway that such and such a person is munificent; instead the poet suggests the great quality of munificence by a winding expression. This is called Udāra-guṇa. The other definition of Udāra is श्लाघ्यैर्विशेषणैर्युक्तमुदारं कैश्चिदिष्यते । यथा लीलाम्बुजक्रीडासरोहेमाङ्गदादयः ॥

This Udāra is the qualifying of words like Saras with Viśeṣaṇas like Krīḍā. This is the second kind of Udāttālaṁkāra given by Bhāmaha and Daṇḍin. Both writers are not clear about the definition of the Udātta-alaṁkāra. Their definitions revolve round the use of the word 'Ratna'. The exact definition can be made out as has been made out by later Ālaṁkārikas: उदात्तम् ऋद्धिमद्वस्तुवर्णनम् ।

In his illustration of the second kind of Udātta-alaṁkāra, Bhāmaha mentions Krīḍā-gṛha and Śaśikāntopala and Daṇḍin mentions Ratna-bhitti. These are the points in Udāttālaṁkāra. The same are the points in the second Udāra-guṇa; these are the Ślāghya-viśeṣaṇas Daṇḍin speaks of in defining the Udāra for a second time. Siṁhabhūpāla, in following Daṇḍin, omits the second variety of Udāra-guṇa since there is the Udāttālaṁkāra for cases of Ślāghya-viśeṣaṇas. *R. A. S.* p. 67. Towards the end of chapter V Bhāmaha gives a similar thing without a name and says that certain writers adorn their expressions in this manner. अंशुमद्भिश्च मणिभिः फलनम्रैश्च शाखिभिः ।

फुल्लैश्च कुसुमैरन्यै (न्ये) **वाचोऽलङ्कुरुते** यथा ॥

शुभमरकतपद्मरागचित्रे–॥ 64, 65

Bhāmaha sometimes does not give the general law or definition but simply illustrates. One such case is this. On analysis this turns out to be the Ślāghya-viśeṣaṇa Udātta. If we examine minutely Daṇḍin's Udāttālaṁkāra, we see that

Daṇḍin is repeating there what he said of his Udāra-guṇa. He describes the Udāttālaṁkāra also in two ways, one as the delineation of a great idea or Bhāva, Āśaya-utkarṣa or Mahattva and the other as Vastūtkarṣa or Vibhūti as in the case of Ślāghya-viśeṣaṇas, *K. Ā.* II. 300-3:

आशयस्य विभूतेर्वा यन्महत्त्वमनुत्तमम् ।
उदात्तं नाम तं प्राहु रलङ्कारं मनीषिणः ॥ etc.

In the first illustration there is Āśaya-māhātmya and Rāma's great regard for the command of the father is *suggested.* In the second there is Ratna-bhitti which *suggests* opulence, Vibhūti-māhātmya.

पूर्वत्राशयमाहात्म्यम् (१) अत्राभ्युदयगौरवम् (२) ।
सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303

This Āśaya-māhātmya and Vastu-vibhūti-māhātmya are exactly identical with the Pratīti of Utkṛṣṭa-guṇa and the Ślāghya-viśeṣaṇas in the two Udāra-guṇas in the first chapter of Daṇḍin. Thus, Daṇḍin's Udāra-guṇa and Udāttālaṁkāra are identical in all respects.

The other Guṇas are Bandha-guṇas. Śleṣa is the Guṇa the reverse of which is the Doṣa called Śaithilya. A well-knit style is Śliṣṭa and a loose style is Śithila. The Śaithilya-doṣa is not cared for by the Gauḍas whose love for Anuprāsas bring in its wake this Doṣa. It is clear that Daṇḍin's Śleṣa is a Śabda-guṇa. Prasāda is the use of such words as are easily understood or have well-established meanings known to all, 'Pratītisubhagam vacaḥ' and 'Prasiddhārtha.' The Viparyaya of this is Anatirūḍha or unfamiliar words which the Gauḍī favours. Samatā is, in the language of the later writers, Ārabdha-rīti-nirvāha. It is evenness of style or the maintaining of the style in which one had begun. It is of three kinds Mṛdu, Sphuṭa and Miśra and is clearly a Śabda-guṇa. Mādhurya has already been analysed. Sukumāratā is the Guṇa of the sounds being delicate. Its Viparyaya is harsh sounds, Niṣṭhurākṣara. Excess of delicateness is also to be avoided; for it will produce the Doṣa called Śaithilya. अनिष्टुराक्षरप्रायं सुकुमारमिहोच्यते । बन्धशैथिल्यदोषस्तु दर्शितः सर्वकोमले ॥ I. 69.

This Saukumārya is of Śabda. Daṇḍin also gives Artha-saukumārya in the same Svabhāvokti illustration which served to illustrate Śabda-saukumārya. Refined expression avoiding vulgar excess of exaggeration is Artha-saukumarya. It is Anūrjita-artha. Daṇḍin's conception of best poetry is very high. He says here that no figure can give that beauty which this Saukumārya of Artha gives.

इत्यनूर्जित एवार्थः नालङ्कारोऽपि तादृशः ।
सुकुमारतयैवैतदारोहति सतां मनः ॥ I. 71

The Viparyaya of this Artha-saukumārya and Pada-saukumārya is the vain quality called 'dīpita', heightened, which is really a flaw. Dīpti may be of Śabda or of Artha. Dīpta-śabda is what Daṇḍin calls Kṛcchrodya, hard to pronounce, illustrated by the line न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति । Artha-saukumārya will overlap with the Arthaguṇa Kānti. The former is the Guṇa of resorting least to Arthālaṁkāras or figurative expressions. Its Viparyaya is highly adorned artificial

expression. Neyārthatva is the reverse of the Guṇa Arthavyakti. There must be enough words to give the idea fully. The Śabda-nyāya or nature of expression is that sufficient words should be used to convey clearly the idea and this is the Guṇa of Arthavyakti. When analysed, this Guṇa seems to come under Prasāda. The two kinds of Udāra have been examined above. Their Viparyayas are not easily derivable from the text. We can say that straight and bald expression may be their Viparyayas. Ojas also has been dealt with above. The Vaidarbhas, if they resort to it, resort only to its Anākula and Hṛdya variety. अन्ये त्वनाकुलं हृद्यमिच्छन्त्योजो गिरां यथा ।

The Gauḍas use it even in verse and it is to illustrate a case of uninvolved and beautiful Samāsa in Vaidarbha that Daṇḍin gives the verse पयोधरतटोत्सङ्ग etc. Thus Ojas which is Samāsa is a Śabda-guṇa. Kānti is a Guṇa of Artha. It is not very different from Artha-saukumārya or the quality of Anūrjitārtha. In Vārtā and Varṇana, in speech generally, refined and restrained utterances are beautiful. Flat exaggeration is a fault. Refined expressions are pleasing because they do not set at nought the normal nature of things. The Viparyaya of Kānti is hyperbole or Atyukti. Thus Kānti is an Arthaguṇa in Daṇḍin. Of the tenth Guṇa Samādhi, we have spoken above. It is a Guṇa of Artha. So Śleṣa, Prasāda, Samatā and Ojas are purely Śabda-guṇas. Kānti and Samādhi are the only two that are purely Artha-guṇas. Arthavyakti embraces both Śabda and Artha though it primarily rests on the former. Mādhurya has two varieties, one pertaining to Śabda and one to Artha. Saukumārya and Udāratā have each two varieties pertaining to Śabda and Artha.

I

Guṇas	*Their Viparyayas*
Śleṣa.	Śaithilya.
Prasāda.	Nātirūḍha or Vyutpanna words.
Samatā. (Aviṣama-miśra-bandha)	Vaiṣamya. All-soft or all-harsh which means Śaithilya or Pāruṣya.
Mādhurya: 1. Rasāvaha-śrutyanuprāsa.	A-rasāvaha and Ulbaṇa Varṇānuprāsa, Nātidūrānuprāsa and resultant Bandha-pāruṣya and Śaithilya.
2. Agrāmyatā.	Grāmyatā.
Sukumāratā	Niṣṭhura or Dīpta Śabda. Ūrjita or Dīpta Artha.
Arthavyakti.	Neyārthatva.
Udāratā.	No Viparyaya shown.
Anākula and Hṛdya Ojas.	Ojas as such. Ahṛdya and Ākula Ojas.
Ojas only in prose.	Ojas in verse also.
Kānti.	Atyukti.
Samādhi.	No Viparyaya shown.

II

(*a*) Single and unclassified Guṇas: Śleṣa, Prasāda (Prasiddhārtha and Pratīti-subhaga), Samatā, Arthavyakti, Ojas, Kānti and Samādhi.

(*b*) Guṇas that have varieties: Mādhurya; this is also called Rasa. It has first two varieties, Anuprāsa and Agrāmyatā. The latter is again of two kinds, of Śabda and of Artha. Sukumāratā has two varieties: Aniṣṭhurākṣara which is Śabda-saukumārya and Anūrjita-artha which is Artha-saukumārya. Udāratā: Utkṛṣṭa-guṇa-pratīti (Artha-udāratā) and Ślāghyaviśeṣaṇa (Śabdodāratā).

Note: The two cases of Vārtā and Varṇana (I.85) are not two kinds of Kānti.

III

Śabda-guṇas	*Artha-guṇas*	*Śabdārtha-guṇas*
Śleṣa.	Kānti.	Mādhurya.
Prasāda.	Samādhi.	Sukumāratā.
Samatā.	(Agrāmyārtha Mādhurya).	Arthavyakti.
Ojas.	(Anūrjitārtha Saukumārya).	Udāratva.
(Anuprāsa Mādhurya)	(Arthavyakti).	
(Śabda-agrāmyatā Mādhurya).	(Utkṛṣṭaguṇa-pratīti Udāratā).	
(Aniṣṭhurākṣara Saukumārya).		
(Arthavyakti)		
(Ślāghyaviśeṣaṇa Udāratā).		

Note: Bhoja utilises Daṇḍin's Guṇas twice, once in the Doṣa section and again in the Guṇa section. Bhoja utilises completely chapter I of Daṇḍin on Guṇas under his Doṣa called 'Arītimat', which consists of the Viparyaya of Daṇḍin's Guṇas, all except Samādhi. There Bhoja gives this classification of the nine Guṇas of Daṇḍin:

Śabda-guṇas: Śleṣa, Samatā and Saukumārya.
Artha-guṇas: Prasāda, Arthavyakti and Kānti.
Ubhaya-guṇas: Ojas, Mādhurya and Audārya.

This is not faithful to Daṇḍin. See below section on Bhoja.

IV

Characteristics of Vaidarbhī	*Characteristics of Gauḍī*	*Characteristics that must be in both Mārgas*
Śleṣa-guṇa.	Śaithilya-doṣa.	
Prasāda-guṇa.	Vyutpannatā, Anatirūḍha-śabdatā, two Doṣas.	
Madhyama-miśra-bandha.	Śaithilya, Pāruṣya and Vaiṣamya.	
Avaiṣamya.	Anuprāsa and Arthālaṁkāra-ḍambara.	
Śrutyanuprāsa Mādhurya. Dūrāntarasthityanuprāsa Mādhurya.	Utkaṭa-varṇānuprāsa and Nātidūrasthityanuprāsa resulting in Bandha-pāruṣya and Śaithilya.	
Sukumāratā. Aniṣṭhura-śabda and Anūrjita-artha.	Niṣṭhura-dīpta-śabda and Ūrjita-dīpta-alaṁkṛta.	
Ojas only in Gadya. If in Padya, only Anākula and Hṛdya Ojas.	Ākula and Ahṛdya Ojas and Ojas in verse also.	
Kānti.	Atyukti.	Mādhurya of both kinds of Agrāmyatā. Arthavyakti. Udāratā. Samādhi.

Note: (1) Bhaṭṭa Nṛsiṁha, in his commentary on chapter I of Bhoja's *S. K. Ā.*, (Mad. Ms.), says that two Guṇas in Daṇḍin are Asādhāraṇa, 'special'. They are Saukumārya and Ojas; the former distinguishes Vaidarbhī and pertains to it exclusively; *cf.* Kuntaka's Sukumāra Mārga. The latter characterises the Gauḍī and is present only in it. The rest are Sādhāraṇa Guṇas, common to both Mārgas.

(2) Of the four Guṇas given as features of all Mārgas of poetry, Agrāmyatā, Mādhurya and Arthavyakti go together into a class, for they must be looked to by all poets and their absence will unmake poetry. The Sahṛdaya or the grammarian of poetry will not tolerate Grāmyatā and the grammarian of language will not tolerate Neyārthatā, the Viparyaya of Arthavyakti. The former Guṇa is an essential Kāvya-nyāya and the latter a Śabda-nyāya.

Udāratā and Samādhi go together similarly. Of both of them Daṇḍin says सनाथा सर्वपद्धतिः । कविसार्थः समग्रोऽपि तमेनमनुगच्छति । They are not as essential as Agrāmyatā or Arthavyakti. Without Agrāmyatā or Arthavyakti, there can be no Kāvya. Without Udāratā and Samādhi, there can be Kāvya. If they are present, they add to the beauty; they are Śobhātiśaya-hetu, if we can apply here what Vāmana says of Alaṁkāra while distinguishing it from Guṇa.

3. The Doṣa of Śaithilya results from Śleṣābhāva, i.e. Sarva-mṛdu or Sarva-komala, Nātidūrasthityanuprāsa and Atyanta-sukumāra or Atyanta-aniṣṭhura-śabdas. In all these forms, it is dear to the Gauḍas.

4. Śleṣa, Samatā, Śabda-saukumārya and Ojas are features of whole collocation or Śabda-racanā, while Prasāda, Agrāmya-śabda Mādhurya and Ślāghya-viśeṣaṇa Udāratā pertain to separate words singly. Udāratā of the first variety and Samādhi touch Dhvani, and Anuprāsa Mādhurya and the Viparyaya of Kānti viz., Atyukti, are Alaṁkāras.

Bhāmaha

As he opens chapter II, Bhāmaha just gives a running treatment of a very brief character to Guṇas. He gives here three Guṇas, Mādhurya, Prasāda and Ojas. This fact of Bhāmaha mentioning only three Guṇas has no relation to the later theory of Guṇas being only three as a corollary of the theory of Guṇas as Rasa-dharmas established by Ānandavardhana, but seems to embody a tradition of Guṇas being three and not ten.

Madhura-kāvya is sweet to hear and is not overloaded with Samāsa.

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।

A Kāvya has Prasāda if its meaning is understood by women and boys as easily as by learned men. आविद्वदङ्गनाबालप्रतीतार्थं प्रसादवत् ।

Both these Guṇas, Mādhurya and Prasāda, would seem to go together, avoiding profuse compounds. For Bhāmaha says:

माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ।।

Ojas is said to be liked by some and it is the use of profuse Samāsa.

केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ।
यथा मन्दारकुसुमरेणुपिञ्जरितालका ।।

The illustration is not suitably given by Bhāmaha. In it there is no Ojas; there is only Samāsa. Previously, Bhāmaha said that Mādhurya and Prasāda were secured by avoiding Samāsa. Here is not an instance of a really long Samāsa. It is further Madhura as well as Prasanna. Ānandavardhana quotes this line of Bhāmaha as an instance of Dīrgha-samāsa-saṅghaṭanā in Śṛṅgāra. P. 135, *Dhvanyāloka*. Śṛṅgāra is a *Madhura* rasa.

While speaking of the Rītis, Bhāmaha gives some Guṇas. From here, we can know something of the relation between Guṇas and Rīti, a relation which is not expressly stated by Bhāmaha. Bhāmaha says of the Vaidarbhī that the name Vaidarbhī does not automatically mean good poetry; that Guṇas pertaining to it can be carried to excess and that thus a faulty or bad Vaidarbhī is also possible. Similarly, though the available specimens of Gauḍī are bad, a good Gauḍī is just possible. Qualities pertaining to it, when they are not

overdone, produce a good style. In such a case, even the former is bad and the latter is good. So judging poetry as good or bad must be not by the conventional catch-words of Vaidarbhī and Gauḍī, but by an appreciation of what lies as the fundamental features at the basis of both.

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥
अलङ्कारवदग्राम्यम् अर्थ्यं न्याय्यमनाकुलम् ।
गौडीयमपि साधीय: वैदर्भमपि नान्यथा ॥ I. 34-35

Here are mentioned the following Guṇas: Prasāda, Ṛjutā, Komalatva, and Śruti-peśalatva with reference to the Vaidarbhī; and Anākulatva and Agrāmyatā with reference to the Gauḍī. Prasāda and Ṛjutā go together; the latter is straight statement with least Vakrokti. An over-emphasis on this leads to the faults of Apuṣṭārthatva and Avakratva. Vakrokti is what nourishes beauty of expression. It is Alaṁkāra and by that alone can ideas be made beautiful. It will be stale to be saying always, in one's anxiety to be simple and straight, that a thing is *very* beautiful, *very* charming etc. The use of the words '*very* etc.' alone cannot beautify expression. *It is, like Rasa-vācyatva, the Svaśabda-vācyatva of ideas.* Immediately after his two verses on the Rītis above given, Bhāmaha says:

न नितान्तादिमात्रेण जायते चारुता गिराम् ।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृति: ॥ I. 36

The Guṇas, Komalatva and Śruti-peśalatva, mentioned in the verse criticising Vaidarbhī go together. The latter is Mādhurya. It is not very much different from the former. When this quality of sweetness is overdone, we have the flaw of Śaithilya born of Sarvakomalatva as has been pointed out by Daṇḍin. बन्धशैथिल्यदोषस्तु दर्शित: सर्वकोमले ।

The Guṇa Agrāmyatā mentioned in the verse on the Gauḍī is one of the varieties of Mādhurya described by Daṇḍin. What is the Grāmyatā which the Gauḍī is liable to commit? Bhāmaha may refer here to Grāmya Anuprāsa which the Gauḍī resorts to as against the good Anuprāsa which is the 'life' of the Vaidarbhī according to Daṇḍin. Says Bhāmaha in chapter II. 6:

ग्राम्यानुप्रासमन्यत्तु मन्यन्ते सुधियोऽपरे ।
स लोलमालानीलालिकुलाकुलगलो बल: ॥

So Bhāmaha thinks that a good Gauḍī must avoid Grāmyānuprāsa. Grāmyānuprāsa is closely related to Ojas and Samāsa. Good Ojas and Samāsa must be such as are resorted to by the Vaidarbhas, Hṛdya and *Anākula* as Daṇḍin would say. Bhāmaha refers to the same *Anākulatva* in his second verse on the good Gauḍī. While pointing out in II. 18 the circumstances under which one can accept Yamaka, Bhāmaha gives some more Guṇas: Pratīta-śabda (Prasāda), Ojasvitā, Suśliṣṭa-sandhitva, Prasāda (again) and Svabhidhāna.

In III. 53-54, Bhāmaha speaks of a Guṇa of a Prabandha as a whole called Bhāvika and this Daṇḍin also gives at the end of chapter II. Bhāmaha gives it

as a composite Guṇa, the result of other Guṇas like Citra-udātta-adbhuta-arthatva, the Svabhinītatā of the Kathā (obscure) and Śabda-anākulatā (uninvolved expression or expression which is *not word-ridden*). See chapter on Bhāvika in my *Some Concepts*.

In an article on Daṇḍin and Bhāmaha, in the volume of Indian Studies in honour of LANMAN, Dr. KEITH prefers to agree with those who consider Daṇḍin as earlier than Bhāmaha and Bhāmaha as criticising Daṇḍin. As regards the Guṇas in Bhāmaha, Dr. KEITH makes remarks in this article which must be noted here. He is already possessed of the idea of Daṇḍin's priority and hence interprets Bhāmaha's treatment of Guṇas as a criticism of Daṇḍin. He says that Bhāmaha "found a solution by reducing the number of Guṇas to three, which though not stated in Bhāmaha, rest on fundamental distinction of the manner in which the mind of the reader was affected". Again, "we need not claim for Bhāmaha precise appreciation of the emotional states to which his Guṇas were to correspond; but the reduction to three must clearly have been based on the principle of this kind, and in any event the advance on Daṇḍin is enormous". Now, unless one is already prepossessed of the idea of the priority of Daṇḍin, one cannot interpret Bhāmaha's Guṇas like this. For, the above is not borne out by facts. Even though Dr. KEITH clearly accepts that Bhāmaha cannot be credited with such a critical, scientific and subjective formulation of the Guṇa-concept, as found only from the time of Ānandavardhana, he goes to the extent of saying that Bhāmaha himself, as a critic of Daṇḍin, reduced Guṇas to three, basing himself on some principle of the kind of Ānandavardhana's definition of Guṇas as Rasa-dharma. No such principle can be suspected to exist even unconsciously in Bhāmaha. Bhāmaha's definition of Guṇa as such is not available; his definition of Mādhurya, Prasāda and more especially Ojas are definitely and very clearly related to such objective physical features as Śravyatva, *Asamastārthatva*, sweetness to the sense of ear, absence of compounds, simplicity in terms of understandability of the meaning even by boys and women as much as by learned men, and compounding numerous words. In the face of such definitions of these three Guṇas, which do not make even the smallest advance over Daṇḍin and which are not on the way to make Guṇas what they are in Ānandavardhana, we are not able to see the reasonableness of Dr. KEITH's interpretation. The few verses on Guṇas at the opening of chap. II in Bhāmaha stand detachedly, without being clearly constituted into a topic or section. Bhāmaha just mentioned the Guṇas, because his predecessors had treated of them. If Dr. KEITH wants to stick to the logicality of his view, we may ask this question: He says that as regards the Rītis,[1] Bhāmaha's attitude is "a criticism of Daṇḍin in the usual insulting manner of Bhāmaha". But why does not Bhāmaha treat the Guṇas of Daṇḍin also to a similar insult? Bhāmaha's attitude towards Rītis is no doubt

[1] Dr. KEITH says here (p. 178 of the above-said Volume) that Bhāmaha "is reproaching Daṇḍin with following blindly a wrong tradition" and that Bhāmaha's attitude is severely critical. But he contradicts himself soon on p. 183 where he says that as against the reactionary Daṇḍin, Bhāmaha "is often more wedded to tradition" and "was content to accept the tradition as handed down." If he was a "traditionalist," why did he grow 'severely critical' towards the Rītis?

"severely ctitical" but the attitude is against those predecessors who, without understanding really the fundamental characteristics of poetry, such as पुष्टार्थत्वम्, वक्रोक्तिः, अग्राम्यत्वम्, अर्थ्यत्यम्, न्याय्यत्वम्, अनाकुलत्वम्, were simply led away by mere catchwords like Vaidarbha and Gauḍa, and not against Daṇḍin. Bhāmaha, if he had criticised Daṇḍin either on Rīti or on Guṇa, must have given us some clue to his knowledge of Daṇḍin's clear formulation of Rīti as intimately connected with and essentially based on the Guṇas.

Therefore, as pointed out earlier in the section on Māgha, there were before the time of Bhāmaha and Daṇḍin different traditions, one which Bhāmaha chose to follow, another which Bhaṭṭi chose to follow and still another which Daṇḍin chose to follow. The criticism in Bhāmaha and Daṇḍin are of the different currents of thought on one or the other of which the two authors based their texts. Otherwise the consistent mention of only two Guṇas, Ojas and Prasāda, by Māgha is unintelligible.

Vāmana

Vāmana was the first to classify Guṇas definitely into the two classes Śabda-guṇas and Artha-guṇas. He gives the same ten Guṇas found in Bharata and Daṇḍin. First he treats of them as Bandha-guṇas or qualities pertaining to the collocation (बन्धः पदरचना). Vāmana has changed the nature of the various Guṇas considerably. We shall first examine his Śabda-guṇas.

Ojas is defined as Gāḍha-bandha; Prasāda as Śaithilya. This Śaithilya by itself is a Doṣa but is called the Guṇa of Prasāda by its association or co-existence with Ojas. It is said to be clearly experienced by knowing critics that these contrary qualities of Gāḍhatva and Śaithilya exist together.

नन्वयमोजोविपर्ययात्मा दोषः, तत्कथं गुण इत्यत आह– गुणः सम्प्लवात् । गुणः प्रसादः; ओजसा सह सम्प्लवात् । शुद्धस्तु दोष एवेति । ननु विरुद्धयोरोजःप्रसादयोः कथं सम्प्लव इत्यत्राह- **स त्वनुभवसिद्धः** । स तु सम्प्लवस्तु अनुभवसिद्धः तद्विदां रत्नादिविशेषवत् । अत्र श्लोकः-

करुणप्रेक्षणीयेषु सम्प्लवः सुखदुःखयोः ।
यथानुभवतः सिद्धः तथैवौजःप्रसादयोः ॥ *K. A. Sū.* & *Vṛ.* I. iii. 7-8

This seems to be a very clumsy view of Prasāda. Others have criticised it. See *Kāvyānuśāsana-vyākhyā*, p. 196. Śleṣa is defined as Masṛṇatva or that quality which makes even a number of Padas appear together as one. Samatā is stated to be Mārga-abheda, uniformity of style. Samādhi is described as the rise and fall of the line in a verse, Āroha and Avaroha. Certain critics consider this Āroha and Avaroha as not different from Ojas and Prasāda. They say that Ojas is of the form of Āroha or a mounting up of the heart and Prasāda is of the form of Avaroha, a coming down or lowering of the key. These critics mean the subjective reaction to Ojas and Prasāda. Vāmana refutes their view with two arguments. Āroha and Avaroha are separate but Ojas and Prasāda co-exist. Then, there is no strict law that in Ojas there is Āroha and in Prasāda there is Avaroha. But in a way, Vāmana succumbs in the end. Vāmana attempts to reply that it is only Tīvra Ojas and Tīvra Prasāda that are of the form of Āroha and Avaroha and the Guṇa responsible for the Tīvratva is Samādhi. Mādhurya

is defined as the absence of Samāsa and words standing separate, Pṛthak-padatva, समासदैर्घ्यनिवृत्तिपरं चैतत्. It is Bhāmaha who says that writers who favour Mādhurya do not compound their words. Saukumārya is Ajaraṭhatva or Apāruṣya which is the same as Daṇḍin's Aniṣṭhurākṣara-prāyatva. The Śabda-guṇa of Udāratā is described as Vikaṭatva, the dance of words. Arthavyakti is defined as the quality of words giving their meaning quickly. It is because Vāmana has this Arthavyakti as a Śabda-guṇa that he has to give Prasāda the curious character of Śaithilya. Kānti is brilliance without which the verse looks like an old faded picture.

Vāmana is a poet and a connoisseur of painting. He infuses poetry into his conception of Guṇas. He speaks of Ajaraṭhatva which surely an imaginative Sahṛdaya feels. The dance of words, the brilliance of words, the rise and fall of verse, these are very poetic conceptions of Guṇas. Earlier, praising drama as supreme literature, Vāmana compares it to picture.

सन्दर्भेषु दशरूपकं श्रेयः । तद्धि चित्रं, चित्रपटवद् विशेषसाकल्यात् । I. iii. 30, 31

His Śabda-guṇa Kānti is borrowed from painting. It is described as Aujjvalya. The faded and dull appearance of old pictures, Purāṇa-cchāyā, is what results when verses have no Kānti.

औज्ज्वल्यं कान्तिरित्याहुः गुणं गुणविशारदाः ।
पुराणचित्रस्थानीयं तेन वन्ध्यं कवेर्वचः ॥[1]

Again Vāmana borrows a comparison from the field of painting.

यथा विच्छिद्यते रेखा चतुरं चित्रपण्डितैः ।
तथैव वागपि प्राज्ञैः समस्तगुणगुम्फिता ॥

Guṇas in general are poetic conceptions and Vāmana's conception of many of them are more so. That is why Vāmana takes pains to refute sceptical and unimaginative readers to whom such Guṇas are non-existent, or are mere illusions, or are only the accidental effects caused by reading verses in different ways.

नासन्तः, संवेद्यत्वात् । न भ्रान्ताः, निष्कम्पत्वात् । न पाठधर्माः, सर्वत्र अदृष्टेः ।

---

[1] The means to achieve this Kānti is the choice of only those words which are poetic. Only certain names of objects have a poetic flavour. The use of these only gives a lasting brilliance to a verse. The dull words of daily use make a verse look like an old effaced picture. Ratneśvara says in commenting upon Bhoja's Śabda-kānti which is the same as Vāmana's:

कान्तिविपर्ययः पुराणी च्छाया * * * अत एवाह 'पुराणचित्रस्थानीयं तेन वन्ध्यं कवेर्वचः' इति। तस्मादप्रहतपदैः आरम्भः सन्दर्भस्यैव कान्तिः। तद्यथा—'कुसुमस्य धनुः' इति प्रहतं, 'कौसुमम्' इति अप्रहतम् ; 'जलनिधौ' इति प्रहतं, 'अधिजलधि' इति अप्रहतम् ; 'गुरुत्वम्' इति प्रहतं, 'गौरवम्' इति अप्रहतमित्यादि। अत एव प्रहतशङ्का। चमत्कारित्वं तु सहृदयाह्लादित्वम्। अस्ति हि तुल्येऽपि वाचकत्वे पदानां कश्चिदवान्तरो विशेषः, यमधिकृत्य किञ्चिदेव प्रयुञ्जते महाकवयः, न तु सर्वम्, यथा पल्लव इति वक्तव्ये किसलयमिति। स्त्रीति वक्तव्ये कान्तेति। कमलमिति वक्तव्ये राजीवमित्यादि। P. 48, *S. K. Ā. Vyā.*

Hemacandra records on p. 200 of his *Kāvyānuśāsana-vyākhyā* the view that some hold only five Guṇas and even those as *Pāṭha-dharmas.*

Let us examine these Guṇas of Vāmana. Ojas seems to be nearer to the old Śleṣa. Śleṣa itself is taken as Masṛṇatva or Ekapadavad-bhāna; Ojas seems to be the quality of being 'well-knit'; Śleṣa is cohesiveness. For the old conception of Ojas as Samāsa-bhūyastva, Vāmana has no counterpart in his scheme, unless it be the 'Ekapadavad-bhāna' appearing to be as if it is one word, which applies to a compounded collocation. His conception of Prasāda is very clumsy. Samādhi is taken as Ārohāvaroha which is not a stylistic Guṇa but a consequence of Metre. In the Śikhariṇī metre, where the line begins with a short letter, rises up with five long, runs down again with five short, rises again with two long and makes again a final glide, one sees the Ārohāvaroha of Vāmana clearly. Hence it is that the metre itself is called Śikhariṇī. In other metres, long and short alternate at short intervals and the rise and fall is very marked, there being no long curve. In his Parikara ślokas on these Śabda-guṇas on p. 82 (Vanivilas edn.), Vāmana himself says in the verse on Samādhi that it pertains to the Yatis. It has also to be noted that all the instances given by Vāmana are cases of Śikhariṇī where the Ārohāvaroha is very clear. Bhoja seems to modify Vāmana but really means the same thing in his Śabda-samādhi. Ratneśvara actually interprets the Guṇa as related to metre and adds that such Guṇas as Rise and Fall must be felt, that they are Ānubhavika. On pp. 200-201 Hemacandra records a view of Guṇas as metrical characteristics. Mādhurya is defined as Pṛthakpadatva; but there is Mādhurya in compounds also as Ānandavardhana points out. Udāratā is defined as the dance of words and Kānti as brilliance of words and these two are entirely new conceptions of Vāmana.

Artha-guṇas. The same ten Guṇas are taken as Artha-guṇas also. Ojas is interpreted as Artha-prauḍhi. This Prauḍhi itself is of five kinds: *Padārthe vākya-vacana; Vākyārthe padābhidhā; Vyāsa; Samāsa; Sābhiprāyatva.* There is no logic in putting all these together under some name called Prauḍhi and identifying that as Ojas. Prauḍhi in general is a feature of the poet's genius and expression, and is of various kinds. Hemacandra offers the proper criticism of this Ojas of Vāmana when he says "इति या प्रौढिः ओजः, तद्वैचित्र्यमात्रम्', p. 195.

The difficulty springs from the writers attaching some sanctity to the number ten regarding Guṇa and their straining to take the same ten as Śabda-guṇas and Artha-guṇas, while as a matter of fact, only some can be made Śabda-guṇas and some only, Artha-guṇas. There is no harm if some of the ten are taken as Śabda-guṇas only and some others, as Artha-guṇas only. If each should be taken once as a Śabda-guṇa and again as an Artha-guṇa ignoring the individuality of each, there is bound to be far-fetchedness.

Prasāda is plain, being defined as Artha-vaimalya. As such, it has to be differentiated on the one hand from the Śabda-guṇa called Arthavyakti and on the other from the Artha-guṇa called Arthavyakti. The Arthavyakti of Śabda is the use of words which deliver their sense easily. Prasāda, as an Artha-guṇa, has a somewhat restricted sense in Vāmana. It has affinity with the second recension of Bharata's Samatā. The use of just sufficient words is Prasāda.

Certain writers simply pile beautiful words which do not add to the meaning and such writing is the Viparyaya of Vāmana's Prasāda.

अर्थस्य वैमल्यं प्रयोजकमात्रपदपरिग्रहे प्रसादः ।

The Aprayojaka-padas, useless verbiage, here given as Prasāda-viparyaya, is referred to by Bhāmaha also at the end of chapter V.

विरुद्धपदमस्वर्थं बहुपूरणमाकुलम् ।
कुर्वन्ति काव्यमपरे व्यायताभीप्सया यथा ॥
एतत्तक्कोलनागस्फुटबकुललताचन्दनस्यन्दनाढ्यः—

These Aprayojaka-padas are what Mahimabhaṭṭa calls 'Apratibhodbhava', 'not born of imagination', or Avakara, litter. They form the Śabda-doṣa called by Bhoja 'Aprayojaka'. Stevenson calls them *Cheville* in his essay on the *Technical Elements of Style.* "The genius of prose rejects the Cheville no less emphatically than the laws of verse: and the Cheville, I should perhaps explain to some of my readers, is any meaningless or very watered phrase employed to strike a balance in the sound." Those who write in this manner are called *Racanā-kavis* by Rājaśekhara. *K. M.* p. 17.

The Artha-guṇa called Śleṣa is similar to the Artha-guṇa of Ojas, comprising as it does many things under some name. Artha-śleṣa is given as Ghaṭanā and what is this Ghaṭanā? Vāmana describes it as *Krama, Kauṭilya, Anulbaṇatva* and *Upapattiyoga.* How are these related together and how does the word Ghaṭanā mean these things? Vāmana illustrates from Amaruka and adds that illustrations for this Artha-guṇa are profuse in the works of Śūdraka and others. Krama is, as we gather from the illustrative verse from Amaruka and from the commentary, the order of things or description in a certain order. This is taken by Bhoja as a Śabdālaṁkāra variety, the Kramakṛta Gumphanā. *S. K. Ā.* p. 156. Kauṭilya-ghaṭanā occurs in Cāṭus, Vakroktis, Vyājoktis and such other kinds of expression common in love. The path of love itself is crooked, Kuṭila. Anulbaṇatva-ghaṭanā has affinity with Daṇḍin's Kānti and Saukumārya of Artha which are Anūrjita-artha or Lokasīma-anatikramaṇa. The *Kāmadhenu* on Vāmana and Ratneśvara on *S. K. Ā.* take the whole as one, क्रमकौटिल्यानुल्बणत्वोपपत्तिघटना and point out all these in a single illustration. A clear exposition of Vāmana's Śleṣa is available in Ratneśvara under Bhoja's Artha-śleṣa. In fine, Ratneśvara puts it thus: अघटमानस्येव वाक्यार्थस्य बुद्धिचातुर्येण घटनमिति वाक्यार्थः । See below under Bhoja's Artha-guṇas.

Samatā of Artha is the avoidance of the Doṣa called Prakrama-bhaṅga. This can be included in the Krama-ghaṭanā, a variety of the above-noticed Artha-śleṣa. Vāmana is not satisfied with this view and says in the end सुभगत्वं वा अवैषम्यमिति and illustrates it with a verse from act V of the *Śākuntala,* कास्विदवगुण्ठनवती etc. What special quality Vāmana means by Subhagatva and how such a quality is seen in that verse are not understandable. As regards the Pratyudāharaṇa which, if given, may give us some help, Vāmana simply says प्रत्युदाहरणं सुलभम् । Samādhi is a curious idea as an Artha-guṇa. It is said to be Artha-dṛṣṭi or Artha-darśana. It is called Samādhi because only a concentrated mind can see the thing which is to be put in the verse. समाधिकारणत्वात् समाधिः । अवहितं हि चित्तम्

अर्थान् पश्यतीति उक्तं पुरस्तात्। This is no Guṇa of Artha-sandarbha. It is a Guṇa of the poet and his Pratibhā. It is out of place here and ought to have occurred earlier in I. iii along with the general Sūtras on Poet and Poet's Sāmagrīs or resources described in Sūtras 16-20, चित्तैकाग्र्यमवधानम् etc. The Artha conceived and expressed by the poet is here classified as 'original', 'imitative', and 'resembling that of other poets'—Ayoni and Anya-cchāyāyoni, a subject further developed by Ānandavardhana in the last Uddyota, by Rājaśekhara in his *Kāvyamīmāṃsā* and by Kṣemendra in his *Kavikaṇṭhābharaṇa*.

Mādhurya is defined as Ukti-vaicitrya which however is characteristic of poetry in general. Vāmana does not further explain it but simply gives an illustrative verse and passes on to Saukumārya. The Artha-guṇa Saukumārya is a mark of refinement in expression; it is defined as Apāruṣya. The words of distress and danger are not shot straight by refined speakers; they do not shock by using terrible words; they do not say 'Mṛta,' they say 'Yaśaśśeṣa'. Instead of saying 'go', 'Gaccha', they say 'Sādhaya'. The Artha-guṇa Udāratā is Daṇḍin's Agrāmyatā Mādhurya. Vāmana says: अग्राम्यत्वमुदारता। Arthavyakti is the pictorial quality in a word-picture. In a composite picture painted by the poet, the various things composing the picture must be distinct and clear. This seems to me to be the correct meaning of the phrase 'Rūpa-bheda' which has been given as one of the six essentials (Ṣaḍaṅga) of a picture in a verse on painting in the *Jayamaṅgalā* on the *Kāmasūtras* and which has not been properly interpreted by the many writers who have written on it. The graphic Svabhāvoktis, minutely portraying to us every detail clearly and powerfully, have this Guṇa called Arthavyakti as their very life.

Vāmana's Kānti is important as the only place where Vāmana mentions Rasas. The formal brilliance giving a lasting colour to the words is the Śabda-guṇa of Kānti. The real brilliance of a piece that gives it life and makes it long-lived is its Rasa. If Bhāmaha and Daṇḍin held Rasa as an Alaṁkāra, the Rasavadalaṁkāra, Vāmana took it as a Guṇa, the Artha-guṇa called Kānti. There is an advance in considering Rasa as *Artha-guṇa*, for Vāmana considers Guṇa as superior to Alaṁkāra and as inseparably related with Kāvya.

Vāmana's contribution is the classification of Guṇa into that of Śabda and that of Artha and a clearer and a more definite description and illustration of each Guṇa. The greater contribution of Vāmana is his attempt to define Guṇa in general and to indicate its difference from Alaṁkāra and its place in Kāvya. That, we reserve for another section and note here some other general observations of Vāmana on Guṇa. Vāmana says that maturity of style or Kāvya-pāka is the *clear* and the *complete* presence of these Guṇas. The style is to have all these Guṇas completely and clearly (Sphuṭa and Sakala) and then only can it be said to have Pāka. Mere parading of grammatical niceties and striking expressions, Suptiṅ-saṃskāra, devoid of Guṇas is bad Pāka. It is Apārthaka, if it is devoid of the ten Guṇas.

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते।
चूतस्य परिणामेन स चायमुपमीयते॥

सुप्तिङसंस्कारसारं यत् क्लिष्टवस्तुगुणं भवेत्।
काव्यं वृन्ताकपाकं स्यात् जुगुप्सन्ते जनास्ततः॥
गुणानां दशतात्यक्तो यस्यार्थः, तदपार्थकम्।
दाडिमानि दशेत्यादि न विचारक्षमं वचः॥

Vāmana therefore considers that best poetic diction must have all these ten Guṇas of Śabda and Artha clearly and completely. That best diction, he would call Vaidarbhī which has the complete and clear presence of all these Guṇas.

समग्रगुणोपेता वैदर्भी।
अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता।
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते॥

To suit this idea of his, Vāmana has changed the meaning of many Guṇas. Guṇas are not for him features which characterise one kind of style or one poet but they are essentials which best poetry as such must possess. In the Śabda-guṇas, he has omitted the feature of Ojas as Samāsa-bhūyastva, since it is not a feature of the Vaidarbhī. This position is slightly illogical since it supposes that in a single verse chosen as a specimen of the best diction of Vaidarbhī, for instance the verse गाहन्तां महिषाः etc., one must show the presence of all the ten Guṇas of Śabda and Artha. According to the theme, only certain Guṇas will be found. For instance, not in all cases can the Padas be dancing with the Guṇa called Udāratā.

Gauḍī is described by Vāmana differently from Daṇḍin. Daṇḍin said that the ten Guṇas are the life of the Vaidarbhī and that the Gauḍī generally has the reverses of the ten Guṇas. Thus, Gauḍī was a defective style almost. Vāmana says of Gauḍī that it is the same Vaidarbhī but with Ojas and Kānti displacing Mādhurya and Saukumārya.

ओजः कान्तिश्च विद्येते यस्यां सा ओजःकान्तिमती गौडीया नाम रीतिः। माधुर्यसौकुमार्ययोरभावात् समासबहुला अत्युल्बणपदा च। अत्र श्लोकः-

समस्तात्युद्भटपदामोजःकान्तिसमन्विताम्।
गौडीयामपि गायन्ति रीतिं रीतिविचक्षणाः॥ P. 20, Vanivilas Edn.

When all the Guṇas are present, we have the Vaidarbhī and we have to take also that the Vaidarbhī is marked by an emphasis on Mādhurya and Saukumārya. For, Vāmana himself says so and gives the Gauḍī as the same Rīti minus Mādhurya and Saukumārya and plus Ojas and Kānti.

What are the Ojas and the Kānti here? Vāmana says in his Vṛtti "Samāsa-bahulā, Atyulbaṇa-padā ca". These two are the meanings of the Ojas and Kānti which are said to produce the Gauḍī. We face here a contradiction; for, in the actual treatment of the Guṇas, Ojas is never Samāsa-bāhulya and Kānti has nothing to do with the Udbhaṭatva or Ulbaṇatva of Padas!

The third Rīti of Pāñcālī is brought in to explain the two Rītis of Vaidarbhī and Gauḍī. Vāmana says that the Pāñcālī is the style which is marked by the emphasis on Mādhurya and Saukumārya.

माधुर्येण सौकुमार्येण च गुणेनोपपन्ना पाञ्चाली नाम रीतिः। ओजःकान्त्यभावाद् अनुल्बणपदा विच्छाया च। P. 21, Vanivilas Edn.

Ojas and Kānti which are the dominant Guṇas of the Gauḍī are entirely absent from the Pāñcālī and in their place we have Mādhurya and Saukumārya. The Pāñcālī is described in a verse also:

> आश्लिष्टश्लथभावां तु पुराणच्छाययान्विताम्।
> मधुरां सुकुमारां च पाञ्चालीं कवयो विदुः॥ P. 21, *ibid.*

Therefore it seems that the Vaidarbhī becomes the Gauḍī if Ojas and Kānti are emphasised and the Pāñcālī, if Ojas and Kānti are eliminated and instead, Mādhurya and Saukumārya are emphasised. Vaidarbhī itself has all the Guṇas in an equal measure. When Vāmana says of the Pāñcālī that it is 'Ślatha', the reverse of the Ojas of his Guṇa-section is meant here. Śaithilya is the reverse of Ojas which is Gāḍha-bandhatva. In the Vaidarbhī it co-exists with Ojas and hence is the Guṇa of Prasāda. By itself Śaithilya is a flaw: गुणः प्रसादः, ओजसा सह सम्प्लवात्। शुद्धस्तु दोष एवेति।

In the verse describing the Pāñcālī however, we find Ojas and Kānti described as in the Guṇa-section proper.

Thus the Guṇas which play a part in the differentiation of Rītis are Mādhurya and Sukumāratā and Ojas and Kānti. The other six Guṇas must be taken as present in all the three Rītis.

The History of the Distinction of Guṇa from Alaṁkāra

We have two main topics in the history of the concept of Guṇa, compared to which the number and nature of each particular Guṇa is only a matter of detail. They are the classification of Guṇas into those of Śabda and those of Artha and the formulation of the difference between Guṇa and Alaṁkāra; and these two affect the other topic of the number and nature of Guṇas also.

Until the Guṇa was exactly defined by Ānandavardhana, writers were having twenty Guṇas, ten of Śabda and ten of Artha, and each writer added or omitted as he pleased and described each of the Guṇas accepted by him according to his own idea. The pre-*Dhvanyāloka* period of Sanskrit Poetics was a period of research in figures of speech. That period laid emphasis on formal beauty which it found to be of various kinds. All formal beauty of Kāvya, all beauty of Kāvya as such, was put down as Alaṁkāra, which was an omnibus concept comprehending all points of appeal in Kāvya,—Guṇa, 'figure-alaṁkāra', Rasa, Vṛttyaṅga, Sandhyaṅga and Lakṣaṇa (Daṇḍin II. 366). The concept of Alaṁkāra, which applied normally to Śabda-citra like Yamaka and Anuprāsa and Artha-citra like Upamā, Rūpaka etc., came to be widened till it became 'Poetic Beauty' as such—SAUNDARYA—when it burst and again sank to its normal meaning of Yamaka etc. and Upamā etc. During this reign of Alaṁkāra, the concept had many votaries who held it as the mark of Kāvya. Alaṁkāra seemed to have lost its individuality; either it meant very big things or it meant very poor things. We have a glimpse into the other extreme position of Alaṁkāra in this period of Alaṁkāra-chaos. The anonymous commentary *Hṛdayaṅgamā* on the *Kāvyādarśa* refers to a very odd view of Alaṁkāra which reduces that concept to something very trifling:

> अपरे अलङ्कारलक्षणमेवमाहुः—
> चतुर्णामपि पादानाम् आदौ मध्येऽन्त एव वा।
> स्थितिरेकपदस्यैव तदलङ्कारलक्षणम्॥ P. 29, Mad. Edn.

This will be the marking of a verse with the same word at the beginning, the middle and the end. Such vagaries are found in the post-Dhvani period also, for instance in Bhoja's list of Śabdālaṁkāras. We shall now trace the effort to define Alaṁkāra precisely and its distinction from Guṇa from the beginnings up to Ānandavardhana and see how, even after Ānandavardhana, some writers like Bhoja chose to follow only the ancients.

Bhāmaha. In Bhāmaha's work the three Guṇas, Prasāda, Mādhurya and Ojas, are described. But they are not called Alaṁkāra definitely anywhere. Nor do we find the word Guṇa mentioned anywhere in Bhāmaha, even in verses describing these three Guṇas. He mentions Doṣas, defines and illustrates them at length at the end of chapter I and in chapters IV and V. At the end of chapter I, he says that sometimes a certain Doṣa ceases to be Doṣa and actually gives beauty,—'Śobhām Dhatte', 'Śobhate'. Not even here is it mentioned that these Doṣas become Guṇas. There is only one place where the word Guṇa occurs and it is in the definition of Bhāvikatva at the end of all the Alaṁkāras, at the end of chapter III:

> भाविकत्वमिति प्राहुः प्रबन्धविषयं **गुणम्**।

This Guṇa pertains to the whole of a work and this soon becomes an Alaṁkāra. Bhāmaha and Daṇḍin do not club it with Mādhurya and other Guṇas, though it is called a Guṇa; and though they call it a Guṇa, a Guṇa of the Prabandha, they treat of it at the end of Alaṁkāras.

Daṇḍin. The beginning of some sort of differentiation between Guṇa and Alaṁkāra is first seen in Daṇḍin's *Kāvyādarśa*. Daṇḍin considers all the topics in poetics, and in drama also, Guṇa, Alaṁkāra, Vṛtti, Sandhi, their Aṅgas and Lakṣaṇas, as Alaṁkāra. But as regards Guṇa and Alaṁkāra, Daṇḍin points out some difference which his commentators elucidate.

The Kāvya-śarīra is in many styles or paths, Mārgas, two clearly definable paths among which are the Vaidarbhī and the Gauḍī. There are certain qualities or Guṇas which constitute the life-breaths of the various paths. What exactly is the nature of these Guṇas which constitute the life of a style? Daṇḍin replies that Guṇas are the special features of the Kāvya-śarīra, its Asādhāraṇa-dharmas, going to distinguish the various styles. From a functional point of view these Guṇas or special features of styles are Alaṁkāra. What is Alaṁkāra? Any feature, Dharma, which gives beauty to the Kāvya, is Alaṁkāra.

> काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते।
> ते चाद्यापि विकल्प्यन्ते कस्तान् कार्त्स्न्येन वक्ष्यति॥

*   *   *   *

काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्क्रियाः ।
साधारणमलङ्कारजातमद्य प्रदर्श्यते ॥ *K. Ā.* II. 1-3

In chapter III, while speaking of the Doṣa called Sasaṃśaya, Daṇḍin says, as in the case of other Doṣas also, that it is sometimes not a Doṣa. For, Doṣas depend on circumstances and cease to be so sometimes. Daṇḍin must say here that when they cease to be Doṣas, they become Guṇas, but instead, he says that they become Alaṁkāra. Alaṁkāra is here used as a synonym of Guṇa.

ईदृशं संशयायैव यदि जातु प्रयुज्यते ।
स्यादलङ्कार एवासौ न दोषस्तत्र, तद्यथा । *K. Ā.* III. 141
न दोषः पुनरुक्तोऽसौ प्रत्युतेयमलङ्क्रिया । *K. Ā.* III. 137

As distinguished from the Asādhāraṇa-alaṁkāras or Guṇas described in chapter I, the figures of speech described in chapter II are called by Daṇḍin Sādhāraṇa-alaṁkāra. Thus, to Daṇḍin:

1. Guṇas are Alaṁkāra, since they are also features beautifying Kāvya-śarīra.
2. Alaṁkāra means feature imparting beauty to Kāvya; in a restricted sense, it also means the figures of speech, Upamā etc.
3. Guṇas, which were dealt with in chapter I as the distinguishing features of the two Mārgas, are Asādhāraṇa, or special Alaṁkāras. Their Asādhāraṇya, speciality, consists in their occupying the status of features that separate and distinguish poetic expression into different styles (Mārga-vibhājakatva).
4. The figures of speech are Sādhāraṇa, general or common, to all styles. This is clearly pointed out by the *Hṛdayaṅgamā*.

पूर्वस्मिन् परिच्छेदे वैदर्भगौडमार्गविभागार्थं काव्यशरीरप्रदर्शनार्थं च **असाधारणधर्माः** केचिदलङ्कारा उक्ताः। इदानीं शब्दरचनालक्षणतः प्रतिष्ठापितस्य काव्यशरीरस्य **साधारणा** ये अलङ्काराः ते अस्मिन् परिच्छेदे वक्ष्यन्ते। P. 59, Madras Edn.

In interpreting the verses of Daṇḍin quoted above, Taruṇavācaspati refutes Vāmana's theory of the difference between Guṇa and Alaṁkāra. He says the view that Guṇas are Śobhā-hetu while Alaṁkāras are Śobhātiśaya-hetu is no distinction. For, we are not speaking of Śobhā at all, but only of Śobhā-atiśaya. Taruṇavācaspati therefore holds that both Guṇa and Alaṁkāra are Śobhātiśaya-hetu and are to be distinguished by some other distinguishing mark. The figures of speech are Alaṁkāras which are not employed as the differentia of Mārgas of poetry whereas the Guṇas are so employed. This is the difference between the two.

शोभाहेतवो गुणाः, शोभातिशयहेतवोऽलङ्कारा इति कैश्चिदुक्तम् । शोभातिशयस्यैव विवक्षितत्वात् नायं भेदहेतुरिति गुणा अलङ्कारा एव इत्याचार्याः। ततः श्लेषादयो गुणात्मकालङ्काराः पूर्वं मार्गप्रभेददर्शनाय उक्ताः । अधुना मार्गद्वयसाधारणा अलङ्कारा उच्यन्ते। p. 60, *ibid.*

Therefore, the difference according to Taruṇavācaspati is that Guṇas are special features that present themselves as characteristics of a certain style in some place only, whereas Alaṁkāras are common to all styles of poetry and

exist everywhere. The latter do not go to characterise style, and their presence or absence does not make or unmake a Mārga of poetry.

Rudraṭa. Rudraṭa does not have a subject called Guṇa, clearly formulated in his mind. The word Guṇa occurs with a very general significance in his work. In chapter II, after treating of the division of Śabdas into Nāman, Ākhyāta, etc., and of the Rītis, Rudraṭa has a verse on what his commentator Namisādhu calls 'Vākya-guṇas'.

अथ वाक्यगुणानाह—
अन्यूनाधिकवाचक-सुक्रम-पुष्टार्थशब्दचारुपदम् ।
क्षोदक्षममक्षुण्णं सुमतिर्वाक्यं प्रयुञ्जीत ॥

The first 'Anyūnādhika-vācaka' means the absence of many Doṣas. It means also the Śabda-guṇas of Arthavyakti and Prasāda according to both Daṇḍin and Vāmana. Namisādhu explains it at length with illustrations and shows what Doṣas should be avoided to secure this Guṇa. Sukrama refers generally, even as Puṣṭārtha-śabda, to what Stevenson calls the 'logical nature of web'. The 'web', Stevenson says, must at once be sensuous and logical. Sanskrit Ālaṁkārikas emphasise a third quality, which of course is absolutely necessary and hence must be taken for granted. It is the grammatical correctness of the web, of the words in it. The quality of being logical is emphasised by many Guṇas and the absence of many Doṣas in Sanskrit poetics. Aspects of Anyūnādhikavācakatva, which emphasise precision, clarity and cutting away of all surplusage, refer to some part of logicality. The quality of Sukramatva also emphasises the same. The avoidance of the Doṣa called Prakrama-bhaṅga, which is the sense in which Namisādhu takes Rudraṭa's Sukramatva, is one small aspect of the logical virtue of the web. Above all the absence of the flaw of Viruddha covers many kinds of logicality. The Cāru-padatva of Rudraṭa stands generally to denote the sensuousness of the web, of Stevenson. Namisādhu takes Kṣodakṣama and Akṣuṇṇa to refer to Prasāda and Paripūrṇatā, the result of the avoidance of all Doṣas and the securing of all Guṇas.

In the next two verses, Rudraṭa returns to what he said in the above-quoted verse as Cāru-padatva. There are any number of synonyms and any number of words for ideas; but only such as make the expression beautiful are used by the poet. This quality of giving beauty to the web is what Rudraṭa calls Sanniveśa-cārutva. This, Rudraṭa definitely says, is a Śabda-guṇa.

रचयेत्तमेव शब्दं रचनाया यः करोति चारुत्वम् ।
सत्यपि सकलयथोदितपदगुणसाम्येऽभिधानेषु ॥ II. 9

Then Rudraṭa gives an example of the absence of this Guṇa, an example of a harsh unpronounceable expression, तर्वाल्युर्वेवर्षे तरुपङ्क्तिरसंकटैव मुने । II. 10. The 'Sanniveśa-cārutva' comprises within itself all the Guṇas, it being considered a comprehensive Guṇa and the Cārutva of the word in the collocation being of many kinds from the many points of view. It is the general beauty of expression as a whole.

In the last verse of Chapter XI which closes the section on Alaṁkāras and Artha-doṣas, Rudraṭa uses the word Guṇa, though only generally.

शब्दार्थयोरिति निरूप्य विभक्तरूपान्
दोषान् **गुणांश्च** निपुणो विसृजन्नसारम् ।

Namisādhu. In the history of Guṇas, Namisādhu occupies an important place for, he exhibits a strange notion of Guṇa in his commentary on Rudraṭa. It has been pointed out above that it is Namisādhu who introduces Rudraṭa's verse II. 8 as mentioning Vākya-guṇas. In I. 4, Rudraṭa uses the phrase 'ज्वलदुज्ज्वलवाक्प्रसर', where 'Jvalat' is taken by Namisādhu as 'Alaṁkāra-yukta' and 'Ujjvala' as 'Doṣābhāvena vimala', pure, being rid of flaws. Namisādhu, unlike Rudraṭa, mentions the name Guṇa often, but shows himself in abject confusion. There were writers who were under an Alaṁkāra-stroke, as it were, and Namisādhu is one who had a Guṇa-stroke. In chapter II, Rudraṭa says that words have two Vṛttis or two kinds of collocation, the compounded and the uncompounded, Samāsavat and Asamāsa. The Samāsavat class is further divided into three classes which are the three Rītis of Pāñcālī, Gauḍīyā and Lāṭiyā. In the Pāñcālī, the compound-word has only two or three word-units, the Lāṭīyā compounds five to seven words; the Gauḍīyā uses the longest Samāsas. These three are thus Laghu-samāsa, Madhyama-samāsa and Āyata-samāsa collocations respectively. The Asamāsa-vṛtti has only one variety; it is the Vaidarbhī Rīti. II. 3-6. Namisādhu says here that the Rīti is Bhaṅgi or Vicchitti. रीतिर्भङ्गिर्विच्छित्तिरिति पर्यायः। And what is the nature of their place in Kāvya? Namisādhu says that the Rītis are not Alaṁkāras but they are GUṆAS, of *Śabda*. He seems to emphasise Śabda while saying Śabda-guṇas.

एताश्च रीतयो नालङ्काराः, किं तर्हि **शब्दाश्रयाः गुणा** इति । P. 10

It is to this view of Namisādhu that Vāsudeva, commentator on the *Karpūra-mañjarī*, refers while commenting upon the Rītis mentioned by Rājaśekhara in the Nāndī verse of that drama.

केचित्तु रीत्यादीनामपि गुणत्वं मन्यन्ते । P. 2. K. M. Edn.

Namisādhu has yet some more surprises for us. In the chapter on Rasa, chapter XII. p. 150, Namisādhu observes in his comments on the second verse:

अलङ्कारमध्य एव रसा अपि किं नोक्ताः? उच्यते । काव्यस्य शब्दार्थौ शरीरम् । तस्य वक्रोक्तिवास्तवादयः कटककुण्डलादय इव कृत्रिमा अलङ्काराः । **रसास्तु सौन्दर्यादय इव सहजा गुणा** इति भिन्नः तत्प्रकरणारम्भः ।

The Śabdālaṁkāras and the Arthālaṁkāras are considered as artificial ornaments like bangles and pendants while Rasas are the natural Guṇas like Saundarya and other qualities of a woman. Namisādhu seems to emphasise the latter. Thus, this writer has two kinds of Guṇas, the Kṛtrima-guṇas, which are the Alaṁkāras and the Sahaja-guṇas which are the Rasas. That Namisādhu considers Alaṁkāras also as Guṇa is plain from what he says in his comments on Rudraṭa, XI. 36:

"शब्दस्य हि वक्रोक्त्यादयः पञ्च **गुणाः** । दोषास्त्वसमर्थादयः षट् । अर्थस्य पुन**र्गुणाः** वास्तवादयः चत्वारः । दोषास्त्वपहेतुत्वादयो नव ।।" P. 149

The Śabdālaṁkāras and Rītis are Śabda-guṇas; the Arthālaṁkāras are Artha-guṇas; all these are Kṛtrima-guṇas; (but it must be stated that Namisādhu does not definitely say whether the Rītis also are Kṛtrima); as contrasted with these, the Rasas are Sahaja-guṇas. It is in Namisādhu that Guṇa attained the greatest proportions and became a concept that could stand comparison with the inflated concept of Alaṁkāra in the sense of Saundarya.

The view that Rasas are the 'Guṇas' of poetry finds a scholastic and polemical position as a Pūrvapakṣa in the third Uddyota of Ānandavardhana's *Dhvanyāloka*. Ānandavardhana refutes the view which holds Rasa as the Guṇa of poetry. The Pūrvapakṣa refuses to adopt the phraseology of Śarīra and Ātman and the view that Kāvyaśarīra is 'Śabdārtha' and Kāvyātman is Rasādi. It says that Rasa is Guṇa of the Kāvya.

अत्र केचिदाहुः- गुणगुणिव्यवहारः रसादीनां इतिवृत्तादिभिस्सह, न तु जीवशरीरव्यवहारः । रसादिमयं हि वाच्यं प्रतिभासते, न रसादिभिः पृथग्भूतम् । अत्रोच्यते । P 182, *Dhva. Ā.*

Udbhaṭa. The *Kāvyālaṁkārasārasaṁgraha* of Udbhaṭa which is a short resume of figures of speech has no place for Guṇas. But Udbhaṭa's ideas on Guṇas, expressed by him in his commentary on Bhāmaha, *Bhāmahavivaraṇa*, are available to us. His ideas on Guṇas are always kept in view both by Ānandavardhana and Abhinavagupta in their discussion on Guṇa in Uddyotas II and III. His opinion as such is definitely set forth in the *Kāvyaprakāśa* and is identified as his by Māṇikyacandra and following him, by others also afterwards. Hemacandra identifies the opinion as Udbhaṭa's in his commentary on his own *Kāvyānuśāsana*. Udbhaṭa advanced the argument that since Guṇas and Alaṁkāras are, both of them, features that beautify Kāvya, Kāvya-śobhākara-dharma, there is essentially no difference between these two and the distinction alleged to exist is due to the blind traditionalism of the indiscreet and the ignorant. Also, he considered both Guṇas and Alaṁkāras as subsisting in Kāvya through inherence, Samavāya-sambandha.

ओजःप्रभृतीनाम् अनुप्रासप्रभृतीनां च उभयेषामपि समवायवृत्त्या स्थितिरिति गड्डुलिकाप्रवाहेणैषां भेद इत्यभिधानमसत् । *Kāvyaprākaśa*, VIII

शब्दार्थालङ्काराणां गुणवत्समवायेन स्थितिरिति **भामहवृत्तौ भट्टोद्भटेन** भणनमसत् ।
p. 289, Māṇikyacandra, Mysore edn.

इह तु उभयेषां समवायेन स्थितिरिति अभिधाय 'तस्माद् गड्डरिकाप्रवाहेण गुणालङ्कारभेद' इति **भामहविवरणे** यद् **भट्टोद्भटो**ऽभ्यधात्, तन्निरस्तम् । P. 17, Hemacandra

उद्भटादिभिस्तु गुणालङ्काराणां प्रायशः साम्यमेव सूचितम्, विषयमात्रेण भेदप्रतिपादनात् ।
P. 7, *Alaṁkārasarvasva*

It is also known to us that Udbhaṭa held Guṇas as Saṅghaṭanā-dharmas, qualities pertaining to the collocation and he must then have differentiated the Alaṁkāras as features of Śabda and Artha.

Vāmana. It is to refute Udbhaṭa who definitely denied any difference between Guṇa and Alaṁkāra that Vāmana, his contemporary, attempted to distinguish the two.

तत्र ओजःप्रसादादयो गुणाः यमकोपमादयस्त्वलङ्कारा इति स्थितिः काव्यविदाम्। तेषां किं भेदनिबन्धनमित्याह—"काव्यशोभायाः कर्तारो धर्मा गुणाः।" ये खलु शब्दार्थयोर्धर्माः काव्यशोभां कुर्वन्ति ते गुणाः। ते च ओजःप्रसादादयः, न यमकोपमादयः। कैवल्ये तेषामकाव्यशोभाकरत्वात्। ओजःप्रसादादीनां तु केवलानामस्ति काव्यशोभाकरत्वमिति। "तदतिशयहेतवस्त्वलङ्काराः।" तस्याः काव्यशोभायाः। तस्य हेतवः। तुशब्दो व्यतिरेके। अलङ्काराश्च यमकोपमादयः। "पूर्वे नित्याः।" पूर्वे गुणा नित्याः, तैर्विना काव्यशोभाया अनुपपत्तेः। *K. A. Sū.* and *Vr.* III. i

The essential meaning of the word Alaṁkāra in Daṇḍin viz., Kāvya-śobhākara-dharma has not changed in Vāmana who equates Alaṁkāra with all beauty in Kāvya, Saundarya, and says that the distinctive mark of a Kāvya is Alaṁkāra. Even as Daṇḍin, Vāmana had one comprehensive and wide concept of Alaṁkāra, and another smaller concept of Alaṁkāra. The bigger and smaller concepts are both seen in the second Sūtra where Vāmana says that *Alaṁkāra* is achieved by avoiding flaws and introducing Guṇas and Alaṁkāras. It is between Guṇa and the smaller Alaṁkāra that Vāmana points out the difference in chapter III. They both are means of Saundarya but they have a slight difference. Saundarya or Śobhā of a Kāvya is due to Guṇas. Alaṁkāras are added for additional Śobhā. This is one difference. The second difference is a consequence of the first. The absolutely necessary Śobhā without which there is no Kāvya, is due to Guṇa. Thus Guṇas are in all Kāvyas. The connection between Kāvya and Guṇa is eternal. पूर्वे नित्याः। Guṇas are therefore Nitya, niyata-śobhākara-dharma. Alaṁkāras are Anitya since they are for additional beauty only and they may or may not be introduced. They are Śobhātiśaya-hetus. By themselves, they do not beautify poetry, कैवल्ये तेषाम् अकाव्यशोभाकरत्वात्. It is implied here that Guṇas subsist in Kāvya through inherence (Samavāya-sambandha) and Alaṁkāras exist simply through the separable relation of Samyoga.

Thus the contribution of Vāmana to the Śāstra, besides the word Ātman, is some kind of definite distinction of Guṇas from Alaṁkāras, as also the definite classification of Guṇas as Śabda-guṇas and Artha-guṇas. Many followed Vāmana's differentiation of Guṇa from Alaṁkāra. Pratīhārendurāja, commentator on Udbhaṭa, accepts it and so also Bhoja. In his definition of Kāvya, Mammaṭa may appear to subscribe to this view of Vāmana, but Mammaṭa definitely refutes it in the eighth chapter. Mammaṭa defines Kāvya as Adoṣa, Saguṇa and Sālaṁkāra and adds that sometimes Kāvya may be Analaṁkāra. This means that Guṇas are of greater importance, they being invariably present, Nitya-sambaddha, in Kāvya. Commenting on this text, Vidyācakravartin says:

अनेन गुणालङ्कारयोर्भेदोऽप्यासूचितः। यतः शब्दार्थयोः परिस्फुटगुणयोरेव काव्यत्वम्। क्वचित्तु स्फुटालङ्कारविरहेऽपि न काव्यत्वहानिः।

Bhaṭṭa Gopāla subscribes to this same view in a longer discussion on the subject. But this does not mean that these writers, Mammaṭa and his two commentators, follow Vāmana. They are followers of Ānandavardhana who also holds Guṇas as eternally and therefore more intimately related to Kāvya, and Alaṁkāras to be less intimately related and less important. Their agreement with Vāmana is only apparent. In the Guṇa chapter, Mammaṭa himself criticises Vāmana's Guṇālaṁkāra-viveka. If Mammaṭa holds Guṇas as Nitya, it is because

he holds them as 'समवायेन काव्ये अचलस्थितयः'. To disprove their identity, he says that, even in the absence of Guṇas, Alaṁkāras may make a Kāvya as this is possible in some cases of Citra-kāvya. What he wants to emphasise is that Guṇa pertains eternally to Rasa alone and hence to Rasa-kāvya alone.

Pratīhārendurāja. Pratīhārendurāja commented upon Udbhaṭa's *Kāvyālaṁkārasārasaṅgraha* and availed himself of certain opportunities to expound things not dealt with by Udbhaṭa in his small work devoted exclusively to Alaṁkāras. Pratīhārendurāja makes himself a follower of Vāmana on the question of the difference between Guṇa and Alaṁkāra, and differs from him in other respects. He is aware of the Rasa doctrine and accepts Rasa as the Ātman of poetry. He does not accept Dhvani. He says Guṇa is the eternally associated beauty of a Kāvya without which there is no Kāvya. Alaṁkāras by themselves and in the absence of Guṇas, are not only not features of beauty but they also look ugly and ludicrous, pp. 81-2:

यद्येवमिदानीं गुणैरेव कृतकृत्यत्वात् काव्यस्य अलङ्काराणां तत्र निरुपयोगता प्राप्नोति। नैवम्। गुणाहितशोभे काव्ये अलङ्काराणां शोभातिशयविधायित्वात्, लौकिकालङ्कारवत्। * * * न खलु निर्गुणे काव्ये निबध्यमानानामलङ्काराणां जरद्योषिदलङ्कारवत् शोभाविधायित्वं दृश्यते * * * तथा काव्यालङ्काराणामपि निर्गुणे काव्ये निबध्यमानानां काव्यशोभाहेतुत्वाभावः स्वशोभाहानिश्च भवति। यदवोचद्भट्टवामनः "युवतेरिव- * * सदलङ्कारविकल्पकल्पनाभिः।। यदि भवति वपुश्च्युतं गुणेभ्यः * * दुर्भगत्वं नियतमलङ्करणानि संश्रयन्ते।। * * * अत एवालङ्काराणामनित्यता। गुणरहितं हि काव्यं अकाव्यमेव भवति, न त्वलङ्काररहितम्। अलङ्कारणां गुणोपजनितशोभे काव्ये शोभातिशय-विधायित्वात्।

He then quotes Vāmana's Sūtra on the distinction of Guṇa and Alaṁkāra and gives instances of poetry with Guṇa only and no Alaṁkāras, from the *Amaruśataka*.

लक्ष्ये च अलङ्काररहितमपि केवलगुणसंस्क्रियमाणशब्दार्थशरीरं काव्यं दृश्यते, यथा अमरुकस्य कवेः अनि(नु)बद्धशृङ्गाररसस्यन्दी श्लोकः 'कथमपि कृतप्रत्यासत्तौ॰'। न खल्वत्र अलङ्कारः कश्चित्परिदृश्यते, माधुर्यौजोभ्यां परिबृंहितस्य प्रसादस्य विद्यमानत्वात् काव्यरूपता। P. 82

Pratīhārendurāja would therefore define Kāvya as Śabdārtha beautified by Guṇas. He actually does so.

"काव्यं खलु गुणसंस्कृतशब्दार्थशरीरत्वात्—" P. 81
"मुख्यया तावद् वृत्त्या गुणसंस्कृतशब्दार्थशरीरमेव काव्यम्।" P. 84

But he followed Vāmana only so far. In the number of Guṇas and their nature, he differed. In their number he followed Ānandavardhana by accepting only the three Guṇas Mādhurya, Ojas and Prasāda. He says on p. 81, Varga VI, under Kāvyaliṅga:

तथा हि गुणाः काव्यस्य माधुर्य-ओजः-प्रसाद-लक्षणाः।

In his conception of the nature of these three, he differs from Ānandavardhana. He never says that they are Rasa-dharmas. He says that they are the differentia of Kāvya, Kāvya being Śabdārtha beautified by Guṇa. This means that Guṇa is a Dharma of Śabda and Artha, but he says that they are to help and be in accordance with Rasas. Mādhurya is defined as was done by Ānandavardhana

as Āhlādakatva. Ojas is not defined as Dīpti, but as Gāḍhatā, following Vāmana. Prasāda is not changed. It is said that of the three, Prasāda is the most important. The other two are in all Kāvyas but the proportion of these two will vary according to the Rasa, and their function is to help Prasāda in delivering the Rasa.

तत्र माधुर्यमाह्लादकत्वम्, ओजो गाढता, प्रसादस्त्वव्यवधानेन रसाभिव्यक्त्यनुगुणता। तदेतेषां त्रयाणां गुणानां मध्यात् प्रसादस्य प्राधान्यम्। माधुर्यौजसोस्तु तत्तद्रसाभिव्यक्त्यानुगुण्येन तारतम्येन अवस्थितयोः प्रसाद एव सोपयोगता। एवं च तत्र तत्तद्रसानुगुण्येन माधुर्यौजोभ्यां तारतम्येनावस्थिताभ्याम् उपकृतो योऽसौ प्रसादात्मा रसानामव्यवधानेन प्रतीतिहेतुर्गुणः, तदुपेतशब्दार्थशरीरत्वेन काव्यस्यावस्थानात् सरसतैव भवितुमर्हति, न तु नीरसता। P. 81

He accepts Rasa as the Ātman of poetry and says that Kāvya is said to live or have life, Jīvadrūpa, only by having that Ātman of Rasa. He separates Rasa, the Ātman of Kāvya, from its Śarīra which is Śabda and Artha. To this Śarīra belong the Guṇas. The Śarīra has Prasāda helped by Mādhurya and Ojas in a certain proportion and such Prasāda is the means of the manifestation of Rasa.

न खलु काव्यस्य रसानां वा अलङ्कार्यालङ्कारभावः, किन्तु आत्मशरीरभावः। रसा हि काव्यस्य आत्मत्वेन व्यवस्थिताः, शब्दार्थौ च शरीररूपतया। यथा हि आत्माधिष्ठितं शरीरं जीवतीति व्यपदिश्यते, तथा रसाधिष्ठितस्य काव्यस्य जीवद्रूपतया व्यपदेशः क्रियते। तस्माद्रसानां काव्यशरीरभूतशब्दार्थविषयतया आत्मत्वेन व्यवस्थानं, न त्वलङ्कार्यतया। रसाभिव्यक्तिश्च यथायोगं माधुर्यौजोभ्यां तारतम्येनावस्थिताभ्याम् उपबृंहितो योऽसौ प्रसादात्मा गुणः, तेन क्रियते। P. 77

Kāvyas are thus Sarasa as contrasted with Śāstra. The Rasas are the soul and life in whose absence the Kāvya is a corpse. These Rasas are manifested by Prasāda helped by Mādhurya and Ojas. These Guṇas are invariable and permanent characteristics of Kāvya even as the Rasas, the difference being that the Guṇas pertain to the Śabdārtha, the Śarīra, of which Rasa is the soul. The Guṇas are the primary requisites without which there is no Kāvya and Alaṁkāras may sometimes appear for giving additional beauty but they can be added only when a Kāvya is already Sarasa and Saguṇa.

Pratīhārendurāja then makes a great blunder. He says that it is because of this that drama is not Kāvya though it is Sarasa! Kāvya has to be Sarasa and Saguṇa. Vyākaraṇa is not Kāvya because it is Nīrasa, and drama is not because it is Nirguṇa! If, however, drama also is called Kāvya, it must be through courtesy! Perhaps he thinks here of the enacting of the drama itself, the art of Abhinaya or dramatic representation and not the text of the drama, but even that cannot be devoid of the three Guṇas; or there is no point in mentioning drama here.

यद्येवं गुणशून्यत्वान्नीरसे व्याकरणादौ, भरतादौ च (निर्गुणे) काव्यव्यपदेशो न प्राप्तः * * * उच्यते। मुख्यया तावद्वृत्त्या गुणसंस्कृतशब्दार्थशरीरमेव काव्यम्। गुणरहितशब्दार्थशरीरे तु काव्यमात्रे काव्यशब्दस्य काव्यसादृश्याद् उपचारात् प्रयोगो भविष्यति।

We are not able to understand this last viewpoint of Pratīhārendurāja.

Bhoja

As will be shown in the chapter on Alaṁkāra, Bhoja follows Vāmana on the difference between Guṇa and Alaṁkāra and quotes the two verses of Vāmana

on the point. In the fifth chapter of the *S. K. Ā.*[1] he points out that like Rasāviyoga, Guṇa-yoga is Nitya in Kāvya as contrasted with Alaṁkāra-yoga which is Anitya. नित्यो हि काव्ये गुणयोग इव रसादि(वि)योगः। P. 614

कदाचिदलङ्कारयोगोऽपि त्यज्यते, न तु रसावियोगः गुणयोगश्च व्यभिचरितसम्बन्धाविति। P. 627

In chapter V, while beginning the topic of Guṇālaṁkāra-saṁkara, Bhoja says that Guṇālaṁkāra-saṁkara must always be there, for it is only to a sentence already having Guṇas in it that an Alaṁkāra is added. गुणवत्येव वाक्येऽलङ्कारयोगः। P. 620. *S. K. Ā.*

This means that without Guṇa, Alaṁkāra has no meaning.

Again Bhoja says that certain Alaṁkāras themselves are made up of certain Guṇas. There is cause and effect relation between the two. The Rītis which are Śabdālaṁkāras are made up of or are due to various assortments of the Guṇas, Śleṣa etc.

गुणैर्हि गुणभूतैरेव अलङ्काराः प्राय आरभ्यन्ते। तद्यथा—अस्पृष्टा दोषमात्राभिः etc.
Pp. 622-3 *S. K. Ā.* P. 403, Vol. II. Mad. Ms. *Śṛ. Pra.*

Bhaṭṭa Nṛsiṁha clearly states the distinction of Guṇa and Alaṁkāra in his commentary on the *S. K. Ā.*, p. 28, Mad. Ms: नियतो धर्मो गुणः, आगमापायी अलङ्कारः।

Following Daṇḍin, Bhoja considers all elements of beauty in Kāvya as Alaṁkāra. That is, Bhoja has the bigger conception of Alaṁkāra as Saundarya found at the beginning of Vāmana's work. He, however, distinguishes the Guṇas, as Vāmana did, by holding them to be inseparably related to Kāvya and to be of greater importance than Alaṁkāra. At the beginning of the Guṇa section, he says in the *S. K. Ā.*—

अलङ्कृतमपि श्रव्यं न काव्यं गुणवर्जितम्।
गुणयोगस्तयोर्मुख्यो गुणालङ्कारयोगयोः॥

He says in the *Śṛ. Pra.*—

तत्र गुणोपादान-अलङ्कारयोगयोः गुणोपादानं गरीयः। अयमेव गुणालङ्कारयोर्विशेषः यद्गुणोपादाने नियमः, अलङ्कारयोगे तु कामचार इति। Mad. Ms. Vol. II, p. 211.

To the two verses he quotes from Vāmana on this subject युवतेरिव रूपम् and यदि भवति वपुश्च्युतम्, Bhoja adds a third of his own in which he emphasises the same idea that only when the Kāvya-śarīra has already the beauty of Guṇas could it be further beautified by the addition of Alaṁkāra.

दीर्घापाङ्गं नयनयुगलं भूषयत्यञ्जनश्रीः
तुङ्गाभोगौ प्रभवति कुचावर्चितुं हारयष्टिः।
मध्ये क्षामे वपुषि लभते (लगति) स्थानकूर्पासलक्ष्मीः
श्रोणीबिम्बे गुरुणि रशनादाम शोभां बिभर्ति॥

[1] On Doṣas, Guṇas and Alaṁkāras, the *Śṛ. Pra.* simply reproduces the *Ś. K. Ā.*

See Alaṁkāra chapter.

According to Ratneśvara's exposition, Bhoja accepts neither the Kashmirian view of Guṇas that they are three and are Rasa-dharmas nor Vāmana's view of Guṇa and Alaṁkāra as differing on the basis of their being Śobhā-hetu and Śobhātiśaya-hetu respectively. The passage in Ratneśvara's *S. K. Ā. Vyākhyā* is quoted in the coming section on Ratneśvara. Ratneśvara's position is strange Bhoja accepts Ānandavardhana partially and gives in chapter V of the *S. K. Ā.*, and in chapter XI of the *Śr. Pra.*, a special status to the three Guṇas of Ānandavardhana as vitally connected with the three Rasas. That apart, Bhoja formally gives the name Alaṁkāra to Guṇas and Rasas for the sake of one kind of synthesis. There is little meaning in what Ratneśvara gives as the difference between Guṇa and Alaṁkāra. The difference that the former is Mukhya and the latter Amukhya leads to Vāmana's position. Taruṇavācaspati also casts off Vāmana's distinction of Śobhā-hetu and Śobhātiśaya-hetu but he has the feature of Mārga-vibhājakatva to distinguish effectively Guṇa from Alaṁkāra. Ratneśvara has no such thing. Therefore we must conclude that though Bhoja did not use the words Śobhā-hetu and Śobhā-*atiśaya-hetu,* the words which he uses, Mukhya and Amukhya, mean the same thing and Ratneśvara is wrong and stands independent when he says that this position differs from that of Vāmana.

Bhoja classifies Guṇas into three classes, Bāhya—the Śabda-guṇas, Ābhyantara—the Artha-guṇas, and Vaiśeṣika-guṇas or Doṣa-guṇas which are cases of Doṣas turning out to be Guṇas under certain circumstances.

त्रिविधाश्च गुणाः काव्ये भवन्ति कविसम्मताः ।
बाह्याश्चाभ्यन्तराश्चैव ये च वैशेषिका इति ।।
बाह्याः शब्दगुणास्तेषु चान्तरास्त्वर्थसंश्रयाः ।
वैशेषिकास्तु ते नूनं दोषत्वेऽपि हि ये गुणाः ।। *S. K. Ā.* I. 59-61

In the *Śr. Pra.*, Bhoja adds an illustration. In a damsel, her pedigree, age, form and physical beauty are the Bāhya-guṇas; her conduct, character, artfulness, culture etc. are her Ābhyantara-guṇas; Vinaya or modesty is a Guṇa of women and Avinaya, lack of Vinaya, is a Doṣa or fault. But in courtesans, it is Avinaya that is a Guṇa, even as smoke which is Doṣa elseshere is Guṇa when it emanates from scent-wood like sandal. This last is Vaiśeṣika-guṇa.

तत्र अन्ववायवयोरूपलावण्यादयो बाह्याः, शीलवैदग्ध्यमाहाभाग्यसौभाग्यादय आन्तराः। ये तु दोषा अपि आश्रयविशेषावस्थाविशेषाद्युपाधेः गुणत्वमाश्रयन्ते ते वैशेषिकाः। यथोच्यते (छाया)–

'सामान्यसुन्दरीणां विभ्रममावहत्यविनय एव ।
धूमोच्चयः प्रज्ज्वलितानां बहुमतः सुरभिदारूणाम् ।।'

काव्यशरीरेऽपि ते [ति] त्रिधैव । तत्र बाह्याः शब्दगुणाः, ते ह्यन्वयादिवद् बाह्यत्वेन अवभासन्ते । आन्तरा अर्थगुणाः, ते सौशील्यादिवत् विमर्शेन ज्ञायन्ते । वैशेषिका दोषगुणाः, ते हि पात्रविशेषाद्युपाधेः दोषा अपि गुणत्वेन विख्यायन्ते । *Śr. Pra.*, Vol. II, pp. 211-212.

The Vaiśeṣika-guṇas are thus constituted into a special class and given regular treatment for the first time by Bhoja. The Vaiśeṣika-guṇas of poetry are such flaws as Punarukti which becomes a Guṇa in the speech of an emotion-filled

lover, in drunken state etc. Some of these Vaiśeṣika-guṇas have been indicated in the Doṣa sections by earlier writers like Bhāmaha, Daṇḍin and Rudraṭa. Bhoja only constituted them into a class of Guṇas and gave them elaborate treatment. In chapter I Bhāmaha speaks of Doṣas; of the Doṣa Ayuktimat, he says that making messengers of clouds, wind, moon etc., are liable to be called Ayuktimat, irrational, but adds that, if the man who sent the message is mad in lovelornness, it is no fault.

यदि चोत्कण्ठया यत्तदुन्मत्त इव भाषते ।
तथा भवतु भूम्नेदं सुमेधोभिः प्रयुज्यते ।।

Bhāmaha again says that, according to the particular setting, even the bad adds to the beauty.

सन्निवेशविशेषात्तु दुरुक्तमपि शोभते ।
नीलं पलाशमाबद्धमन्तराले स्रजामिव ।।
किंचिदाश्रयसौन्दर्याद् धत्ते शोभामसाध्वपि ।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ।।
* * *
अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि । I. 54-7

These verses are incorporated by Bhoja in his text in the section on Vaiśeṣika Guṇas. In chapter IV, Bhāmaha speaks of Punarukta-doṣa ceasing to be a Doṣa in utterances spoken in fear, sorrow etc.

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।
यथाह गच्छ गच्छेति पुनरुक्तं न तद्विदुः ।।

Daṇḍin also shows that Doṣas become Guṇas. Of Apārtha he says:

उन्मत्तमत्तबालानामुक्तेरन्यत्र दुष्यति । *K. Ā.* III. 128
इदमस्वस्थचित्तानामभिधानमनिन्दितम् *K. Ā.* III. 130

Of Vyartha:

अस्ति काचिदवस्था सा साभिषङ्गस्य चेतसः ।
यस्यां भवेदभिमता विरुद्धार्थापि भारती ।। *K. Ā.* III. 133

Of Punarukti:

अनुकम्पाद्यतिशयो यदि कश्चिद्विवक्ष्यते ।
न दोषः पुनरुक्तोऽपि प्रत्युतेयमलङ्क्रिया ।। *K. Ā.* III. 137

Of Sasaṁśaya:

ईदृशं संशयायैव यदि वांतु (जातु) प्रयुज्यते ।
स्यादलङ्कार एवासौ न दोषस्तत्र तद्यथा ।। *K. Ā.* III. 141

Of Apakrama:

यत्र सम्बन्धविज्ञानहेतुकोऽपि कृतो यदि ।
क्रमलङ्घनमप्याहुः सूरयो नैव दूषणम् ।। *K. Ā.* 146

And finally Daṇḍin says that, by the power of the poet, all these flaws will cease to be such and become useful Guṇas.

विरोधस्सकलोऽप्येष कदाचित्कविकौशलात् ।
उत्क्रम्य दोषगणनां गुणवीथीं विगाहते ।। *K. Ā.* III. 179

Rudraṭa ends his section of Doṣas with the same idea:

अनुकरणभावमविकलमसमर्थादि स्वरूपतो गच्छन् ।
न भवति दुष्टमतादृक् विपरीतक्लिष्टवर्णं च ।। VII. 47

Ānandavardhana has pointed out in Uddyotas II and III, that Śruti-duṣṭa and other Doṣas are by nature Anitya, and Abhinavagupta has fully explained this doctrine of the Anityatva of Doṣa. Abhinavagupta has also fully explained this in his commentary on the Doṣa-prakaraṇa in chapter XVI of *Nāṭyaśāstra*, where he shows how Doṣas are Anitya and how the Doṣas become Guṇas sometimes. *Abhi. Bhā.* Vol. II. Mad. Ms. pp. 409-410 & 420. (GOS. II. p. 333). This has already been explained in the Doṣa chapter here and in the chapter on Aucitya in my *Some Concepts*. It is Aucitya that lies at the basis of this principle of Anityatva of Doṣa.

The *Sāhityadarpaṇa* is the one later work which treats of this topic constituted as Vaiśeṣika-guṇa by Bhoja. It says:

अनुकारे च सर्वेषां दोषानां नैव दोषता । VII. 32
अन्येषामपि दोषाणामित्यौचित्यान्मनीषिभिः ।
अदोषता च गुणता ज्ञेया चानुभयात्मता ।। VII. 31

Bhoja takes all that Bhāmaha, Daṇḍin and Rudraṭa have said upon this subject and adds much more. He shows all the Doṣas, of Pada, Padārtha and Vākyārtha becoming Guṇas, each with a definition and illustration.

Bhoja gives 24 Śabda-guṇas which are taken also as the 24 Artha-guṇas. Of these, ten are the old ones in Daṇḍin and Vāmana. In the definitions of these, once as Śabda-guṇa and again as Artha-guṇa, Bhoja combines Daṇḍin and Vāmana. Some of his new Guṇas, Bhoja creates out of the definitions of these ten Guṇas themselves in Daṇḍin and Vāmana. For instance, Bhoja casts away Vāmana's idea of Śabda-samādhi as Ārohāvaroha, only to take it up as the new Guṇa called Gati. This we shall see by-and-by.

The following are the 24 Guṇas given by Bhoja:

Śleṣa, Prasāda, Samatā, Mādhurya, Sukumāratā, Arthavyakti, Kānti, Udāratva, Udāttatā, Ojas, Aurjitya, Preyas, Suśabdatā, Samādhi, Saukṣmya, Gāmbhīrya, Vistara, Saṁkṣepa, Sammitatva, Bhāvikatva, Gati, Rīti, Ukti and Prauḍhi.

Śabda-guṇas.

Śleṣa: Vāmana is followed on this.

Prasāda: Vāmana's clumsy notion of Śabda-prasāda as Śaithilya co-existent with Ojas is cast away by Bhoja and Daṇḍin's definition of Prāsada as 'Prasiddhārtha' is followed.

Samatā: Daṇḍin is followed.

Mādhurya: Daṇḍin's conception of Mādhurya as Anuprāsa of an agreeable variety and as Agrāmyatā is abandoned and Vāmana's idea of Śabda-mādhurya as Pṛthakpadatā is accepted.

Sukumāratā: Daṇḍin is followed. Vāmana's Śabda-sukumāratā agrees with this. The illustration given by Daṇḍin is taken by Bhoja.

Arthavyakti: Daṇḍin is followed.

Kānti: Vāmana is followed. Daṇḍin does not have an aspect of Kānti which can be related to Śabda. Hence Bhoja resorts to Vāmana. This principle Bhoja follows throughout.

Audārya: Vāmana's description of it as Vikaṭatva and the 'dance' of words is taken by Bhoja.

Udāttatā: Udāttatā and Udāratā are identical in Daṇḍin, and Vāmana did not have two such Guṇas. Bhoja makes two Guṇas out of the two synonyms, gives the former according to Vāmana and the latter according to Daṇḍin. Daṇḍin himself has two kinds of Udāratā, Utkṛṣṭa-guṇa-pratīti and Ślāghya-viśeṣaṇa-yoga. The latter can be related to Śabda and Bhoja takes it as the Śabda-guṇa of Udāttatā. As we shall see presently, the other Udāratā in Daṇḍin is utilised by Bhoja for defining the Udāratā and Udāttatā of Artha.

Ojas: Daṇḍin's Ojas, Samāsa-bhūyastva, is taken.

Aurjitya: Having followed Daṇḍin on Ojas, Bhoja creates this Guṇa of Aurjitya defined as Gāḍha-bandhatva out of Vāmana's Ojas of Śabda. This is another way by which Bhoja creates new Guṇas.

Preyas: This in an altogether new Guṇa of Bhoja. It is defined as follows: प्रेयः प्रियतराख्यानं चाटूक्तौ यद्विधीयते । It is the use of words expressing love and regard as in Cāṭus. The definition consists of what Daṇḍin said of his Preyolaṁkāra. It is not easy to understand how Bhoja included it among the Guṇas.

Suśabdatā: This is the old Sauśabdya, Suptiṅ-vyutpatti. This is made a Guṇa for the first time. See Alaṁkāra chapter.

Samādhi: Vāmana neglected Daṇḍin's Samādhi, Anya-dharmāropa; he gave a new idea, Ārohāvaroha, to define Śabda-samādhi. Daṇḍin is followed by Bhoja and Śabda-samādhi is given by Bhoja as Anya-dharmāropa.

Saukṣmya: This is another altogether new Guṇa of Bhoja. It is defined as follows: अन्तस्सञ्जल्परूपत्वं शब्दानां सौक्ष्म्यमुच्यते ।
We can gather from the illustration and Bhoja's comments thereon that this Guṇa consists of an expression meaning one thing on the surface and having within an idea of a different nature. Ratneśvara illustrates this Guṇa by comparing it to the stone in which the form of horse, elephant etc. which the sculptor is going to draw out is in a latent form, Sūkṣmāvasthā.

Gāmbhīrya: This again is a new Guṇa of Bhoja. Bhoja defines this as ध्वनिमत्ता तु गाम्भीर्यम् । Dhvani is made here a Guṇa. It must be noted how it is made a Śabda-guṇa. In his comments, Ratneśvara gives Bhoja's classification of Dhvani into Śabda-dhvani and Artha-dhvani in his *Śṛ. Pra.*

Vistara: This is also a new Guṇa of Bhoja. Bhoja defines it as high-flown expression: व्यासेनोक्तिस्तु विस्तरः ।

यत्र स्तोकेऽपि वाच्ये वचनपल्लवश्चमत्कारकारी तत्र स एव गुणकक्षाधिरोहणक्षम इति शब्दगुणेषु युक्तो विवेक्तुम्। Ratneśvara.

This is the same as the variety of Vāmana's Artha-guṇa of Ojas, the expansion of a word into a sentence, पदार्थे वाक्यवचनम्. Ratneśvara says so:

एतेन पदार्थे वाक्यरचनमिति यदन्यैर्गुणान्तरमभिहितं तद्विस्तारमेक(स्तरात्मक)मेव। P. 57

Ratneśvara also mentions here that it is this that is called Pallava. It is then not different from the Pada-kṛtā variety of Bhoja's Śabdālaṁkāra called Racanā, under which also Ratneśvara refers to Pallava and quotes from some writer the following two Anuṣṭubhs on it:

न वा तामन्तरेण लाङ्गूलादीनामभिमतास्ते ते विशेषाः प्रतीयन्त इति पल्लवप्रतिष्ठैव हि सरस्वती सहृदयानावर्जयतीति।

वाक्यप्रतीतिमात्रार्थमुपात्तेषु पदेषु यः।
उपस्कारः पदैरन्यैः पल्लवं तं प्रचक्षते॥
अपल्लवं तु यद्वाक्यं कविभ्यस्तन्न रोचते।
प्रयुज्यते तथाभूतमुदीच्यैः कविगर्हितम्॥ P. 157

Under Vivakṣā in his *Śṛ. Pra.* (Chap. VII) Bhoja has a verse which refers to this Guṇa of Vistara as well as the Guṇas of Saṁkṣepa and Sammitatva.

क्वचित्स्वल्पेऽप्यर्थे प्रचुरवचनैरेव रचना
क्वचिद्वस्तु स्फारं कतिपयपदैरर्पितरसम्।
यथावाच्यं शब्दाः क्वचिदपि तुलायामिव धृताः
त्रिभिः कल्पैरेवं कविवृषभसन्दर्भनियमः॥

Saṁkṣepa: This new Guṇa of Bhoja is the opposite of Vistara. It is brief or condensed expression and corresponds to what Vāmana gives as the second variety of the Prauḍhi which is the Artha-guṇa of Ojas. 'Vākyārthe ca padābhidhā'. Bhāmaha has an idea similar to this Saṁkṣepa or condensed expression towards the end of chapter V.

कथमेकपदेनैव व्यज्येरन्नस्य ते गुणाः।
इति प्रयुञ्जते सन्तः केचिद्विस्तरभीरवः॥ Śl. 60.

Sammitatva: This is another new Guṇa of Bhoja. This is neither Vistara nor Saṁkṣepa. It is equal expression. This Guṇa means more. It is the 'mutual commensurateness' of Śabda and Artha, which writers have called Śabdārtha-sāhitya, Śabdārtha-sauhārda, Śabdārtha-saubhrātra and Vāgartha-pratipatti. This Sammitatva of Bhoja has been dealt with in the chapter on Sāhitya. Bhoja defines and explains it thus:

यावदर्थपदत्वं च सम्मितत्वमुदाहृतम्।
अत्र अर्थस्य पदानां च तुलाधृतवत्तुल्यत्वेन सम्मितत्वम्।

Bhāvikatva: This is a Vākya-guṇa for the first time in Bhoja, who defines it as follows:

भावतो वाक्यवृत्तिर्या भाविकं तदुदाहृतम्।

This Guṇa is related to Bhāva and Rasa and will be examined in the Rasa section. Ratneśvara takes it as the expressional upsurges in emotional high tide, i.e. giving an idea in a series of turns of expression resulting from high emotion.

हर्षादिभावितचेतसो हि वीचिप्राया उक्तिभेदाः प्रादुर्भवन्ति * * *। प्रवर्तन्ते हि लौकिकानां स्नेहार्थानामुत्कलिकाप्राया वाचः, स्वदन्ते च। यथा इयं गेहे लक्ष्मीः etc. Pp. 58-9.

Gati: This is Ārohāvaroha, Vāmana's Śabda-samādhi. It must be noted that Bhoja also illustrates it by a Śikhariṇī verse. Ratneśvara says here that some take this Ārohāvaroha as a metrical quality and that it must be taken as the quality of the 'Svaras' and Bhoja himself says: अत्र पूर्वार्धे स्वरस्यारोहादुत्तरार्धे चावरोहाद् गतिः। But the difference between the two Ardhas is not plain. Ratneśvara adds that one must feel this Guṇa in the verses, that this is an 'Ānubhavika guṇa': सोऽयमानुभविको गुणः। P. 59.

Rīti: This new Guṇa of Bhoja is Prakrama-nirvāha whose absence is the flaw called Prakrama-bhaṅga.

उपक्रमस्य निर्वाहो रीतिरित्यभिधीयते।
अत्र प्रत्येकपदानन्तरं नञो विनिवेशात्क्रमाभेदो रीतिः।

This is a Guṇa or a feature of beauty within limits or on certain occasions only. If it is carried out to a length, it becomes monotonous. Ratneśvara rightly points out: क्वचिद्विशेषशोभावहो भवति। अत एवात्र नात्यन्तनिर्वाहोऽभिमतः। P. 60.

Ukti: Another new Guṇa of Bhoja. All the concepts in Bhoja called Ukti have been examined above in the chapter on Ukti. This is not any particularised Guṇa of restricted scope: it stands for charming poetic expression itself. Bhoja's definition of Ukti as a Guṇa, in the present context, tries to narrow it but fails to do so and Ratneśvara is plain that it means the peculiar expression of infinite variety which is the creation of the poetic genius.

लोकोत्तरास्सन्ति हि भणितिप्रकाराः लोकप्रसिद्धाः। * * एतत्प्रसिद्धिव्यतिक्रमेण तु या काचित्कविप्रतिभया भणितिराकृष्यते सा भवति लोकोत्तरा। * * * कविसहृदयानामेव तादृशोक्तिपरिचयसम्भवात्। P. 60

Prauḍhi: This is the last new Guṇa of Bhoja. It was seen at the beginning of this chapter that Bhavabhūti and Yaśovarman mentioned Prauḍhi. Vāmana gives Prauḍhi as the Artha-guṇa Ojas. Bhoja makes it the well-known Pāka, Nālikera-pāka, Mṛdvīkā-pāka etc. Ratneśvara quotes here Vāmana's verse on Pāka as the unalterability of the words. One cannot meddle with the poet's expression and try to substitute some words by others. A poet should write in such a manner that those words alone which he has used there are effective and none else. Ratneśvara says:

उक्तेर्वाक्यस्यायं पाकः सा प्रौढिः। शब्दानां पर्यायपरिवर्तासहत्वं पाकः। यदाह-

'यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम्।
तं शब्दन्यायनिष्णाताः शब्दपाकं प्रचक्षते॥' इति।

(*K. A. Sū.* & *Vṛtti*, p. 32, Vanivilas Edn.)

* * *

भवति हि सहृदयानामेवमन्यत्पदं नास्तीति व्यवहारः।

Artha-guṇas

Śleṣa: This is Vāmana's Artha-śleṣa. While Vāmana describes it as Ghaṭanā and Krama-kauṭilya-anulbaṇatva-upapatti-yoga, Bhoja says: तेषां श्लेष इति प्रोक्तः संविधानसुसूत्रता. Bhoja means the same thing as Vāmana, as his illustration (which is the same as that given by Vāmana) and remarks on it show. Ratneśvara expressly relates Bhoja and Vāmana in his comments on this Guṇa.

'घटना श्लेषः' इति सूत्रयित्वा क्रम-कौटिल्य-अनुल्बणत्वोपपत्तियोगः घटनेति वामनेन व्याख्यातम्। अस्यार्थः इदं कृत्वा इदं कर्तव्यमिति क्रमः। तत्रैव कौटिल्यं लोकातिगामिनी वक्रता। अवक्रयोः शब्दार्थयोः वचनमात्रत्वात्। अतिमात्रतया प्रतिभासाभावः अनुल्बणत्वम्; कथमेवमर्थः सङ्गच्छत इत्यनुपपत्तिसमाधानौपयिकविशेषनिवेशनमुपपत्तिः। तथा च क्रमेण कौटिल्येन अनुल्बणतया उपपत्त्या योजनमर्थस्य श्लेष इति। तत्र संविधानक्रमानुल्बणत्वे [न] सूत्रशब्देनोपात्ते स्वपदेन (सुपदेन) कौटिल्यमुक्तम्। अघटमानस्येव वाक्यार्थस्य बुद्धिचातुर्येण घटनेति वाक्यार्थः। P. 63.

Prasāda: Artha-prākaṭya. From the illustrative verse and Bhoja's comments thereon, it is clear that this is altogether a new idea of Bhoja. The illustration is a description of the Sun. But the Sun itself is not mentioned in it. Several Viśeṣaṇas describing the various conditions associated with the rising Sun are described and from this it is very clear that the Sun is described—अनुक्तोऽपि सूर्यलक्षणोऽर्थः प्रकटमुपलक्ष्यते।

Samatva: This is the Guṇa of observing the natural order of things as found in the world while describing them; this follows Vāmana. When this order is not observed, the Doṣa of Krama-bhaṅga results.

Mādhurya: This is also a new conception of Bhoja. Bhoja defines it as sweet-temperedness or mildness even in anger.

माधुर्यमुक्तमाचार्यैः क्रोधादावप्यतीव्रता।

This has nothing to do with Vāmana's Artha-mādhurya which is Ukti-vaicitrya. This Mādhurya of Bhoja is more a Guṇa of the Nāyaka or the Nāyikā to be treated under Sāmānyābhinaya. Bharata has this same Mādhurya in that place in his *Nāṭyaśāstra*.

सर्वावस्थाविशेषेषु दीप्तेषु ललितेषु च।
अनुल्बणत्वं चेष्टायां माधुर्यमिति कीर्तितम्॥ XXIV. 27

Saukumārya: This is almost similar to that of Vāmana, Apāruṣya. Bhoja gives it as Aniṣṭhuratva.

Arthavyakti: Same as in Vāmana. For further discussion on Arthavyakti, see above chapter on Bhoja and Svabhāvokti.

Kānti: Same as in Vāmana.

Udāratā and Udāttatā: Bhoja defines the two as follows:

भूत्युत्कर्ष उदारता। आशयस्य य उत्कर्षस्तदुदात्तत्वमिष्यते।

This is the Udātta-alaṁkāra as described by Daṇḍin in II. 300.

Ojas: Vāmana is abandoned here and Bhoja gives his own original Ojas here. Its significance is not clear at all, in the definition or the illustration, and the commentary gives us as little help as the text.

Aurjitya: Bhoja defines it as 'Rūḍhāhaṁkāratā'. The definition is what Daṇḍin gave for Ūrjasvi-alaṁkāra. Bhoja refers here to the dignified attitude of great persons who refer to themselves with an exalted 'We'. (एते वयम्)

Preyas: प्रेयस्त्वर्थेष्वभीष्टता। Nothing more is clear here except that this is expression emanating from love.

Suśabdatā: This is Vāmana's Saukumārya of Artha, and consists of the saying of unpleasant things in a roundabout way. E.g., saying Yaśaśśeṣa for Mṛta, dīrghanidrā for death and so on.

Samādhi: This has nothing to do with Vāmana's 'Artha-dṛṣṭi'. Bhoja defines it as artfulness and exhibiting one's feeling artfully by adopting some pretext. व्याजावलम्बनं यत्तु स समाधिरिति स्मृतः. This again is hardly any definite Guṇa of expression. Bhoja illustrates it with the verse in *Śākuntala* दर्भाङ्कुरेण चरणः etc.

Saukṣmya: This is the presence of some subtle meaning in expression. This seems to be a case of Dhvani of Vastu or Rasādi.

सौक्ष्म्यमित्युच्यते तत्तु यत्सूक्ष्मार्थाभिदर्शनम्।
अत्र * * दम्पत्योरनुरागलक्षणस्य सूक्ष्मार्थस्य दर्शनात्सौक्ष्म्यम्।

Ratneśvara '* * व्यतिरेक (व्यतिकर) रूपकिलकिञ्चिताख्यश्रृङ्गारभावोन्मेषः।

Gāmbhīrya: This is expression containing technical ideas pertaining to Śāstra. शास्त्रार्थसव्यपेक्षत्वं गाम्भीर्यमभिधीयते।

Vistara: विस्तरोऽर्थविकासः स्यात्। This is 'elaboration'.

Saṁkṣepa: This is summing up in a few words.

Sammitatva: This looks like the Śabda guṇa of that name, but Bhoja's illustration and explanation of it make its meaning very much restricted. The illustrative verse cited by Bhoja describes Śiva having the sickle-moon on his head and Pārvatī having Śiva's nail-print on her bosom; these two, the sickle-moon and the nail-print together, make the letter of the Praṇava, and it is appropriate that the two parts of the Praṇava are on the two centres of meditation, the Brahmarandhra and the heart; this equal and proper apportioning of the Praṇava or this sense of symmetry in ideas is the Artha-guṇa of Sammitatva.

Bhāvikatva: This is Vyājokti and the illustration is the artful utterance of a loose woman who, while going astray, misleads her husband into the belief that she was going for some legitimate purpose such as bringing water. As a Guṇa, this again is unintelligible. This is nothing but Rudraṭa's Bhāvālaṁkāra.

Gati: गतिस्सा स्यादवगमो योऽर्थादर्थान्तरस्य तु।

This is clearly a case of Dhvani. In explaining it, Ratneśvara uses the comparison of the resonance of bronze, Anusvāna-dhvani.

Rīti: This is also another kind of Krama, observing the order of things found in nature.

Ukti: This is another kind of Bhaṅgī-bhaṇiti. This is merely Vakratā or Vaicitrya and no definite Guṇa is perceptible here.

Prauḍhi: According to the definition, this is the writer's successful expression of the idea which he undertakes to convey. In his comments, however, Bhoja comes round to one of the varieties of the Prauḍhi given by Vāmana as the Arthaguṇa of Ojas. It is the expression of a large mass of ideas in the smallest number of words possible. Ratneśvara says:

कवेरभिमतस्य भूयसोऽप्यर्थस्य स्वल्पेनैव वाक्येन प्रतिपादनं प्रौढिः। * * इत्यादिको भूयानर्थः स्तोकेन वाक्येनोपनीत इति। P. 74

Of these Guṇas of Śabda and Artha, Bhoja has attached some importance to the ten Guṇas of old. One of his Vākya-doṣas is called Arītimat and it is defined as the reverse of the nine Guṇas, Śleṣa, etc. Śleṣādi-nava-guṇa-viparyaya. Samādhi is omitted here.

गुणानां दृश्यते यत्र श्लेषादीनां विपर्ययः।
अरीतिमदिति प्राहुः तत् त्रिधैव प्रचक्षते।
शब्दार्थोभययोगस्य प्राधान्यात्प्रथमं त्रिधा॥ *S. K. Ā.*, I. 28-29.

Bhoja defines the Viparyaya of each and illustrates. These nine Guṇas are classified into three sets, those of Śabda, of Artha and of both. Śleṣa, Samatā and Saukumārya belong to Śabda; their Viparyayas also pertain to Śabda; Kānti, Prasāda and Arthavyakti belong to Artha. Ojas, Mādhurya and Audārya belong to both Śabda and Artha. The following table shows the Guṇas and their Viparyayas.

Śleṣa × Śaithilya; Samatā × Vaiṣamya; Saukumārya × Kaṭhoratva;
Prasāda × Aprasannatā; Arthavyakti × Neyārthatva; Kānti × Grāmyatva.
Ojas × Asamastatā; Mādhurya × Anirvyūḍhatva; Audārya × Niralaṁkāra.

Most of the matter in this section is taken from chapter I of the *Kāvyādarśa* of Daṇḍin. The illustration of the unpronounceable, Kaṭhora or Kṛcchrodya, is not from Daṇḍin but from Bhāmaha, I. 46. Daṇḍin's Mādhurya-viparyaya, Grāmya, is given by Bhoja as the Viparyaya of Kānti. Daṇḍin, I. 59, 60 illustrate Bandha-pāruṣya and Śaithilya through bad Anuprāsa; this is completely taken over by Bhoja but given as the Viparyaya of Ojas. Bhoja gives it so because it is the uncompounded nature, Samāsābhāva, that is responsible for the bad effect of the verse. Bhoja's Mādhurya-viparyaya is the absence of his own Guṇa Rīti and has no basis in Daṇḍin, though without much meaning, Bhoja reproduces here Daṇḍin's two verses on Mādhurya in general and on Anuprāsa-mādhurya. Bhoja gives the two verses of Daṇḍin on Udāratā and interprets them in his own way. He says that description of things must be either beautiful in wording or in the portrayal of some charming aspect of the thing. If neither is present, the expression is bald and has no charm; it is Niralaṁkāra, the Viparyaya of Audārya. This is not to be traced in Daṇḍin.

The third class of Guṇas in Bhoja are the Vaiśeṣika-guṇas or Doṣa-guṇas of which I have spoken already. See above Doṣa chapter; also chapter on Aucitya in my *Some Concepts*; see above chapter on Bhoja and Aucitya also.

There is a work called *Śṛṅgārasāra* in the Madras Govt. Oriental Mss. Library, written by one Veṅkaṭanārāyaṇa Dīkṣita. This work dates after

Vidyānātha from whom, besides many others, it borrows. This work does not treat of the Guṇas Śleṣa etc., though it mentions the Komala-Rīti, otherwise called the Vaidarbhī, as "Daśa-prāṇa-samanvitā." It has a small section on Guṇas but here, it is remarkable, the work deals only with the Vaiśeṣika-guṇas of Bhoja, those Doṣas which become Guṇas according to the principle of Aucitya. (Mad. MS. R. 12958).

Bahurūpamiśra, author of a commentary on the *Daśarūpaka* (Mad. Mss. R. 3670 and R. 4188), follows Bhoja on Guṇas. He gives the three classes of Guṇas of Bhoja and all the Guṇas of the three classes as given by Bhoja. (P. 105, R. 4188).

तत्र त्रिविधा गुणाः शब्दगुणाः, अर्थगुणाः, वैशेषिकगुणाश्चेति। * * ये स्वतो दोषास्सन्तोऽपि विषयवशेन रसानुगुण्येन वा गुणत्वं भजन्ते, ते वैशेषिका गुणा इति। तत्र भरतमुनिना दश गुणा उद्दिष्टाः * * भोजेन अन्ये गुणाश्चतुर्दश उक्ताः।

At the end, Bahurūpa gives also Bhoja's view that Guṇas are also Alaṁkāras, the Alaṁkāra of the class called Svabhāvokti. See Alaṁkāra chapter below and my paper on Bahurūpamiśra's *Daśarūpaka-vyākhyā.*, *JOR.*, Madras, Vol. VIII, pp. 324-5.

Acyutarāya, a recent writer and author of *Sāhityasāra*, published by the Nirnaya Sagar Press, accepts only three Guṇas, the three of Ānandavardhana, mentions the additional Guṇas of Bhoja found in the *S. K. Ā.* and shows how all of them can be brought under these three Guṇas or cases of Dhvani or Alaṁkāra. (Chap. VII. śls. 198-208).

Both in the *S. K. Ā.* and the *Śṛ. Pra.* Bhoja makes, with reference to the Saṁsṛṣṭi of Guṇas, a classification of the three classes of Guṇas into Sollekha and Nirullekha. See *S. K. Ā.*, V. pp. 614-615. He does not explain this classification and its meaning can be made out from Bhoja using these expressions 'Ullekha' and 'Anullekha' during his treatment of the Śabdālaṁkāra Yamaka in ch. II, *S. K. Ā.*, pp. 173-4. Both Ratneśvara and Bhaṭṭa Nṛsiṁha explain 'Ullekhin' as "standing out prominently" and 'Anullekha' as being the opposite. My attention to this explanation was drawn by my Professor, Mm. S. KUPPUSWAMI SASTRI.

It was noted above, how under the Doṣa Arītimat, Bhoja speaks specially of nine of the ten old Guṇas, omitting Samādhi. He seems to place them on a special footing by that treatment. In a similar manner Bhoja separates the three Guṇas of Ānandavardhana, Mādhurya, Ojas and Prasāda, and subscribes also to Ānandavardhana's view of Guṇa, in his own way. Though apparently a compilation from earlier writers, Bhoja's treatment of Guṇas does disclose some critical points when we examine it minutely. His big list of 24 Guṇas, he classifies into three classes, two of which are inseparably and inevitably associated with Rasas and the third purely of Śabda and Artha, a viewpoint which, we saw above, Abhinavagupta put forward in his *Abhinavabhāratī*. The first two classes are Rasārambhaka and Rasa-bhāva-ārabdha, manifesting Rasa and manifested by Rasa or Bhāva. Speaking of the Saṁkara of Guṇas with Rasas in a verse, Bhoja says that one can talk of a poet combining the two only in the case of the third set of Guṇas which he introduces specially and not

in the case of the first two which come into being along with the Rasas and at once. They are 'Apṛthag-yatna-nirvartya', while the third set of Guṇas is 'Pṛthag-yatna-nirvartya'. Bhoja says:

यत्र * * अपृथग्यत्ननिर्वर्त्यानां गुणरसानां वाक्ये सन्निवेशः तत्र सङ्करव्यवहारो न प्रवर्तते। तद्यथा-

मधुरं रसवद् वाचि वस्तुन्यपि रसस्थितिः।
येन माद्यन्ति कवयो मधुनेव मधुव्रताः॥
कामं सर्वोऽप्यलङ्कारो रसमर्थे निषिञ्चतु।
तथाप्यग्राम्यतैवैनं भारं वहति भूयसा॥ (Daṇḍin, I. 51 & 62)
शृङ्गार एव मधुरः परः प्रह्लादनो रसः।
तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति॥
शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत्।
माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः॥
रौद्रादयो रसा दीप्त्या लक्ष्यन्ते काव्यवर्तिनः।
तद्व्यक्तिहेतू शब्दार्थावोजोऽधिष्ठाय तिष्ठति॥
समर्पकत्वं काव्यस्य यत्तु सर्वरसान्प्रति।
स प्रसादो गुणो ज्ञेयः सर्वसाधारणक्रियः॥ (*Dhva. Ā*, II. 8-11).

सेयं गुणानां रसारम्भकत्वे सङ्कराप्रसिद्धिः। एवं रसानां गुणारम्भकत्वेऽपि। तद्यथा—रूढाहङ्कारता और्जित्यम्, भावतो वाक्यवृत्तिर्भाविकत्वम्, क्रोधादावप्यतीव्रता माधुर्यम्, आशयोत्कर्ष उदात्तत्वम्, अर्थस्य अभीष्टतमता प्रेयः, दीप्तरसत्वं कान्तिः इति। (Pp. 628-9, *S. K. Ā.* This text is reproduced in the *Śṛ. Pra.*, Vol. II. pp. 397-9).

Here Bhoja follows Ānandavardhana completely, incorporating his verses into his own text. Only Bhoja adds to Ānandavardhana's Mādhurya, Daṇḍin's Agrāmyatā-mādhurya. Agrāmyatā has been emphasised by Bhoja often and there can be no poetry without it, hence there is no place where Agrāmyatā-mādhurya is not present. Similarly, Mādhurya is the Guṇa of the two aspects of Śṛṅgāra and Karuṇa Rasas and it cannot have a separate existence from them. Ojas is similarly fused with Raudra and such other Rasas. Prasāda, like the Agrāmyatā-mādhurya, must exist everywhere, along with every Rasa. Without it, there is no realisation of Rasa. Thus there can be no talk of Saṁkara between these Rasas and these three Guṇas, and there is no Saṁkara similarly for Agrāmyatā-mādhurya and Prasāda in any part of Kāvya. These are Rasārambhaka or Rasa-manifesting Guṇas.

There is the second set of Guṇas which are invariably and inevitably manifested as a consequence of certain Rasas, Rasārabdha. These are Aurjitya which is 'Rūḍhāhaṁkāratā,' Bhāvika which is a case of Bhāva, Mādhurya which is softness in expression even in a stress of anger, dignity of mind which is Udāttatva, Preyas which is love for an object and Kānti which is Rasa-guṇa pre-eminently, 'Dīpta-rasatva.' These also are 'Apṛthag-yatna-niṣpanna' and do not have Saṁkara. That is, they are not said to be mixed or combined with Rasas.

Bhoja's Prabandha-guṇas

The concept of Guṇa is taken by Bhoja not only with Śabda and Artha in a Vākya, but also with Śabda and Artha in a Prabandha as a whole. Rasāviyoga or the eternal presence of a Rasa in a poetic composition as a whole is secured by the same means as Rasāviyoga in a Vākya, i.e. by avoiding Doṣas, and by securing Guṇas and Alaṁkāras in the Prabandha. Thus, there are two sets of Doṣas, Guṇas and Alaṁkāras, those of the Vākya and those of the Prabandha. The changing or the modifying of the original story to suit the Rasa is the Doṣa-hāna of Prabandha. What are the Guṇas of Prabandha? Bhoja says on p. 411 of the *Śṛ. Pra.*:

गुणोपादानं तु वक्ष्यमाणप्रबन्धभेदानां सम्यक् श्लक्ष्णयोगेन **संविधानसुसूत्रता।**

Vol. II, Mad. Ms., Chap. XI

After describing the different kinds of works, the many varieties of drama and poetic composition, Bhoja comes again to the topic of Prabandha-guṇa on p. 430. The Guṇas of the Prabandha are of three classes, of Śabda, of Artha and of both. Bhoja enumerates them and then defines each and gives illustrations.

तत्र महाकाव्यादौ यथासम्भवम् (अ)संक्षिप्तग्रन्थत्वम्, अविषमबन्धत्वम्, (श्रव्यवृत्तत्वम्), अनतिविस्तीर्णसर्गादित्वम्, श्लिष्टसन्धित्वं चेति शब्दगुणाः।

चतुर्वर्गफलायत्तत्वम्, चतुरोदात्तनायकत्वम्, रसभावनिरन्तरत्वम्, विधिनिषेधव्युत्पादकत्वम्, सुसूत्रसंविधानकत्वमित्यर्थगुणाः।

रसानुरूपसन्दर्भत्वम्, पात्रानुरूपभाषत्वम्, अर्थानुरूपच्छन्दस्त्वम्, समस्तलोकरञ्जकत्वम्, सदलङ्कारवाक्यत्वम् इत्युभयगुणाः। (*Śṛ. Pra.*, Vol. II, pp. 430-1).

The explanation of these Guṇas follows:

[1]तत्र असंक्षिप्तग्रन्थत्वमित्यनेन ग्रन्थगौरवमाचक्षाणः कथारसविच्छेदशङ्किनां मनांस्यावर्जयति। अविषमबन्धत्वमित्यनेन शब्दसन्दर्भकादिनां मनोमुदमादधाति। श्रव्यवृत्तत्वमित्यनेन यद्यपि पद्यभेदत्वान्महाकाव्यादेः सर्वापि चतुष्पदी समाकृष्टा, तथापि यान्येव श्रुतिसुखमुपजनयन्ति वृत्तानि तान्येव निबन्धनीयानीति दर्शयन् श्रोतृजनं प्रोत्साहयति। अनतिविस्तीर्णसर्गादित्वमित्यनेन ग्रन्थविस्तरभीरूणां चित्तमाकर्षयति। सुश्लिष्टसन्धित्वमित्यनेन तु सर्गादीनां परस्परमेकवाक्यतया महावाक्यात्मकस्य प्रबन्धस्योपकारित्वं दर्शयति।

चतुर्वर्गफलायत्तत्वमित्यनेन चत्वारो वर्गा धर्मार्थकाममोक्षाः, त एव व्यस्तास्समस्ता वा फलम्, तत्सन्धानोपायविषयं महाकाव्यादीति ज्ञापयन् मुक्तकादिभ्यो भेदमाचष्टे। चतुरोदात्तनायकत्वमित्यनेन कथाशरीरव्यापिनः नायकस्य धर्मार्थकाममोक्षेषु वैचक्षण्यमभिदधानः आशयविभूत्योरुत्कर्षमभिदधाति। रसभावनिरन्तरत्वमित्यनेन रसग्रहणेनापि तत्कारणभूतानां भावानां परिग्रहे, पृथग्भावग्रहणेन रसभावानां परस्परं कार्यकारणभावमभिदधत्, रसेभ्यो भावाः भावेभ्यो रसाः रसेभ्यश्च रसा इति नैरन्तर्यस्य रसभावबहुत्वस्यान्यत्वेन (बहुलत्वास्वाद्यत्वेन ?) भोजनस्यै(स्ये)व एकरसस्य प्रबन्धस्यापि वैरस्यमपाकरोतीति। विधिनिषेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवतश्चोच्छेदप्रदर्शनेन जिगीषुणा गुणवतैव भाव्यम्, न दोषवतेति व्युत्पादयति। सुसूत्रसंविधानकमित्यनेन प्रोक्तलक्षणा वक्ष्यमाणलक्षणाश्च पदार्थास्तथा निबन्धनीयाः यथा प्रबन्धस्य शोभायै भवन्तीति कवीन् शिक्षयति।

[1] See Hemacandra, *K. A.* and *Vyā.*, pp. 334-337, where this text from the *Śṛ. Pra.* is reproduced.

रसानुरूपसन्दर्भत्वमित्यनेन रतिप्रकर्षे कोमलः उत्साहप्रकर्षे प्रौढः, क्रोधप्रकर्षे कठोरः; शोकप्रकर्षे मृदुः, विस्मयप्रकर्षे तु स्फुटः शब्दसन्दर्भो विरचनीय इत्युपदिशन् "नैकमोजः प्रसादो वा रसभावविदः कवेः" (Māgha, II. 83) इति ख्यापयति। पात्रानुरूपभाषत्वमित्यनेन उत्तमपात्राणि संस्कृतेन, उत्तमाधमानि प्राकृतेन, मध्यमानि शौरसेन्या, जघन्यान्यपभ्रंशेन, तदपराणि मागधिकया भाषन्त इति ज्ञापयन् भिन्नभाषेषु भाषाचित्राणामवकाशं ददाति। अर्थानुरूपच्छन्दस्त्वमित्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैतालिकादयः, रौद्रे स्रग्धरादयः, सर्वत्र शार्दूलविक्रीडितादयो निबन्धनीया इत्युपदिशति। समस्तलोकरञ्जकत्वमित्यनेन अलौकिकतां परिहरन् कीर्तिप्रीतिनिबन्धनस्य (प्रबन्धस्य) प्रतिष्ठया कवेः प्रयासवैयर्थ्यमपाकरोति। सदलङ्कारवाक्यत्वमित्यनेन तु यद्यप्युपात्तलक्षणानां शब्दार्थोभयगुणानां स्वरूपसौन्दर्येणैव[1] काव्यशोभाकरत्वम्, तथापि अलङ्कारवत्तैव एनं भारमुद्वोढुमलमित्येतदुपर्युपदेशेनोपपादयति।

तेऽमी शब्दार्थोभयगुणाः महाकाव्येषु रसावियोगहेतवो भवन्ति।

Bhoja gives here a list of features which go to make up the best poem. It is almost a statement of the criticism of the work as a whole. Śabda-guṇas are the physical or formal features, Artha-guṇas pertain to the content and theme; the Ubhaya-guṇas embrace both. Of the Śabda-guṇas, two deal with size. The Mahākāvya is an epic and it proposes to portray a great theme, and as such, must be of sufficient length. It cannot be a minor poem. This Guṇa is called Asaṁkṣipta-granthatva. Side by side with insistence on this Guṇa, one should bear in mind that the epic must not be very long for, none will ever read it fully. The Sargas must not be each very long. This Guṇa is called Anativistīrṇa-sargatva. The Guṇa called Aviṣama-bandhatva, meaning perhaps 'of even style or texture', is not adequately explained by Bhoja. Śravya-vṛttatva is a Guṇa of the metre. The Mahākāvya must be written in such metres only as are sweet to the ear. Though the theme is big and variety in metre all over is necessary, one should not resort to the unheard of metres, deficient in musical quality. Related to this is the Ubhaya-guṇa of Arthānurūpacchandastva which also refers to metre. The situations should forge their own metre. The very metre must be suggestive of the Rasa of that canto. The ideas should express themselves in appropriate and suggestive metres, the Viyoginī for Karuṇa and so on. The last Śabda-guṇa is Śliṣṭa-sandhitva which is a structural Guṇa; Bhoja says that each canto must run into the next and all must fit themselves in the main theme like words in a sentence.

The Artha-guṇas emphasise the essence of a Mahākāvya, the hero, his greatness, development of Rasas and the social purpose of poetry, namely the educating of man in the four aims of all humanity, Caturvarga-vyutpatti. The epic is different from the sundry Muktakas and minor poetry by the grandeur of its theme. It is heroic and this quality is emphasised by the first Guṇa of Caturodātta-nāyakatva. The Guṇa called Rasabhāvanirantaratva emphasises that the whole poem shall have one Rasa as its main motif; but in the development of that one Rasa through the story, all the rich

[1] Hemacandra reads this as स्वरूपसाङ्कर्येणैव.

variety of human sentiments shall be intricately portrayed without hindrance to the unity of Rasa. Two of the Artha-guṇas emphasise the fruit or the social end of poetry, Caturvarga-phalāyattatva and Vidhi-niṣedha-vyutpādakatva. An epic must show man in action in pursuit of one or more of the four Puruṣārthas. The theme of an epic is these four aims of man and not the passing sentiments recorded in Muktakas. Finally, the epic should depict how the good ultimately succeeds and evil ultimately perishes and thus should instruct that one desirous of happiness here and in the hereafter should strive to be good like the hero and must never be like the villain in the story. The last Artha-guṇa is a general one which we shall consider at the end.

The Ubhaya-guṇas pertain to both Śabda and Artha. They relate Śabda and Artha with each other and lay emphasis on some principles of harmony and appropriateness, Aucitya. The first is Rasānurūpa-sandarbhatva. The collocation of words as well as the conceiving of ideas must be in perfect harmony with the Rasa. Sandarbha applies to both Śabda and Artha. Thus this Guṇa emphasises Vṛttyaucitya and Rītyaucitya. The next Guṇa of Pātrānurūpa-bhāṣatva is explained by Bhoja as the quality pertaining only to drama, though Bhoja is generally describing here the features of a Mahākāvya only. Hence it is, that while reproducing these in his work, Hemacandra omits this item. In a drama, this Guṇa emphasises the Lokadharmī of each character speaking in his or her own proper tongue. This is not possible in a narrative epic which is in one language from beginning to end. Of the next Ubhaya-guṇa which is 'metre suited to the idea' we have already spoken. The two other Guṇas of this class stand on a different footing. One of these two goes along with the Artha-guṇa applying to the secondary aim and purpose of poetry, viz., Puruṣārtha-vyutpatti; it is Samastaloka-rañjakatva and emphasises, not the secondary end of Vyutpatti but the primary end of poetry, the immediate end named Ānanda or aesthetic bliss.

Lastly, we have to examine the Artha-guṇa called Susūtra-saṁvidhānakatva and the Ubhaya-guṇa, Sadalaṁkāra-vākyatva. The former according to Bhoja's explanations reviews all the Guṇas of the three sets given above and says that the Guṇas must find their proper places and they must be so well-knit that the work as a whole may have great beauty. The Ubhaya-guṇa of Sadalaṁkāra-vākyatva has nothing to do with the Guṇas. It emphasises that the Guṇas by themselves are not enough and that like Guṇas, there are other features, namely the Prabandhālaṁkāras. The presence of these latter is the Guṇa of Sadalaṁkāra-vākyatva. This last Ubhaya-guṇa seems to be unnecessary.

These features of the Prabandha are called Guṇas by Bhoja because they contribute to the beauty of the poem. Though dealing with them as Guṇas, and in three sets, is certainly a novel idea of Bhoja, the features themselves are those given by Daṇḍin in his description of the Mahākāvya in chapter I of his *Kāvyādarśa*. Thus, Asaṁkṣipta-granthatva, Śravya-vṛttatva, Anativistīrṇa-sargatva, Śliṣṭa-sandhitva, Caturvarga-phalopetatva, Caturodātta-nāyakatva, Rasabhāva-nirantaratva, Samastaloka-rañjakatva and Sadalaṁkāra-vākyatva are all borrowed from Daṇḍin's description of the Mahākāvya.

चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ।
* * *
अलङ्कृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैस्सुसन्धिभिः ।।
सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायेत सदलङ्कृति ।। *K. Ā.*, I. 12-19

The rest of the features characterising the Mahākāvya in Daṇḍin's description of it are taken by Bhoja as the Alaṁkāras of Prabandha which are dealt with in the Alaṁkāra chapter. The verses of Daṇḍin on Mahākāvya are themselves quoted fully as a final review at the end of the eleventh chapter of the *Śṛ. Pra.*

Ratneśvara

Ratneśvara, the commentator of Bhoja's *S.K.Ā.*, deserves some attention in the history of Guṇas. He does not follow the Kāśmīrakas, though he uses some of Ānandavardhana's verses on Guṇas. Similarly, he borrows from and differs also from Vāmana on the same subject of Guṇa.

He first considers that nine of the ten old Guṇas Śleṣa etc., without Samādhi, are responsible for an expression becoming Vakra, i.e., poetically beautiful and consequently Kāvya. Here he slightly follows Vāmana but expresses himself in a phraseology familiarised by Kuntaka.

एतद् (श्लेषादिगुण)योगाद् वाक्यं वक्ररूपतामासाद्य काव्यव्यपदेशं लभते ।

Ratneśvara here seems to accept only nine Guṇas, those of Daṇḍin without Samādhi, and these as the more important Guṇas. For he says that an expression becomes Kāvya and gets the necessary strikingness or Vakratā only by the introduction of these nine Guṇas. In the absence or the Viparyaya or reverse of these, Ratneśvara says that the thing becomes Kāvyābhāsa, the Rīti being broken. Rīti, he takes according to Vāmana, as Guṇavat-pada-racanā and as Ātman. 'Ātman' here means the 'essential', 'Sāra'.

तेषां गुणानां भङ्गः काव्याभासत्वपर्यवसायी दोषः। **ते (गुणाः) च श्लेषादयो नवैव** । तेषामन्यतमाभावः काव्यस्याभासत्वात् । तेषां हि विपर्यये रीतिरवश्यं भज्यते । तस्या गुणवत्पदरचनारूपत्वात् । * * रीतिः साररूपतया काव्यस्यात्मेत्युच्यते । Pp. 24-25.

That Ratneśvara attaches special importance to these *nine* Guṇas is plain from his saying again twice:

गुणाः श्लेषादयः **काव्य–अव्यभिचारिणो नव** । P. 133
श्लेषादयो **नव** गुणाः, तैर्गुम्फिता (वैदर्भी) । P. 134

Ratneśvara follows Vāmana completely in considering Rīti as the essence. This Rīti is made of the nine Guṇas mingled together to produce something like the Pānaka-rasa of Citrāsvāda, a description of Rīti which is borrowed by Ratneśvara from Abhinavagupta's *Locana*.

Ratneśvara follows Bhoja in considering Guṇas as Mukhya-śobhāhetu and Alaṁkāras as Amukhya-śobhāhetu. But he refutes the theory that Guṇas are Rasa-dharmas, and Alaṁkāras, the Dharmas of Śabdārtha. He says that such a classification can hold good only if Rasa is accepted as Pradhāna everywhere. He does not accept it as Pradhāna everywhere! Rasa is not present everywhere but Guṇas are present everywhere. If Guṇa should hang by Rasa, Guṇas which are invariably associated with Kāvya, they would have to become Anitya. If Guṇas are called Rasāvalambins because they are intended to awaken Rasa, Alaṁkāras also must be taken as Rasāvalambins!

रसावलम्बिनो गुणाः शब्दार्थावलम्बिनस्त्वलङ्कारा इति काश्मीरकाः । तदगमकम् । तथा हि-यदि काव्यस्य रसप्रधानात्मकता, तामाश्रित्यायं विभागः, [अलङ्कारा अपि तर्हि तत्प्रवणा एव] । अथ नायं नियमो यत्सर्वत्र रसः प्रधानमिति । तदात्र गुणेष्वपि कथं तदालम्बननियमः? किंचात्र प्रसादादिवत् श्लेषादयोऽपि शब्दार्थगता एव प्रत्यभिज्ञायन्ते, तत्कथमयं विभागः? यद्यपि शब्दार्थाः (शब्दार्थगताः) ज्ञायन्ते तथापि रसप्रवणा इति चेत्, (अलङ्कारा अपि तर्हि तत्प्रवणा एव) । किमिदं रसप्रवणत्वम्? रसाश्रितत्वं तावन्न सम्भवत्येव । रसप्रतीतिपर्यवसानं च यथाकथंचिदलङ्कारेष्वपि तुल्यमिति अविचारितरमणीयोऽयं मार्गः । P. 43

Ratneśvara similarly refutes Vāmana's distinction of Guṇas from Alaṁkāras, as Śobhāhetu and Śobhātiśayahetu. Both are Śobhākara and hence it is, Ratneśvara says, Bhoja took them (the Guṇas) also as Alaṁkāras. But one difference Ratneśvara accepts, following the text of Bhoja. It is that Guṇa is more important, Mukhya, than Alaṁkāra, and that a verse having the former and devoid of the latter has yet poetry in it.

उद्भूतगुणं तु स्फुटालङ्कारहीनमपि चमत्कारमावहत्येव । * * यतो गुणयोगो मुख्यः, ततः प्रथममुद्दिष्टो लक्षितश्च ।

In the above-quoted criticism of the Kāśmīrakas' theory of Guṇa, Ratneśvara has also shown that since Prasāda, Mādhurya and Ojas appear as Guṇas of Śabda and Artha evén as Śleṣa and the rest, there is no meaning in showing a partiality to the three alone, separating them as Rasa-guṇas from the rest.

किंचात्र प्रसादादिवत् श्लेषादयोऽपि शब्दार्थगता एव प्रत्यभिज्ञायन्ते, तत्कथमयं विभागः? P. 43

Thus Ratneśvara rejects the theory that Guṇas are only three, the view held by the Kāśmīrakas, i.e., followers of Ānandavardhana. He says:

'माधुर्यौजःप्रसादास्त्रय एव गुणाः' इति ध्वनिकारस्य मतं निरस्यति, चतुर्विंशतिरिति ।

Ratneśvara would take Bhoja himself as refusing to accept Ānandavardhana's position; but we have seen above how Bhoja appreciates Ānandavardhana's view of Guṇas being Rasa-dharmas and three in number; Bhoja incorporates Ānandavardhana's idea and his verses into his own scheme and text, and introduces a division in his Guṇas called Rasārambhaka-guṇas which are the three, Mādhurya, Ojas and Prasāda. Ratneśvara himself utilises Ānandavardhana's definitions of the three Guṇas. He considers Guṇas as Rasa-vyañjaka, certain Guṇas being suggestive of certain Rasas only. He says Mādhurya is suggestive of Śṛṅgāra and Karuṇa; he calls both these Rasas

Madhura, though he gives Mādhurya as a quality of Śabda and Artha. शृङ्गारकरुणौ हि मधुरौ, ततस्तद्व्यञ्जकोऽर्थोऽपि मधुरः। P. 64.

On p. 29 Ratneśvara speaks of Mādhurya, quoting Ānandavardhana's definition of it. Under the Doṣa called Asamasta, the Viparyaya of Ojas, in the section on the Arītimad doṣa (p. 28), Ratneśvara accepts Ānandavardhana's Ojas and quotes his definition of it as the Dharma of Raudra. But Ānandavardhana is interpreted here differently, his Ojas being taken as Prauḍhi. This Prauḍhi again is not Vāmana's Artha-Ojas. Ratneśvara has his own notion of Ojas and Prauḍhi. He says:

शब्दार्थयोरुचिता प्रौढिरोजः। * * शब्दस्य तु (प्रौढिः) पारुष्यशैथिल्यव्यतिकरलक्षणा। सा च क्वचित् समासदीर्घतया व्यज्यते। * * क्वचिदन्यथापि व्यज्यते। P. 28

Under the Doṣa called Mādhurya-vyatyaya, he says: शब्दार्थयोश्चित्तद्रुतिविधायित्वं माधुर्यम्। It is also given as the Ārdratā of the mind, following Ānandavardhana. It is said to occur in expressions suggesting Śṛṅgāra and Karuṇa.

सा च शृङ्गारकरुणान्यतरप्रकाशानुगुणव्यापारवशेन भवति। P. 29

and he quotes here Ānandavardhana's two verses on Mādhurya. Thus, though Ānandavardhana is often used by him, Ratneśvara is definite in his statement that Guṇas pertain to Śabda and Artha.

As we noted above, Ratneśvara holds that an utterance attained the Vakratā necessary for becoming Kāvya by the presence of the nine Guṇas Śleṣa etc. Otherwise, the utterance becomes Kāvyābhāsa. He seems also to identify this general and necessary Vakratā with Rīti; for, in the absence of the nine Vakratā-producing Guṇas, Rīti is said to be lost. There is then the Doṣa, Arītimat. Thus, though at the beginning Ratneśvara holds all the nine as Vakratā-prayojaka, he selects the ninth, viz., Audārya specially and considers it as the means of producing the Vakratā which is necessary to make an expression Kāvya. For, in its absence, we have a bald statement and the flaw called Analaṁkāra. He says:

काव्यरूपताप्रयोजकं शब्दार्थयोः वक्रता उदारता। न हि वक्रतामन्तरेण काव्यपदवीप्राप्तिः। P. 30

Later, in the section on the Śabda-guṇas, he picks out Samādhi and gives it this same special position. He considers this one Guṇa as infusing the necessary Vakratā.

सम्यगाधानमारोपणं समाधिः। सम्यक्त्वं च वक्रता, लोकातिगत्वम्. * * । P. 54

Ratneśvara has criticised Ānandavardhana, but his views are very confused. He interprets Bhoja according to circumstance and he discloses lack of systematic exposition and uniformity of opinion. He borrows from Ānandavardhana and Vāmana, all the while criticising them. Though Bhoja clearly follows Vāmana, he interprets Bhoja as criticising Vāmana. Though Bhoja adopts Ānandavardhana's theory of Guṇa into his own system, Ratneśvara interprets Bhoja as criticising Ānandavardhana. Ratneśvara does not accept Rasa as Pradhāna everywhere! He means that there are places in Kāvyas where Guṇas and Alaṁkāras alone are important and prominent. But this does not mean that

Rasa is not all important in poetry for him. For, in interpreting the expression 'Kāvya-sarvasva' in the text of Bhoja in one place, he says that 'Kāvya-sarvasva' is the manifestation of Rasa: काव्यसर्वस्वं रसप्रकाशः। This manifestation of Rasa is due to the first Śabda-guṇa called Prasāda. He says:

प्रसादो द्विधा- वाच्यविषयः प्रतीयमानविषयश्च। तत्र प्रतीयमानविषयो यथा-'एवं वादिनि देवर्षौ' etc. । अत्र श्रुतावगतादेव वाक्यात् लज्जादयः हस्तदत्ता इव प्रकाशन्ते। Pp. 44-45

Cases of Rasa and Dhvani are considered Guṇa by Ratneśvara following Bhoja. On p. 102 Ratneśvara says: ध्वननव्यापारोन्मेषाच्च गुणत्वलाभः। Following Vāmana, he holds Rīti as 'Sāra' in poetry and this Rīti is the Vakratā given by the nine Guṇas. Thus Rīti and Vakratā are identical. With Vakratā, Ratneśvara begins to follow Kuntaka.

वक्रत्वं च अलङ्कार इति। P. 116. अवक्रयोः शब्दार्थयोः वचनमात्रत्वात्। P. 63

He holds the Kāvya-svarūpa to be Vakratā and Alaṁkāra as Vakratā and that, without it, there can be no poetry. He takes Vāmana's Kauṭilya in the latter's Artha-guṇa Śleṣa as this Vakratā.

The Agnipurāṇa

The Alaṁkāra section in the *Agnipurāṇa* contains a chapter on Guṇas (346). Even as on Alaṁkāra, on Guṇa also, the writer of this section draws upon Bhoja. Guṇa, he says, is very important and that, without it, even Alaṁkāras are useless, an idea borrowed from Vāmana and Bhoja. Then he says that Guṇas are positive and must be accepted. They cannot be dismissed as the absence of Doṣas. He accepts Bhoja's two main sets of Guṇas, Sāmānya and Vaiśeṣika. The latter, he does not deal with in chapter 346 but deals with in chapter 347 devoted to the Doṣas. The Sāmānya-guṇas are divided into those of Śabda and Artha and both. The Śabda-guṇas are given as seven, Artha-guṇas as six and Ubhaya-guṇas as six. The text of the *Agnipurāṇa* in the Anandasrama edition is highly corrupt and I may draw attention here to my paper on *Rīti and Guṇa in the Agnipurāṇa* in the *IHQ.*, X, 1934, pp. 776-79, in which I suggested many corrections and interpretations which have since been adopted by writers. In that paper, there, I examined the verses dealing with the Guṇas on pp. 776-779. The Purāṇa gives the seven Śabda-guṇas thus:

शब्दमाश्रयते काव्यं(व्य)शरीरं यः स तद्गुणः।
श्लेषो लालित्यगाम्भीर्ये सौकुमार्यमुदारता।
सत्येव यौगिकी (?) चेति गुणाः शब्दस्य सप्तधा।। 346/5-6

Of these, Śleṣa, Lālitya, Gāmbhīrya, Saukumārya and Udāratā, five Guṇas, are clear. What 'Satyeva yaugikī' means is not known. While describing these Śabda-guṇas one after another, the Purāṇa does not say anything relating to this passage "Satyeva yaugikī" but has instead the definition of 'Ojas' as the sixth Guṇa. The definitions have only six Guṇas, corresponding to the six Artha-guṇas and six Ubhaya-guṇas. "Satyeva yaugikī" has a variant "Rūḍhiśca yaugikī" but the likelihood is that the whole line needs correction or

reconstruction. Mm. Prof. S. KUPPUSWAMI SASTRI would reconstruct it as "sattvam ca yaugikam ceti" and take 'sattva' as a variety of udāttatā and 'yaugika' as Sāmāsika or Ojas (Yoga=samāsa); thus accepting seven Guṇas in all. The definition of Lālitya is obscure; in the definition of Gāmbhīrya, the expression 'लेख्यमुत्तानशब्दकम्' must be '—लेख्यनुत्तानशब्दकम्', Anuttāna meaning Gambhīra. Again in the definition of the same Guṇa, the text 'तदेवान्येषु शब्दताम्' must be 'तदेवान्ये सुशब्दताम्'. The Purāṇa includes Suśabdatā in Gāmbhīrya and stands alone in this respect. Audārya is defined in the line उत्तानपदतौदार्यं युतं श्लाघ्यैर्विशेषणैः । 'Ślāghya-viśeṣaṇa-yoga' is one of the two varieties of Daṇḍin's Udāratva. 'Uttāna-padatā' of the Purāṇa is evidently corrupt and may be corrected into 'Udātta-padatā'. In the definition of Ojas, 'Padyādijīvitam' must be 'Gadyādijīvitam,' and in the additional description of Ojas in the second line आब्रह्मस्तम्बपर्यन्तमोजसैकेन पौरुषम्, the Purāṇa records Ānandavardhana's view of Ojas as the Guṇa of Raudra and Vīra.

The six Artha-guṇas are Mādhurya, Saṁvidhāna, Komalatva, Udāratva, Prauḍhi and Sāmayikatva. Mādhurya follows Bhoja's Artha-mādhurya, Saṁvidhāna, which is defined as संविधानः परिकरः स्यादपेक्षितसिद्धये, is the same as the Saṁvidhāna-susūtratā, a Prabandha-guṇa of Bhoja, or it may be Bhoja's Artha-śleṣa which also is described as 'Saṁvidhāna-susūtratā.' Udāratva which is "Āśaya-sauṣṭhava" is one of the varieties of Daṇḍin's Udāratva. Prauḍhi is the full delineation or Poṣa of Artha or the power of the poet to develop the idea contemplated; it is the same as Bhoja's Artha-guṇa of that name. The next Guṇa, Sāmayikatva, may mean the suggestion by the poet of an etymology as in क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः । *Raghu.* II. 53 and यथा प्रह्लादनाच्चन्द्रः—" *Raghu.* IV. 10. But one must prefer to take it as the reverse of the Doṣa Asāmayika (see *Agnipurāṇa*, 347/10-11) which is the same as the Doṣa Rūḍhi-cyuta of Bhoja. Sāmayika hence means 'Rūḍher acyuta'.

The six Ubhaya-guṇas of the Purāṇa are Prasāda, Saubhāgya, Yathāsaṁkhya, Praśasyatā, Pāka and Rāga.

शब्दार्थावुपकुर्वाणो नाम्नोभयगुणः स्मृतः ।
तस्य प्रसादः सौभाग्यं यथासङ्ख्यं प्रशस्यता ।
पाको राग इति प्राज्ञैः षट् प्रपञ्च(ञ्चाः) विपञ्चिताः ॥ 346/18-19

Saubhāgya is only another name for the first variety of Daṇḍiṇ's Udāratā; and the name 'Saubhāgya' is taken from Kuntaka, *V. J.* pp. 74-77.

उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते ।
तत्सौभाग्यमुदारत्वं प्रवदन्ति मनीषिणः ॥ 346/20

It is another stroke of eccentricity that made this writer hold Yathāsaṁkhya which is Anūddeśa[1] and which all the writers have held as an Alaṁkāra, as a Guṇa of Śabda and Artha, or it may be Bhoja's Artha-guṇa Rīti which is the observance of the natural order (Krama) of things when describing them.

[1] On the correction of the corrupt passage defining this Yathāsaṁkhya, see my paper on *Rīti and Guṇa in the Agnipurāṇa*, IHQ. X. p. 778.

Praśasyatā or Prāśastya is Bhoja's Artha-guṇa Suśabdatā which is the use of delicate and periphrastic expressions to mitigate the effect of depressing and tormenting ideas such as death. Says Bhoja:

अदारुणार्थपर्यायो दारुणेषु सुशब्दता ।

This writer chooses to call this Prāśastya and says of it similarly,

समये वर्णनीयस्य दारुणस्यापि वस्तुनः ।
अदारुणेन शब्देन प्राशस्त्यमुपवर्णनम् ॥ 346/29-30

The next is the well-known concept of Pāka which as a Śabda-guṇa, Bhoja defines as Prauḍhi, उक्तेः प्रौढः परीपाकः प्रोच्यते प्रौढिसंज्ञया । The *Agnipurāṇa* puts Bhoja's definition thus: उच्चैः(उक्तेः) परिणतिः कापि पाक इत्यभिधीयते । and then mentions the several Pākas, Mṛdvīkā, Nālikera, etc. The last Ubhaya-guṇa is Rāga. Of this Bhoja speaks in connection with love as its varying degrees of maturity. पाकाद्याः प्रेमभक्तयः in ch. V, *S. K. Ā.*

Ratneśvara, while commenting upon the Śabda-guṇa Pāka in Bhoja, says that there are also the Artha-pākas of the same nature dealt with in Chapter V.

एत एव अर्थपाकाः पञ्चमे प्रकारान्तरेण प्रतिपादयिष्यन्ते ।

These are Nīlī-rāga, Kusumbha-rāga etc. What is wonderful is this Purāṇa making it an Ubhaya-guṇa called Rāga!

Thus, an examination of the Guṇa section also shows how the compiler of the Alaṁkāra section in the *Agnipurāṇa* borrowed a great deal from Bhoja and how the whole section is a mix-up.

Viśveśvara's Camatkāracandrikā

Viśveśvara, author of the *Camatkāracandrikā* and court-poet of Siṁhabhūpāla, the author of the *Rasārṇavasudhākara*, follows Bhoja in respect of Guṇas with one difference regarding one Guṇa. Bhoja gives Guṇas as twenty-four and Viśveśvara accepts twenty-three of them. He omits Bhoja's Prauḍhi which is a new name for Pāka: प्रौढिरुक्तेः परीपाकः । Viśveśvara separates this Pāka and deals with it in a separate section along with similar general subjects, Rīti, Vṛtti and Śayyā, which Bhoja has brought under his Śabdālaṁkāras.

Chapter IV, section I of the *Camatkāracandrikā* deals with Guṇas.

श्लेष-प्रसाद-समता-माधुरी-सुकुमारताः ।
अर्थव्यक्तिरुदारत्वमोजः कान्तिरुदात्तता ॥
प्रेयान्समाधिरौर्जित्यं सौम्यं(सौक्ष्म्यं) गाम्भीर्यविस्तरौ ।
संक्षेपः शब्दसंस्कारः भाविकत्वं च सम्मतः (सम्मितिः) ॥
गत्युक्तिरीतयः काव्ये ते त्रयोविंशतिर्मताः । Mad. MS. R. 2679[1]

Śabda-saṁskāra is Sauśabdya. Sammiti is Sammitatva. Viśveśvara, it may be further noted, differs from Bhoja in not giving Guṇas in two classes as Śabda-guṇas and Artha-guṇas and giving them only in one set as Kāvya-guṇas.

[1] See p. 83 edn. by my student, P. Sarasvati Mohan, Meharchand Lacchmandas, Delhi. 1972.

Prakāśavarṣa's Rasārṇavālaṁkāra

As on other topics, on Guṇas also, Prakāśavarṣa follows Bhoja completely. See my paper on Prakāśavarṣa's *Rasārṇavālaṁkāra, JOR.*, Madras, Vol. VIII, p. 269.

Bahurūpamiśra's Daśarūpakavyākhyā

It has already been noticed how Bahurūpamiśra follows Bhoja completely in his commentary on Dhanañjaya's *Daśarūpaka.* See above and my article on his *Daśarūpakavyākhyā, JOR.*, Madras, Vol. VIII, p. 324.

Vidyānātha

Vidyānātha follows Bhoja to some extent. In Chapter VI of his *Pratāparudrīya,* he gives the twenty-four Guṇas of Bhoja. The order of enumeration is slightly different and there is no classification of these into Śabda-guṇas and Artha-guṇas. Most of the definitions are taken from Bhoja's *S. K. Ā.* Vidyānātha points out that some only of these twenty-four are by themselves excellences, the others being Guṇas only as the reverses of certain Doṣas, and that hence some writers do not accept those of the latter category as Guṇas. Illustrations given by Vidyānātha for the various Guṇas are mostly on the model of those in the *S. K. Ā.*

The reason for Vidyānātha not classifying Guṇas as Śabda-guṇas and Artha-guṇas is that he does not accept Artha-guṇas at all. He considers Guṇas as Saṁghaṭanāśraya.

एतेषां गुणानामर्थगतत्वमपि केचिदिच्छन्ति। प्राचामाचार्याणां मतेन सङ्घटनाश्रयत्वमेव गुणानाम्। तदुक्तमलङ्कारसर्वस्वे 'सङ्घटनाधर्मत्वेन शब्दार्थधर्मत्वेन गुणालङ्काराणां व्यवस्थानम्'[1] इति। अनयैव भङ्ग्या गुणालङ्काराणां निरूपित: स्वरूपभेद:। *Pratāparudrīya*, my edn., p. 225

Kumārasvāmin points out that it will be difficult to take certain Guṇas with Artha. This is the first time we meet with such a view.

बहूनां पदानामेकपदवदवभासमानत्वादिलक्षणे श्लेषादौ अर्थगतत्वस्य दुर्घटत्वादिति भाव:। P: 242

There is no rule that one and the same set of Guṇas must be taken twice as pertaining to both Śabda and Artha. But it must also be added that there is no meaning in denying Artha-guṇas completely. If Vidyānātha had analysed his Guṇas of Śabda reproduced from Bhoja, he would have found that many naturally link themselves with Artha and not with Śabda. Some are no Guṇas at all. Thus Vidyānātha's views on Guṇa are:

1. There are twenty-four Guṇas as given by Bhoja.
2. But some do not accept certain of these Guṇas since they are only the absence of certain flaws and are not positive excellences.
3. Guṇas are to be taken with Śabda and Saṁghaṭanā.
4. Some have Artha-guṇas but Vidyānātha does not accept them.

[1] This is an Anuvāda of Ruyyaka's words at the beginning of his *AS* when stating the view of Udbhaṭa, सङ्घटनाधर्मत्वेन शब्दार्थधर्मत्वेन चेष्टे:।

5. The Guṇas differ from Alaṁkāras, the former are Saṁghaṭanāśraya and the latter, Śabdārthāśraya.
6. The general definition of Guṇas and Alaṁkāras is that both of them are beautifying features of Kāvya.

Vidyānātha thus follows the pre-Ānandavardhana view, and does not say that the Guṇas are three and that they are Rasa-dharmas. But Kumārasvāmin says that though Vidyānātha obviously follows the ancients he is at heart only a follower of Ānandavardhana. For, his Śleṣa and other Guṇas can be included here and there in others and his Guṇas can be reduced to the three,—Mādhurya, Ojas and Prasāda. This, Vidyānātha himself meant at the beginning of Ch. II, where he compared Guṇas of Kāvya to Guṇas like courage, which do not pertain to man's body and which, in his own words, are *Ātmotkarṣāvaha.*

वस्तुतस्तु * * अन्तर्भावे श्लेषादिगुणानां रसधर्मत्वम्। अलङ्काराणां तु शब्दार्थधर्मत्वमिति विद्यत एव स्वरूपभेद इति रहस्यम्। अत एव स्वयमेवोक्तवान् काव्यप्रकरणे—

हारादिवदलङ्कारा: तत्र स्युरुपमादय:।
श्लेषादयो गुणास्तत्र शौर्यादय इव स्थिता:।
आत्मोकर्षावहा:— II. 23-3, *Pratāparudrīya*, my edn. p. 29

Keśavamiśra

Keśavamiśra, author of the *Alaṁkāraśekhara* (Kāśī Edn.), treats of Guṇas in III. 1, pp. 21-28. Following Bhoja, he considers Guṇa as more important than Alaṁkāra. गुणयोगस्तयोर्मुख्यो गुणालङ्कारयोगयो:। and अलङ्कारसहस्रै: किं गुणो यदि न विद्यते। We shall point out, in the next chapter on Bhoja's conception of Alaṁkāra, the extent to which Keśavamiśra is indebted to Bhoja on Alaṁkāra. Keśavamiśra does not accept Bhoja wholesale and borrows only a little according to his own mind. He chooses a few of Bhoja's Guṇas and casts the rest away. The notable point is that many of the Guṇas chosen by him are not of the traditional ten, Śleṣa etc., but are from those fourteen which Bhoja added. Bhoja's classification of Guṇas into those of Śabda and Artha and the Vaiśeṣika-guṇas is accepted by Keśava. The Śabda-guṇas are given as five: Saṁkṣiptatva, Udāttatva, Prasāda, Ukti and Samādhi.

संक्षिप्तत्वमुदात्तत्वं प्रसादोक्तिसमाधय:।
अत्रैवान्यसमावेशात् पञ्च शब्दगुणा: स्मृता:॥

Of these Prasāda, Samādhi and Udāttatva are old Guṇas. The other two are Bhoja's Saṁkṣepa and Ukti. Keśava adds that the other Guṇas are included in these, but this is only a conventional remark, it being impossible to include the rest in these five. The Artha-guṇas are only four: Bhāvikatva, Suśabdatva, Paryāyokti and Sudharmitā; and it is said that the rest are included herein.

भाविकत्वं सुशब्दत्वं पर्यायोक्ति: सुधर्मिता।
चत्वारोऽर्थगुणा: प्रोक्ता: परे त्वत्रैव सङ्गता:॥

Following some authority, perhaps the Buddhist writer Śrīpāda whom he quotes, Keśava says that since some Guṇas are identical with some Alaṁkāras, some

others with the absence of certain Doṣas, those besides these four are unnecessary. Bhāvikatva and Suśabdatva are the same Artha-guṇas as in Bhoja. Paryāyokti is a name familiar to us as an Alaṁkāra but there it is used by Keśava as a substitute for Bhoja's Artha-guṇa called Rīti, which is the description of things and their aspects in the same order as found in the world. According to Keśava's own statement, Rīti or Paryāyokti can be dismissed, for, it is only the absence of the Doṣa Krama-bhaṅga. Bhoja's Artha-guṇa, Prasāda, is made into the fourth Artha-guṇa called Sudharmitā and Keśava's definition of it is based on Bhoja's text. It is Dhvani of an object by the description of its attributes.

Keśava accepts Bhoja's Vaiśeṣika-guṇas and the principle underlying them.

Candrāloka

The *Candrāloka* accepts only eight Guṇas—Śleṣa, Prasāda, Samatā, Samādhi, Mādhurya, Ojas, Saukumārya and Udāratā. The work includes Kānti in Śṛṅgāra and Arthavyakti in Prasāda.

श्रृङ्गारे च प्रसादे च कान्त्यर्थव्यक्तिसङ्ग्रहः ।

Jayadeva would have been more logical if he had included Kānti, not in Śṛṅgāra only, but in Rasa as such. For, Vāmana does not define Kānti as Dīpta-śṛṅgāratva but as Dīpta-rasatva and though he illustrates with a Śṛṅgāra verse, he says in his Vṛtti that one can see this Guṇa in other Rasas also. एवं रसान्तरेष्वप्युदाहार्यम् । Similarly, it would have been more logical to include Arthavyakti in Svabhāvokti-alaṁkāra than in Prasāda. See above chapter on Bhoja and Svabhāvokti.

In his definitions, Jayadeva follows Vāmana mostly. He takes Śleṣa both as Śabda-guṇa and Artha-guṇa. The latter is described as Ghaṭanā (Vāmana). Samatā is defined in two ways: Alpasamāsatva, which is an original view and the use of the same Rīti or the same Samāsa-jāti (Rīti as Samāsa-jāti is a view following that of Rudraṭa) throughout in a verse. Alpa-samāsatva is one kind of Samatā. The other definition is a kind of Svarānuprāsa. वर्णाद्यैस्तुल्यताथवा । Samādhi is taken as अर्थमहिमा लसद्घनरसात्मना—which is original. It is not illustrated. Mādhurya is taken as Artha-guṇa only, even as Samādhi. It is described according to Vāmana as Ukti-vaicitrya. Ojas is taken as an Artha-guṇa and Vāmana is followed on it. On Saukumārya also Vāmana is followed; so also on Udāratā, which, however, is taken only in relation to Artha. Śleṣa is taken in relation to both Śabda and Artha. Prasāda, Samatā and Saukumārya are taken only as Guṇas of Śabda; and Samādhi, Mādhurya, Ojas and Udāratā only as Artha-guṇas.

Kavikarṇapūra Gosvāmin

Kavikarṇapūra Gosvāmin in his *Alaṁkārakaustubha* accepts only the three Guṇas of Ānandavardhana and says that the other seven are included in these three. While mentioning the other seven, he omits the old Saukumārya and mentions Prauḍhi, which, as a separate Guṇa Bhoja alone gives, though Vāmana speaks of it as the meaning of Artha-ojas.

Ānandavardhana and Abhinavagupta

It is the question of Rasavad-alaṁkāra and the discussion of how and when Rasa actually becomes an Alaṁkāra that leads Ānandavardhana to the topic

of Guṇa in the second Uddyota of his *Dhva. Ā.* and to state clearly the Kāvya-ātman and the relation of Alaṁkāras and Guṇas to that Ātman.

यः पुनरङ्गी रसो भावो वा सर्वाकारमलङ्कार्यः स ध्वनेरात्मा ।
किंच—तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः ।
अङ्गाश्रितास्त्वलङ्कारा मन्तव्याः कटकादिवत् ।।

ये तमर्थं रसादिलक्षणमङ्गिनं सन्तमवलम्बन्ते ते गुणाः शौर्यादिवत् । वाच्यवाचकलक्षणानि अङ्गानि ये पुनराश्रिताः ते अलङ्कारा मन्तव्याः कटकादिवदिति । *Dhva. Ā.*, II. p. 78

So long as they had not formulated the soul of Poetry, the ancients could not distinguish properly Guṇa from Alaṁkāra. They advanced crude theories of differentiation and did not realise that the real reason for their not seeing any difference between the two lay in their lack of insight into the real soul of poetry. Concerned only with the expression or form, the Vācya-Vācaka, they found that both Guṇa and Alaṁkāra gave beauty to it. Some said that since that was so, there was little difference between the two; or the two differed slightly, Guṇa being the Dharma of the collocation as a whole and Alaṁkāra of Śabda and Artha. Someone else proposed the view that Guṇas were Śobhā-hetu, Nitya, and Kāvyatva-gamaka, while Alaṁkāras were for extra beauty, Śobhātiśaya-hetu and Anitya. They realised only this much that both imparted beauty to Kāvya. To what in Kāvya do they impart beauty is the vital question. The ancients, who held to the form of Poetry, said that Rasa too beautified only the Vācya-vācaka and was hence an Alaṁkāra. Thus the logical end of this was that in Kāvya, the only two major factors were Guṇa and Alaṁkāra, the main single subject being kāvya-śobhā-hetu; and in this big sense, the word Alaṁkāra itself was used, thus making it comprehend within itself Guṇa and even Rasas. The ancients were "Ālaṁkārikas' in a real sense, for they saw Alaṁkāra everywhere and moved in an 'Alaṁkāra-prapañca'.

This inability to make a more scientific definition of Guṇa and Alaṁkāra and a differentiation of a substantial nature between the two was due to their blindness to the fact that Guṇa and Alaṁkāra are relative terms and that they mean a Guṇin and an Alaṁkārya. Kāvya, like man, has two constituents, body and soul. The Vācya-vācaka, the form of poetry, the words and their meanings—these constitute the body or śarīra of poetry. Of a conception of some soul, Ātman, in Poetry, we have just a glimpse in Vāmana. He stumbled upon something more than Guṇa or Alaṁkāra, namely Rīti. Rasa was known long before but that too was made Alaṁkāra, form alone being the thing for the ancients. The neo-critics came and disturbed these calm vagaries. According to them the Vācya-vācaka is the Śarīra of poetry, its Aṅga, and the Aṅgin or the Ātman is Rasa. The Śarīra is subordinate and is considered to have life only so long as there is the Aṅgin or the Ātman called Rasa. A Kāvya is soulless, if there is no Rasa in it. Rasa being the Aṅgin, it can never be Aṅga, just as the Ātman can never be Śarīra. All cases of Rasa in Kāvya are not Rasavad-alaṁkāra as Bhāmaha and Daṇḍin or his late followers considered. There can be places in poetry where there is no Alaṁkāra, if only one can give the name Alaṁkāra its proper connotation, without putting under it all things under the

sun. Alaṁkāra need not be everywhere. Alaṁkāra is not invariably concomitant with Kāvyatva. Its presence is 'Vyabhicarita'. Cases of Rasas are cases of Rasas only. But there are instances where it is possible to subordinate Rasa and use it even as an Alaṁkāra is used, as a means of beautification of another idea, which, in that particular case, is not Rasa but something else. Thus, in Cāṭus where the Bhāva, viz., attachment to a king or in Stotras of God where the Bhāva called Bhakti is the main idea suggested by a description of the Vīra Rasa or the Śṛṅgāra Rasa of the king or God, the Rasas, Vīra and Śṛṅgāra, are effectively used for the sake of adorning and ornamenting the main idea of love or devotion to king or God. Here, Rasa is used as Alaṁkāra. In such cases Rasa is Alaṁkāra. Here is the proper scope of the name Rasavad-alaṁkāra.

This being clearly formulated that Kāvya, to have Guṇa and Alaṁkāra, must have an Aṅgin, a Guṇin and an Alaṁkārya, the problem of the differentiation of Guṇa and Alaṁkāra came as a matter of course to be solved. In the world, we see that Alaṁkāras, like dress and jewels, rest on the Śarīra and are for the beauty of the body. The body may not need them, if it is itself beautiful. Ornaments as such have little beautifying capacity by themselves. Beauty consists in Aucitya. A woman in love (Rati) wishes to enthral her lover, wants to please him and decks her body with ornaments. One sees her and says, she is in a joyous mood, she is evidently preparing to meet her lover. Ornaments have their logic in suggesting the mind, the Manobhāva. Sometimes, when there is no Bhāva, ornamentation may slowly induce the Bhāva to spring up but if the mind is absolutely devoid of Bhāva, Alaṁkāra is completely meaningless. If temperaments are such as to be enthralled by response of Bhāva only, in those cases there is no need for any Alaṁkāra. Inner joy may exuberantly express itself in outer decoration but extravagant outer decoration becomes a hindrance to the realisation of Rasa; even if it is present, it does not count. There is a saying in Tamil which puts the thing finely: "Cast away the nose-pearl which hinders the kissing." Thus Anaucitya of Alaṁkāra occurs in both extremes, where there is full Bhāva and where there is no Bhāva at all; in one case it is unnecessary and in the other, useless.

रक्ते विरक्ते च वरे वधूनां निरर्थकः कुङ्कुमपत्रभङ्गः। *Kṛṣṇakarṇāmṛta*, II. 100

For, the poet's attention is in Rasa. Not only Alaṁkāras but Guṇas too of narrower connotation like Śleṣa of Śabda, like the Mārdava and Aśaithilya of a Nāyikā's body, become meaningless in the absence of the essential thing, the Aṅgin, Guṇin, Alaṁkārya, which is the Ātman, viz., Bhāva or Rasa. The following apt verse is quoted by Bhoja at the beginning of the Rasa section in the *Śṛ. Pra.* to emphasise the importance of Rasa:

कल्या मूर्तिः कुलममलिनं यौवनं रूपसम्पत् सौभाग्यर्द्धिः प्रियवचनताशालिवैदग्ध्ययोगः।
शालीनत्वं विनयपरतेत्यङ्गनाभूषणं यत् तत्प्रेमार्द्रं प्रणयिनि मनो नास्ति चेत्, नास्ति किञ्चित्॥[1]

[1] *Cf.* "Be she fairer than the day,
Or the flower mead in May,
If she thinks not well of me,
What care I how fair she be." George Wither

Therefore, the scope of Alaṁkāra is very limited, and if it is to be rendered sensible, it has to be related to a soul whose body it is to beautify. Even as an ornament on the body beautifies the body and through it helps the presentation of a Bhāva, so also an Alaṁkāra in Poetry.

Guṇas of Kāvya resemble Guṇas of men like bravery, courage, straightforwardness, sweetness of temper etc. These rest in a place deeper than the body. Certain physical conditions, certain kinds of the build of the body, certain physical poses, particular ways of walking etc., can suggest the Guṇas of a man's character. But these Guṇas do not belong to the well-built body or the dignified pose or the stately walking. One's courage pertains to his soul, and so also in the world of Kāvya regarding the Guṇas of Kāvya. This discrimination alone provides an intelligible distinction between Guṇas and Alaṁkāras. Only in this view of a soul of poetry different from its Śarīra can one maintain any difference between Guṇa and Alaṁkāra. If Śarīra alone is recognised and everything is accepted as its beautifying element, there can be no tangible difference between Guṇa and Alaṁkāra. If the Ātman, as distinct from Śarīra, is realised and accepted, there can be this differentiation that Guṇas pertain to the Aṅgin named Rasa and Alaṁkāras to the Aṅga, the Vācya-vācaka.

गुणालङ्कारव्यवहारश्च गुणिन्यलङ्कार्ये च सति। स च अस्मत्पक्ष एवोपपन्न इत्यभिप्रायेणाह।

Locana, p. 78

Guṇas are thus established as Dharmas of the Ātman, the Rasas. But how is it that there is the usage, the Vyavahāra, that words are sweet, Madhura? Ānandavardhana replies that this Vyavahāra is through Upacāra. The Guṇa called Mādhurya is the Dharma of both phases of Śṛṅgāra and of Karuṇa. Words and ideas having the power to suggest the Mādhurya of these Rasas are also called, through extension, Madhura.

एतदुक्तं भवति—वस्तुतो माधुर्यं नाम शृङ्गारादे रसस्यैव गुणः। तन्मधुराभिव्यञ्जकयोः शब्दार्थयोरुपचरितम्। मधुर-शृङ्गार-रसाभिव्यक्तिसमर्थता शब्दार्थयोर्माधुर्यमिति हि तल्लक्षणम्।

Locana, III Ud., p. 79

The older writers, Udbhaṭa and his followers, held Guṇas as pertaining to the collocation, as Saṁghaṭanāśraya, a view that persists till such a late time as Vidyānātha's. When summing up the old view as Pūrvapakṣa, Ānandavardhana says in Uddyota I, p. 5: सङ्घटनाधर्माश्च माधुर्यादयः, तेऽपि प्रतीयन्ते।

Abhinavagupta, in explaining this text, says clearly that the old writers held the view that features of the words themselves were Anuprāsa and other Śabdālaṁkāras, and the features of the word-collocation, Śabda-saṁghaṭanā, were Śabda-guṇas; the features of the Artha separately were Arthālaṁkāras and of the Artha-saṁghaṭanā were Artha-guṇas. Thus, while Alaṁkāras belong to Śabda and Artha themselves, the Guṇas pertain to Śabdārtha-saṁghaṭanā. The former is of the Avayavas and the latter is of the Avayavin.

तथापि द्विविधं चारुत्वम्, स्वरूपमात्रनिष्ठं, सङ्घटनाश्रितं च। तत्र शब्दानां स्वरूपमात्रकृतं चारुत्वं शब्दालङ्कारेभ्यः। सङ्घटनाश्रितं तु शब्दगुणेभ्यः। एवमर्थानां स्वरूपमात्रनिष्ठमुपमादिभ्यः, सङ्घटनापर्यवसितं त्वर्थगुणेभ्य इति।

Ānandavardhana established the real Āśraya of Guṇa as Rasa and said that Guṇas can be spoken of in relation to Śabda through Upacāra. Even when the Guṇas are spoken of in relation to Śabda, the distinction however should be kept in mind. They are never on a par with Anuprāsa Śabdālaṁkāra, pertaining to Śabda. The Guṇas are greater, being related more to Artha and through it to Rasa and if they are said to be of Śabda also, it is just like talking of Śaurya as existing in a hero's physical frame.

ननु यदि सङ्घटना गुणानां नाश्रयः, तत् किमालम्बना एते परिकल्प्यन्ते। उच्यते, प्रतिपादितमेवैषामालम्बनम्। 'तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः।'

*   *   *   *

अथवा भवन्तु शब्दाश्रया एव गुणाः। न चैषामनुप्रासादितुल्यत्वम्। यस्मादनुप्रासादयोऽनपेक्षितार्थविस्ताराः शब्दधर्मा एव। शब्दधर्मत्वं चैषाम् अन्याश्रयत्वेऽपि शरीराश्रयत्वमिव शौर्यादीनाम्।

P. 135, Ud. III. *Dhva. Ā.*

Udbhaṭa would ask, if Guṇas are not Dharmas of Saṁghaṭanā, they should be of Śabda and Artha since there is nothing else to be their Āśraya. If that is so, what difference is there between Guṇa and Alaṁkāra? The reply is that there *is* some other Āśraya, the Aṅgin, the Ātman of Kāvya named Rasa. It is Aviveka, and it is also permissible through Upacāra, if one speaks of the Ātmaguṇa as Śarīra-guṇa.

शब्दार्थालम्बनत्वे हि तदलङ्कारेभ्यः को विशेष इति उक्तं चिरन्तनैरिति भावः। * *
अपि तु भवत्वेषामविवेकिनामभिप्रायेणापि शब्दधर्मत्वं, शौर्यादीनामिव शरीरधर्मत्वम्। अविवेकी हि उपचारकत्वविभागं विवेक्तुमसमर्थः। तथापि न कश्चिद्दोष इत्येवंपरमेतदुक्तं भवति * * उपचारेण यदि शब्देषु गुणाः तत्रेदं तात्पर्यं—शृङ्गारादिरसाभिव्यञ्जक-वाच्यप्रतिपादनसामर्थ्यमेव शब्दस्य माधुर्यम्। तच्च शब्दगतं विशिष्टघटनयैव लभ्यते। P. 135, *Locana*

So the Guṇas primarily pertain to Rasa and are brought into relation with Śabda and Saṁghaṭanā through Upacāra and spoken of as Śabda-dharma and Saṁghaṭanā-dharma. Just as words and even sounds also suggest, so also Saṁghaṭanā suggests. That is, there is Dhvani in Saṁghaṭanā; there is Asamlakṣyakrama-dhvani.

यस्त्वलक्ष्यक्रमव्यङ्ग्यो ध्वनिर्वर्णपदादिषु।
वाक्ये सङ्घटनायां च स प्रबन्धेऽपि दीप्यते॥ III. 2

How does a Saṁghaṭanā suggest Rasa? Saṁghaṭanā varies with Guṇas. It depends upon Guṇas; it is the embodiment of certain Guṇas. It suggests those Guṇas and the Rasas to which those Guṇas pertain. The Rasa is the controlling factor, the Niyāmaka. A Saṁghaṭanā may suggest Mādhurya and through that Śṛṅgāra rasa. That means that in Śṛṅgāra rasa, the Saṁghaṭanā, if it is to be suggestive, must have the Guṇa called Mādhurya. In Raudra the Saṁghaṭanā will be Ojasvinī. This Rasaucitya is however to be slightly modified by the larger Aucitya of Vaktā and Vācya.

गुणानाश्रित्य तिष्ठन्ती माधुर्यादीन् व्यनक्ति सा।
रसांस्तन्नियमे हेतुरौचित्यं वक्तृवाच्ययोः॥ III. 6. *Dhva. Ā.*

We need not consider here the Aucitya of the speaker and the context which determines the Saṁghaṭanā but shall restrict ourselves to the suggestiveness of the Saṁghaṭanā and its relation to Guṇa. Saṁghaṭanā does suggest Rasa. What is its relation to Guṇa? Certain writers hold that Saṁghaṭanā and Guṇa are not different while others hold the two to be different. The latter writers differ again among themselves; some saying that Saṁghaṭanā is Guṇāśraya and others that Saṁghaṭanā is the Āśraya of Guṇas. Of these views, if Saṁghaṭanā and Guṇas are identical or if Guṇas are Saṁghaṭanāśraya, there is a danger that like Saṁghaṭanā, Guṇa also will become 'Aniyata-viṣaya'. That is, Guṇas, we know, have their definite scope: Mādhurya in Śṛṅgāra and Karuṇa; Ojas in Raudra and Adbhuta. Saṁghaṭanā is of three kinds, Asamāsa, Madhyama samāsa and Dīrgha-samāsa; these have no defined scope. For instance, it cannot be said that Dīrgha-samāsa occurs only in Raudra, they are seen often in Śṛṅgāra also. Similatly, Asamāsa-saṁghaṭanā is not restricted to Śṛṅgāra but is found in Raudra also. So Saṁghaṭanā is Aniyata-viṣaya. As a consequence, if Guṇa is to be identical with or dependent upon Saṁghaṭanā, it will, contrary to its own nature, become Aniyata-viṣaya. Therefore neither can Guṇas be of the form of Saṁghaṭanā, i.e., they cannot be identical with Saṁghaṭanā, nor can they be Saṁghaṭanāśraya. Their real Āśraya is Rasa, though Upacāra makes it possible to bring the Guṇa in relation to Saṁghaṭanā and Śabda also.

It may be objected that if Guṇas are Śabdāśraya, they are also Saṁghaṭanāśraya or Saṁghaṭanā-rūpa since there are no Śabdas which are not in the form of collocation, i.e., Asaṁghaṭita. It is through Saṁghaṭanā that Śabdas have to give a meaning and to suggest a Rasa. The reply is that this is not a necessary consequence. It is only Asaṁghaṭita-śabdas that can be accepted (through Upacāra) as Āśraya for Guṇas. Saṁghaṭanā need not come in here. Mere sounds are suggestive. If a Vākya suggesting Rasa has to be necessarily in a Saṁghaṭanā, the Saṁghaṭanā can never be said to be the Āśraya of the Guṇas. For, Saṁghaṭanās are Aniyata. Their nature is not definite as that of Guṇas, and indefinite things like that cannot be said to be the Āśraya of Guṇas. So it is only Śabdas, without any reference to the Saṁghaṭanā, which is by nature Aniyata, that are the Āśraya of Guṇas. By Upacāra, Guṇas can be made to be Śabdāśraya; never Saṁghaṭanāśraya even by Upacāra.

The critic then objects that Saṁghaṭanā cannot be said to be always Aniyata. As regards Mādhurya and Śṛṅgāra, it may be said that no particular Saṁghaṭanā can be said to be the sole Vyañjaka of that Rasa, since all the three kinds of Saṁghaṭanās are found in Śṛṅgāra. But as regards Ojas, it must be accepted that there is a Niyama. For, an Asamāsa-saṁghaṭanā is never the Āśraya of Ojas. The reply to this is that the notion of Ojas as Dīrgha-samāsa is mere traditional indiscretion and that there is Ojas in such verses as यो यः शस्त्रम् etc., even though there is no Dīrgha-samāsa in them. Therefore, one view will conclude that Guṇas and Saṁghaṭanās are not identical and that they are different; and that Guṇas are not Saṁghaṭanāśraya.

तस्मादन्ये गुणाः अन्या च सङ्घटना, न च सङ्घटनामाश्रिताः गुणा इत्येकं दर्शनम्। *Dhva. Ā.* p. 173

The objector again says that, as regards Ojas at least, Niyata-viṣayatva must be accepted for the Saṁghaṭanā. In the verse यो यः शस्त्रम् there is the

fault of lack of proper Saṁghaṭanā. There is Vyabhicāra of the Niyama that Ojas *must* have Dīrghasamāsa-saṁghaṭanā. If we do not clearly see the fault in the verse, it is due to the fact that the poet's Śakti, power or genius, hides this technical flaw, Vyutpatti-doṣa. Ānandavardhana does not accept this veiled compliment to Bhaṭṭa Nārāyaṇa's Śakti. He rejects the point, saying that Sahṛdayas do not see any Vyutpatti-doṣa in the verse. If it is contended that, in that case, there is no Ojas in that verse, well, let it be even so. There is no Ojas but there is Prasāda and the Rasa is most clear. There is no Acārutva, lack of beauty. It is so because of the more comprehensive Aucitya of Vaktā and Vācya. Further, it is a verse in a drama to be enacted, Abhineyārtha. Much more than Ojas, the Guṇa of the Rasa of that situation, it is Prasāda, the Guṇa of all Rasas, that is important in a drama or Abhineyārtha. This is Viṣayaucitya and this must also be taken into consideration. From this point of view there is no flaw in this verse.

Thus, from the point of view of Rasas, there is Niyama only as regards Guṇas. For them alone are Rasas Niyāmaka. From the stand-point of Rasa, Saṁghaṭanā has no Niyama, i.e., Rasas are not Niyāmaka for Saṁghaṭanā. But it is not that Saṁghaṭanā has absolutely no Niyama; a more comprehensive Niyama for it, more comprehensive than that of Rasa, has to be pointed out. That Niyāmaka is Vaktā, Vācya, Viṣaya etc. Even in the view that Saṁghaṭanā and Guṇa are identical, such a bigger Niyāmaka other than Rasa must be accepted, more so in the view that holds the two separate.

तस्माद्गुणव्यतिरिक्तत्वे गुणरूपत्वे च सङ्घटनाया अन्यः कश्चिन्नियमहेतुः वक्तव्य इत्युच्यते ।

Dhva. Ā. p. 138

From the point of view of this comprehensive Niyāmaka, Saṁghaṭanā also is Niyata-viṣaya. Saṁghaṭanā is suggestive, Vyañjaka, only from the point of view of this Niyama of Vaktā, Vācya and Viṣaya. This comprehensive Aucitya applies to Guṇas also. Though Rasas are Niyāmakas for Guṇas, we have sometimes to postulate for Guṇa a larger and a more comprehensive Niyama than pure Rasaucitya. Or rather, everywhere, it is not absolute Rasaucitya that controls Guṇas but only modified Rasaucitya, Rasaucitya modified by Prakṛtyaucitya, the nature of the character and the context from which one cannot isolate Rasa. Thus in the Śṛṅgāra of Bhīma, there will be some Auddhatya, vehemence, and it will not be that Mādhurya seen in the case of Arjuna. The difference is due to the difference in their natures, Uddhata and Lalita. Even so, the anger of Yudhiṣṭhira will have little of that Auddhatya which characterises Bhīma's anger. Yudhiṣṭhira's calm nature modifies the general Ojas of his anger.

Since the larger Aucitya of Vaktā, Vācya and Viṣaya applies to Guṇas also in this manner, the same Niyamas apply to both Guṇas and Saṁghaṭanās in the view that the two are identical. In the view that Saṁghaṭanā is Guṇāśraya also, there is little difficulty in accepting the Niyāmakas of Guṇas as the Niyāmakas of Saṁghaṭanā also. In the third view that holds Guṇas as Saṁghaṭanāśraya also, there is little difficulty in accepting the Niyamas to be given by Ānandavardhana, since they are the Niyamas also for Guṇas.

तस्माद्गुणाव्यतिरिक्तत्वे गुणव्यतिरिक्तत्वे वा सङ्घटनाया यथोक्तादौचित्याद् विषयनियमोऽस्ति इति तस्या अपि रसव्यञ्जकत्वम् । तस्माच्च रसाभिव्यक्तिनिमित्तभूताया: योऽयमनन्तरोक्तो नियमहेतुः स एव गुणानामिति नियतो विषय इति गुणाश्रयेण व्यवस्थानमप्यविरुद्धम् । P. 140, *Dhva. Ā.* III.

यदि गुणाः सङ्घटनैकरूपाः, तथापि गुणनियम एव सङ्घटनाया नियमः । गुणाधीनसङ्घटनापक्षेऽप्येवम् । सङ्घटनाश्रयगुणपक्षेऽपि सङ्घटनाया नियामकत्वेन यद्वक्तृवाच्यौचित्यं हेतुत्वेनोक्तं, तद्गुणानामपि नियमहेतुरिति पक्षत्रयेऽपि न कश्चिद्विप्लव इति तात्पर्यम् । P. 140, *Locana.*

This Saṁghaṭanā-grantha in the third Uddyota of the *Dhvanyāloka* is not an easy section. Ānandavardhana adopts here a serpentine style, which would confuse the readers. As a matter of fact, he is not very serious about the relations of Guṇa to Saṁghaṭanā, whether the two are identical or different or Guṇa is Saṁghaṭanāśraya or Saṁghaṭanā is Guṇāśraya. His fundamental conception is that Guṇas are Rasa-dharmas and that they can be brought into relation with Śabda through Upacāra and that they can never be said to be *dependent* on Saṁghaṭanā, Saṁghaṭanā-parādhīna. As Rasa-dharmas, the Guṇas have Rasas as Niyāmakas and they have also the other Niyāmaka of the Aucitya of Vaktā, Vācya, Viṣaya etc. Saṁghaṭanā is also Rasa-vyañjaka through some Niyama. That Niyama is not however Rasa, since the rule connecting certain kinds of Saṁghaṭanā to certain Rasas, such as the Dīrgha-samāsa-saṁghaṭanā to Raudra, shows exception, Vyabhicāra. Nor is Saṁghaṭanā absolutely Aniyata; its Niyama is the more comprehensive Aucitya of the context. This analysis of Ānandavardhana dispels from Guṇas unintelligible associations. It casts off ancient definitions of Guṇas involving dependence on Saṁghaṭanā. Ānandavardhana relates Guṇas to the Guṇin or the Aṅgin, the Ātman, which is Rasa. Bhāmaha defined the Guṇa of Ojas as Dīrgha-samāsa-saṁghaṭanā.

केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ।
यथा मन्दारकुसुमरेणुपिञ्जरितालका ॥

This definition makes Ojas the name of Samāsa-bhūyastva, without any reference to Rasa. Thus, this Ojas can be in Śṛṅgāra and actually the illustration of Bhāmaha for Ojas is a case of Śṛṅgāra (*Dhvanyāloka*, p. 135). In this case Guṇas will be either identical with Saṁghaṭanā or determined by and dependent on Saṁghaṭanā. Then the name Guṇa has little significance. Guṇa like the bravery of man belongs to the Ātman, i.e., Rasa. It cannot be of Śabda or of Saṁghaṭanā and from this it follows that the Guṇas of Rasa cannot be more than three. Guṇas are not ten or more. They are only three, Mādhurya, Ojas and Prasāda. Of these, Prasāda is the Guṇa of all Rasas and it must be present everywhere. Even the Mādhurya of Śṛṅgāra may be present but if there is no Prasāda, the Śṛṅgāra rasa is not manifested. This Prasāda is not mainly of Śabda or Artha, but is of Rasa. It is the quality of quick emotional infection or spreading, like the quality of quick spreading seen in the fire on dry wood.[1]

---

[1] See *Nāṭya Śāstra* VII. 7: योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः । शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ॥

समर्पकत्वं काव्यस्य यत्तु सर्वरसान्प्रति ।
स प्रसादो गुणो ज्ञेयः सर्वसाधारणक्रियः ॥

प्रसादस्तु स्वच्छता शब्दार्थयोः । स च सर्वरससाधारणो गुणः सर्वरचनासाधारणश्च व्यङ्ग्यार्थापेक्षयैव मुख्यतया व्यवस्थित इति मन्तव्यः । *Dhva. Ā.* p. 82.

सर्वासु च सङ्घटनासु प्रसादाख्यो गुणो व्यापी । स हि सर्वरससाधारणः सर्वसङ्घटनासाधारणश्चेत्युक्तम् । प्रसादातिक्रमे ह्यसमासापि सङ्घटना करुणविप्रलम्भश्रृङ्गारौ न व्यनक्ति । *Dhva. Ā.* p. 140

समर्पकत्वं सम्यगर्पकत्वं हृदयसंवादेन प्रतिपत्तॄन् प्रति स्वात्मावेशेन व्यापकत्वम् । झगिति शुष्ककाष्ठाग्निदृष्टान्तेन अकलुषोदकदृष्टान्तेन च तदकालुष्यं प्रसन्नत्वं नाम सर्वरसानां गुणः । उपचारात्तु तथाविधे व्यङ्ग्येऽर्थे यच्छब्दार्थयोः समर्पकत्वं तदपि प्रसादः । *Locana* II. Ud., p. 82.

Such Śabda and Artha as have the quality of quickly delivering the Rasa are also described through Upacāra as having Prasāda.

Ojas, as we have seen above, was defined by the ancients in such a manner as to make it identical with or dependent on long Samāsa. Prasāda and Mādhurya also were defined by Bhāmaha in that manner, though in Daṇḍin these two Guṇas came to be defined in a different manner. But Ojas is defined all through its history from Bhāmaha and Daṇḍin onwards, by Bhoja and by others as Samāsa-bhūyastva. Vāmana in the midst of these raises a solitary voice that Ojas is Gāḍha-bandha. Bhāmaha says that this Ojas which is Dīrgha-samāsa is characteristic of certain writers: "Kecid ojo 'bhidhitsantaḥ". He gives two kinds of writers, one loving Mādhurya and Prasāda and refraining from long compounds,

माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ॥ II. 1

and another loving Ojas and using long compounds,

केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि । II. 2

Bhāmaha does not want to stamp these into two separate styles with the names of Vaidarbha and Gauḍa. He is against that kind of treatment of the subject. He refutes the view that the former is good and the latter bad. Without mentioning the names he simply says that certain writers resort to single or uncompounded words for the sake of Mādhurya and Prasāda while others compound very much for the sake of Ojas. Bhāmaha likes both, if both have Alaṁkāra, good meaning, and are decent and uninvolved (I. 35). If Gauḍīyā should have these excellences, it is good. If Vaidarbhī is devoid of these, even that is bad. And Vaidarbhī, which loves Mādhurya, must have restraint and also respect for idea as much as the other Mārga. If not, its mere pleasing quality for the ear cloys; it is then only like some song (I. 34). Thus, in Bhāmaha, we see that though he does not accept any narrow compartmental attitude towards style, being led by the nose as it were by the two catch-words Vaidarbha and Gauḍa, he yet indicates at the beginning of chapter II in the course of his brief treatment of Guṇas, that one set of writers prefers a style with little compounds, while the other prefers a style with long compounds; that of the former, the

Guṇas are Mādhurya and Prasāda and of the latter, the Guṇa is Ojas. In Daṇḍin, it is definitely stated that Ojas, as long compounds, is a favourite of the Gauḍas. Outside of verse, in prose, whether they are Vaidarbhas or Gauḍas, writers use Ojas. Daṇḍin considers Ojas as the life of prose! The Vaidarbhas do not resort to it in verse while the Gauḍas are addicted to it even in verse (I. 80-84). Sometimes there occur stray instances of Samāsa even in a Vaidarbha verse but even then it will be a Vaidarbha's Samāsa, its essential feature being uninvolvedness (Hṛdya anākula Ojas—I. 83). Thus the old writers connected Ojas with the two current styles called the Vaidarbhī and the Gauḍī and spoke of it as being absent from the one and present in the other. In both Bhāmaha and Daṇḍin, Ojas is identical with or dependent upon the Dīrgha-samāsa-saṁghaṭanā. Ānandavardhana took up this Ojas and cut off from it all these ideas. He said that Ojas is Dīpti, flaring up. It is not a Guṇa of Śabda or of the collocation of long compounds. It is a Rasa-guṇa, the Guṇa of the Raudra and Adbhuta Rasas in the main. Just as Prasāda is seen in all Rasas, this Ojas is seen in Raudra and Adbhuta as the flaring up or the flaming up of the heart. It is to be seen in Vīra also.

रौद्रेत्यादि । आदिशब्दः प्रकारे । तेन वीराद्भुतयोरपि ग्रहणम् । *Locana*, p. 80.

This Guṇa of the Sahṛdaya's heart seen in the realisation of the Raudra, Adbhuta and Vīra Rasas, can be suggested by long compounds, as well as by a collocation of no compounds. Older critics contended that Ojas was Dīrgha-samāsa-saṁghaṭanā, itself identical with or dependent on it, and that the Dīrgha-samāsa-saṁghaṭanā alone could suggest Raudra Rasa and that if a verse of Raudra was not in compounds, it was a case of the poet's lapse in Vyutpatti. Ānandavardhana casts off this view, links Guṇa to Rasa and shows how, in such cases of Raudra not having long compounds, Sahṛdayas who are not obsessed with the traditional ideas of long compounds manifesting Ojas and Raudra, do feel the Ojas.

रौद्रादयो रसा दीप्त्या लक्ष्यन्ते काव्यवर्तिनः ।
तद्व्यक्तिहेतू शब्दार्थावाश्रित्यौजो व्यवस्थितम् ॥

रौद्रादयो हि रसाः परां दीप्तिम् उज्ज्वलतां जनयन्तीति लक्षणया त एव दीप्तिरित्युच्यते । तत्प्रकाशनपरः शब्दो दीर्घसमासरचनालङ्कृतं वाक्यम् । यथा—'चञ्चद्भुजभ्रमित —" । तत्प्रकाशनपरश्चार्थोऽनपेक्षितदीर्घसमासरचनः प्रसन्नवाचकाभिधेयो यथा—"यो यः शस्त्रं बिभर्ति—" इत्यादौ द्वयोरोजस्त्वम् । *Dhva. Ā.* II, pp. 80-81.

Ojas related to Śabda through Upacāra or Śabda capable of presenting Ojas *may* be 'long compounds'. Artha capable of presenting Ojas need not be couched in long compounds. Artha has its own Dīpti in spite of an uncompounded Vācaka. In such cases, the Śabdas have only the Guṇa of Prasāda (of course through Upacāra). Ojas of Artha (through Upacāra) *can* be couched in long compounds.

Coming to Mādhurya, the ancient Bhāmaha defined it as sweetness and absence of compounds. श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।

Mādhurya became Śrutyanuprāsa and Agrāmyatā in Daṇḍin. It got itself freed from the Asamāsa-saṁghaṭanā to which Bhāmaha tied it. It continued to have Śravyatā as part of its connotation. Śravyatā is not meant as absent from Ojas. For, Bhāmaha does not say so actually. He only says that in the style where there is little of compounds, where there is Prasāda as well as Mādhurya, Śravyatva is in abundance. This style is very sweet to the ear. Vāmana exactly gave Śabda Mādhurya as absence of Samāsa or the use of single uncompounded words, Pṛthakpadatā. His Arthaguṇa Mādhurya, which is Ukti-vaicitrya, can be ignored. Mādhurya was thus related to the Asamāsa-saṁghaṭanā, Śrutyanuprāsa and Agrāmyatā. Ānandavardhana made it the Guṇa of Śṛṅgāra pre-eminently. This Mādhurya has two phases. It is sweetness in Śṛṅgāra; in Vipralambha and Karuṇa it takes the aspect of Ārdratā, tenderness, succulence or melting of the heart. Thus Mādhurya is more and more in the ascending order in Śṛṅgāra (Saṁbhoga), Vipralaṁbha and Karuṇa. As we shall see in a further section, we have a third phase of this Mādhurya, viz., the Mādhurya of Śānta. Ānandavardhana never gave Mādhurya as the Guṇa of Śānta. Those who developed his ideas further made Śānta also a Madhura Rasa. Its Mādhurya is of a different kind. In realisation, Śānta Rasa being the Rasa of Brahman-experience, has an unworldly Mādhurya. It is Mādhurya of the heart devoid of all miseries.

श्रृङ्गार एव मधुरः परः प्रह्लादनो रसः।
तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति ॥

श्रृङ्गार एव रसान्तरापेक्षया मधुरः प्रह्लादहेतुत्वात्प्रह्लादनः। तत्प्रकाशनपरशब्दार्थयोः काव्यस्य स माधुर्यलक्षणो गुणः। श्रव्यत्वं पुनरोजसोऽपि साधारणमिति।

श्रृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत्।
माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः॥ *Dhva. Ā.* II, p. 79.

Mādhurya and Ojas, Ārdratā and Dīpti, are the two main Guṇas, standing opposite to each other. Prasāda pertains to all Rasas. These two, Mādhurya and Dīpti divide the Rasas into two sets, Śṛṅgāra and Karuṇa on the one hand, having nothing but Mādhurya, and Raudra, Vīra and Adbhuta on the other, having nothing but Ojas. As regards the other Rasas, Hāsya, Bhayānaka and Bībhatsa, Abhinavagupta tries to show that there is a varying proportion of Mādhurya and Ojas. Hāsya being an ancillary in Śṛṅgāra has Mādhurya and Ojas also in an equal degree since it is of the form of the expansion of the heart. In Bhayānaka and Bībhatsa, the Vibhāvas have Ojas and hence Ojas predominates.

एवं माधुर्यदीप्ती परस्परप्रतिद्वन्द्वितया स्थिते श्रृङ्गारादिरौद्रादिगत इति प्रदर्शयता तत्समावेशवैचित्र्यं हास्यभयानकबीभत्सशान्तेषु दर्शितम्। हास्यस्य श्रृङ्गाराङ्गतया माधुर्यं प्रकृष्टम्; विकासधर्मतयात्वोजोऽपि प्रकृष्टमिति साम्यं द्वयोः। भयानकस्य मग्नचित्तवृत्तिस्वभावेऽपि विभावस्य दीप्ततया ओजः प्रकृष्टम्, माधुर्यमल्पम्। बीभत्सेऽप्येवम्। *Locana*, p. 82.

Hāsya need not be an ancillary to Śṛṅgāra only. It can be introduced in some other Rasas as well. It is mainly of the form of Vikāsa and springing from

Ānanda, it can be justified that it has Mādhurya and Dīpti as Abhinavagupta says. But, as regards Bhayānaka and Bībhatsa, there is some difficulty in understanding the Samāveśa-vaicitrya of Mādhurya and Ojas. Both of them are of the form of mental depression, Magnatā. There is difficulty in completely attributing to Rasa, the quality of its Vibhāva. Bībhatsa can be from such a Vibhāva as a beautiful woman. When a Yogin flies away from her and his loathing for carnal pleasure is depicted, the Vibhāva is not inherently one of Ojas. He may think not of her fine form but only of the absolute final worth of her body in terms of blood, germs, the five Bhūtas, bones, flesh etc., and feel loathsomeness. In the case of Bhayānaka, there is a great possibility of Ojas in Vibhāvas. For, Raudra is the proper cause of Bhayānaka. But the Ojas of the Vibhāvas cannot be the Guṇa of the resultant Rasa of Bhayānaka. The quality of the heart in Bhayānaka and Bībhatsa are thus not Dīpti but Magnatā and Saṅkoca. Some such Citta-vṛtti and Guṇa corresponding to it must be recognised for these two. Speaking of the four-fold nature of the mind in connection with the four primary Rasas producing four secondary Rasas, Dhanañjaya says that Bībhatsa is of the form of Kṣobha, agitation. (IV. 43-45.)

Though Ānandavardhana did not speak of the Guṇa of Śānta Rasa, Abhinavagupta did. He said: शान्ते तु विभाववैचित्र्यात् कदाचिदोजः प्रकृष्टम्, कदाचिन्माधुर्यमिति विभागः। The text is meagre and we do not have here from Abhinavagupta much idea about the Guṇa of Śānta. Here again the Guṇa of the Vibhāva is attributed to Rasa also. Further, there is no Vyavasthā in the Vibhāva of Śānta. From another aspect and more logically, the later writers establish Mādhurya as the Guṇa of Śānta Rasa. Śānta should be the supreme type of Mādhurya.[1]

In my paper on the four Vṛttis, I have shown, how dramatic themes, even as actions in the world, can be divided into two main classes, the soft and the violent, the tender and the terrible,—Masṛṇa and Lalita as opposed to Āviddha and Uddhata. These two divide dance into Lāsya,—the Sukumāra variety—, and Tāṇḍava,—the Uddhata variety. So also in the Daśarūpakas, dramas are Sukumāra or Uddhata. Kaiśikī-vṛtti predominates in the former and Ārabhaṭī in the latter. The basis is Vyavahāra or Itivṛtta which is of the form of Rasa. The Rasas themselves fall into two classes in dramas. This in Kāvya has its counterpart in the Guṇa of the Rasa. Getting behind Vṛtti, we find Guṇas in Rasas. Thus Śṛṅgāra is Madhura, hence Masṛṇa and Sukumāra and hence has Kaiśikī as its Vṛtti. Raudra is Ojas and hence is Uddhata and has Ārabhaṭī. Thus in Kāvya, the analysis yields Rasas, then Guṇas and then Vṛttis and lastly Rītis. The first controls the rest up to the last. In Śṛṅgāra there is Mādhurya, the Guṇa. It is embodied in an Artha-vyavahāra which is in accordance with Mādhurya and that Arthavyavahāra is the Vṛtti of Kaiśikī. Its corresponding Śabda-vyavahāra is the Rīti, the Vaidarbhī. See my paper on Vṛttis.

According to Abhinavagupta who states Ānandavardhana's view more explicitly, the Guṇas are of the form of realisation in the heart of the Sahṛdaya. They are attributed to the Rasas conditioning this experience and through them to Artha and Śabda. Such Guṇas are only three, Mādhurya, Ojas and Prasāda.

[1] See pp. 59-60, my *The Number of Rasas*, Adyar Library Series, IIIrd edn.

एवं माधुर्यौज:प्रसादास्त्रयो गुणा उपपन्ना: भामहाभिप्रायेण। ते च प्रतिपत्तृ-आस्वादमया मुख्यतया, तत आस्वाद्य उपचरिता रसे, तत: तद्व्यञ्जकयो: शब्दार्थयोरिति तात्पर्यम्। एवमस्मत्पक्ष एव गुणालङ्कारव्यवहारो विभागेन उपपद्यत इति-- । *Locana*, II, p. 82.

Guṇas are thus Citta-Vṛttis; they are applied to the Vṛttis Kaiśikī etc., from a different aspect. Naming a particular mental state is according to the rule of predominance; for, Druti, which is Mādhurya, is present in all kinds of Rasa-realisation; so also are Vikāsa and Vistara in all kinds of Rasa-realisation.

Rājaśekhara

In the very beginning of his *Kāvyamīmāṁsā*, Rājaśekhara says that he devotes the penultimate section of his proposed treatise to Guṇas, Guṇaupādānika, i.e., on Guṇopādāna. This section along with the others, except the first, is lost to us.

In Chapter IV of his *Kāvyānuśāsana*, Hemacandra deals with Guṇas. He follows Ānandavardhana and accepts only three Guṇas, and these, as Rasa-dharmas. He briefly states in his Vṛtti that Guṇas are not five or ten but only three. He takes up this bit of his Vṛtti and elaborately deals with, in his commentary, the ten Guṇas of Śabda and Artha according to Bharata, Daṇḍin and Vāmana. Maṅgala's view is also referred to in the course of the discussion. The style of the passages here resembles that of Rājaśekhara in his *Kāvyamīmāṁsā*. Firstly Bharata's view is given with the words 'Iti Bharataḥ'. Then others' refutations follow. The results are summarised then and there. The names of the several authors on Guṇa are referred to then and there, 'Iti Vāmanīyāḥ' and so on. The impression is created while reading this portion that Rājaśekhara is the original author of this critical survey of Guṇas and that Hemacandra reproduces the whole thing from the *Kāvyamīmāṁsā* which is now lost to us except for its first chapter. Maṅgala is cited here and the only author who quotes him is Rājaśekhara. There is however no additional evidence except the fact that Hemacandra is a great borrower and that from the available chapter of the *Kāvyamīmāṁsā* itself he has borrowed six times, all the cases being mostly wholesale reproduction.

Hemacandra

On Guṇas, Hemacandra is a follower of Ānandavardhana and he draws upon Mammaṭa and probably from Rājaśekhara also as we have suggested above. He established the Rasāśrayatva of Guṇas through Anvaya and Vyatireka. This argument of his is worked out of a verse and the Vṛtti thereon in Ānandavardhana and out of Abhinavagupta's *Locana* on them. Closing his discussion on Guṇas in Uddyota II, pp. 82-3, Ānandavardhana says:

श्रुतिदुष्टादयो दोषा अनित्या ये च सूचिता:।
ध्वन्यात्मन्येव शृङ्गारे ते हेया इत्युदाहृता:॥

अनित्या दोषाश्च ये श्रुतिदुष्टादय: सूचिता:, तेऽपि न वाच्यार्थमात्रे न च व्यङ्ग्ये शृङ्गार-व्यतिरेकिणि, शृङ्गारे, वा ध्वनेरनात्मभावे। किं तर्हि? ध्वन्यात्मन्येव शृङ्गारे अङ्गितया व्यङ्ग्ये ते हेया इत्युदाहृता:। अन्यथा हि तेषामनित्यदोषतैव न स्यात्। *Dhva. Ā.*

बीभत्सहास्यरौद्रादौ त्वेषाम् अस्माभिरुपगमात् शृङ्गारादौ तु वर्जनाद् अनित्यत्वं समर्थितमेवेति भाव:। *Locana*, p. 83

There are some faults like Śruti-duṣṭa and Aślīla which are not as such Doṣas. They are Doṣas only in Śṛṅgāra and such other Rasas. Śruti-duṣṭa in Bībhatsa and Raudra, and Aślīla in Śṛṅgāra-ābhāsa and Hāsya are Guṇas. They are thus Anitya-doṣas. Their Anityatva and Doṣatva are related to the particular Rasa in which they are Doṣa and others in which they are not. Therefore the Rasas decide their character and the avoidance of them is prescribed only with reference to Rasa, the Ātman. This argument is utilised by Ānandavardhana to show the existence of Ātman. Ānandavardhana adopts many an argument to prove the existence of Rasa-Dhvani as Ātman. He proves that the Ātman is a necessity if the terms Guṇa and Alaṁkāra are to be rendered intelligible, if the name Rasavad-alaṁkāra is to become sensible, and finally if Śruti-duṣṭa and other Doṣas are to be held as Anitya-doṣas. This last Hemacandra utilises and develops into an argument to prove that Guṇas pertain to Rasa.

ते (गुणा:) च रसस्यैव धर्मा:, उपचारेण तु तदुपकारिणो: शब्दार्थयोरुच्यन्ते। रसाश्रयत्वं च गुणदोषयोरन्वयव्यतिरेकानुविधानात्। तथा हि यत्रैव दोषा:, तत्रैव गुणा:, रसविशेषे च दोषा:, न तु शब्दार्थयो:। यदि हि तयोस्स्यु: तर्हि बीभत्सादौ कष्टत्वादयो गुणा न भवेयु:, हास्यादौ च अश्लीलत्वादय:। अनित्याश्चैते दोषा:। यतो यस्याङ्गिनस्ते दोषा:, तदभावे न दोषा: तद्भावे तु दोषा: इत्यन्वयव्यतिरेकाभ्यां गुणदोषयो: रस एवाश्रय:। *K. A.*, p. 16

Guṇas are like Doṣas and exist in the same place. Doṣas are in Rasas and not in Śabda or Artha. If the Doṣa called Kaṣṭa should be in Śabda, then that Pada which is Kaṣṭa will eternally be Duṣṭa. So also a Pada will have to be eternally Aślīla. The real fact is that these Doṣas are Guṇas in Bībhatsa and Hāsya. So the Doṣas are Anitya, Doṣas not by themselves but with reference to the Rasa of the context. Hence, that whose presence or absence makes them Doṣa or Guṇa is their Āśraya.

Hemacandra says that of Guṇa and Alaṁkāra, the former is more important since there can be Kāvyas without the latter, provided those cases have Guṇas.

Sūtra: अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यम्।

Vṛtti: चकारो निरलङ्कारयोरपि शब्दार्थयो: क्वचित्काव्यत्वख्यापनार्थ:।

Vyākhyā: अनेन काव्ये गुणानामवश्यंभावत्वमाह। तथा हि अनलङ्कृतमपि गुणबहुलं स्वदते, यथोदाहरिष्यमाणं 'शून्यं वासगृहम्' इत्यादि। अलङ्कृतमपि निर्गुणं न स्वदते। P. 16
न चालङ्कृतीनामपोद्धाराहाराभ्यां वाक्यं दुष्यति पुष्यति वा। * * *
गुणानामपोद्धाराहारौ तु न संभवत इति। P. 17

This he says to show how Alaṁkāras exist through Samyoga and Guṇas through Samavāya, to refute Udbhaṭa's contention that both exist through Samavāya. Hemacandra also refutes Vāmana's view of Alaṁkāra as Śobhākara and Guṇa as Śobhātiśaya-kara by showing how verses which have no Guṇas at all may be Kāvya and verses which have many Guṇas may not be Kāvya. (See p. 17, *K.A. Vyākhyā*).

As regards the three Guṇas, Hemacandra considers that Mādhurya is of the highest degree in Śānta, a little less in Karuṇa, and still less in Vipralambha- शान्तकरुणविप्रलम्भेषु सातिशयम् । This is one of the views recorded later by Jagannātha.

Coming now to the commentary (pp. 194-201) of Hemacandra on his own text, we have already referred to the discussion about the ten Guṇas in it which, we suggested, Hemacandra took from Rājaśekhara. In these discussions, sometimes Daṇḍin is presented as refuting Vāmana. It is anachronistic but the whole discussion contains Pūrvapakṣas and Khaṇḍanas fashioned in an imaginative manner. None of the ancients refuted definitely others' views on Guṇas. Maṅgala is first cited as criticising Bharata's idea of Ojas. But Maṅgala's idea of Ojas is not given and Daṇḍin is next referred to as refuting Bharata's Ojas. Maṅgala and Vāmana are next quoted as refuting Daṇḍin's idea of Ojas. From here we may take it that Maṅgala took Ojas as Gāḍhatva, like Vāmana. Maṅgala is no more quoted. The names occurring in the rest of the text are only Vāmana, Daṇḍin and Bharata. To the authors' criticisms of one another, the text adds its own criticism. The line of criticism seen in Mammaṭa is followed. Certain things are shown to be no Guṇa at all, being Vaicitrya or Vaidagdhya of a very general nature; certain others are shown as Alaṁkāras etc., and certain others are dismissed as absence of flaws.

The value of this part of Hemacandra's commentary is enhanced by his reference to strange views on Guṇas which we do not find referred to anywhere else. We shall now notice these views:

Five Guṇas as Pāṭha-dharmas

On p. 200, after a critical scrutiny of the ten old Guṇas, Hemacandra says:

ओजःप्रसादमधुरिमाणः साम्यौदार्ये च पञ्चेत्यपरे ।

Even earlier, he referred to the view of five Guṇas. This view holds Ojas, Prasāda, Mādhurya, Sāmya and Audārya as the five Guṇas. And these are curiously held by their advocates not as Guṇas in the sense in which we have been talking of Guṇa till now, but as Pāṭha-dharmas. Hemacandra thoroughly pooh-poohs this theory. The advocates of this theory hold that 'non-stop' reading is Ojas, reading with stops here and there is Prasāda, reading with rise and fall, perhaps in a sing-song manner, is Mādhurya, clear and perfect reading with proper pronunciation (Sthāna) is Audārya and reading in neither too low nor too high a pitch is Sāmya.

यदर्दशि(त)विच्छेदं पठतामोजः, विच्छिद्य पदानि पठतां प्रसादः, आरोहावरोहतरङ्गिणि पाठे माधुर्यम्, ससौष्ठवमेव स्थानं (यथास्थानं?) पठताम् औदार्यम्, अनुच्चनीचं पठतां साम्यमिति । तदिदमलीकं कल्पनातन्त्वं, यद्विषयविभागेन पाठनियमः, स कथं गुणनिमित्त इति । P. 200

The Guṇas as Pāṭha-dharmas may refer to the actors' speaking of the text in dramas and we saw above under Bharata how the definitions of some Guṇas in Bharata might be taken to refer to speaking and acting also.

Five Guṇas as Metrical Qualities

Another interesting view then given by Hemacandra is that some consider these five Guṇas given above as belonging to certain metres: Ojas in Sragdharā etc., Prasāda in Indravajrā, Upendravajrā etc., Mādhurya in Mandākrānta etc., Samatā in Śārdūlavikrīḍita etc., and Audārya in the Viṣama-vṛttas. Hemacandra criticises this view also as of those who have not seen much poetry; for, he shows cases where these metrical associations are Vyabhicarita.

छन्दोविशेषनिवेश्या गुणसम्पत्तिरिति केचित् । सोऽयमनवगाहितप्रयोगाणां विभागक्रमः ।
Pp. 200-201

In the section on Vāmana, we have referred to the views of those who considered Guṇas as Pāṭha-dharmas and to Samādhi in Vāmana as a Guṇa of the metre.[1]

Kuntaka

Kuntaka is a valuable name in the history of Guṇas and his treatment of the concept is full of originality.

In I. 22, Kuntaka defines Bandha thus:

वाच्यवाचकसौभाग्यलावण्यपरिपोषकः ।
व्यापारशाली वाक्यस्य विन्यासो बन्ध उच्यते ॥

In defining Bandha in this manner, Kuntaka has spoken of two features which he himself calls Guṇas. They are Saubhāgya and Lāvaṇya. They have been given as Guṇas of both Śabda and Artha, of Vācaka and Vācya. He says on the above Kārikā:

वाच्यवाचकयोर्द्वयोरपि वाच्यस्य अभिधेयस्य वाचकस्य च शब्दस्य वक्ष्यमाणं सौभाग्यलावण्यलक्षणं यद्गुणद्वयं, तस्य परिपोषकः, पुष्टतातिशयकारी ।

He then briefly indicates the nature of these two Guṇas. We speak of the Saubhāgya of women consisting in their beautiful qualities fulfilling themselves by contributing to the delight of their lovers.

प्रियेषु सौभाग्यफला हि चारुता । Kālidāsa, *Kumārasambhava*, V. 1

So also the Saubhāgya of Śabda and Artha consists in their fulfilling themselves by achieving that for which they are intended. That is, they must be for the delectation of the Sahṛdaya by developing most effectively the Rasa. This is the chief virtue of Śabda and Artha, even as Saubhāgya of women. Next only to this comes Lāvaṇya, the beauty of Śabda and Artha as such, even as Lāvaṇya of women.

सौभाग्यं प्रतिभासंरम्भफलभूतं चेतनचमत्कारित्वलक्षणम्, लावण्यं सन्निवेशसौन्दर्यम्– । P. 43

Both these qualities of Saubhāgya and Lāvaṇya are comprehended in the Sāhitya and the Śabdārtha-pāramārthya, which have been dealt with by Kuntaka earlier

[1] The text of Hemacandra's commentary on his own *Kāvyānuśāsana* above referred to is almost reproduced by Māṇikyacandra in his *Saṁketa* on Mammaṭa. The *Saṁketa* is dated 1160 A.D. Hemacandra was born in 1088-89 A.D., became Sūri and Ācārya in 1110, A.D. and passed away in 1173 A.D. It is likely that the text of Māṇikyacandra having a critique of the ten old Guṇas is borrowed from Hemacandra. See also P. K. Gode's article on Mammaṭa and Hemacandra in the *J. of the Tanjore S. M. Library*, Vol. I. No. 1. pp. 9-13.

in the same chapter. Kuntaka promises to speak of these two qualities again in a further context. In the meantime he speaks of three Mārgas or styles and the Guṇas pertaining to them. To this set of Guṇas constituting the Mārgas, we shall come last. After giving the different Guṇas that characterise the three Mārgas, Kuntaka again speaks of two general Guṇas. Here it is that we must expect him to treat again at length of the two general Guṇas Saubhāgya and Lāvaṇya. Kuntaka, however, leaves Lāvaṇya, having treated of it as a minor Guṇa pertaining to a variety of Mārga. We shall examine later this Lāvaṇya and the Lāvaṇya of the Mārga called Sukumāra. The two major guṇas of all poetic expression spoken of by Kuntaka in the further context are not Saubhāgya and Lāvaṇya but Saubhāgya and Aucitya.

Beginning with Kārikā 53 and going up to the end of the first Unmeṣa, Kuntaka deals with the two Guṇas of Aucitya and Saubhāgya, which he calls 'Sādhāraṇa-guṇa' in the phraseology of Daṇḍin to distinguish them from the Guṇas that go to distinguish Mārgas. For, Daṇḍin calls the Mārga-vibhājaka-guṇas 'Asādhāraṇa alaṁkāras' and the figures of speech pertaining to all Mārgas, 'Sādhāraṇa alaṁkāras'. Says Kuntaka:

एवं प्रत्येकं प्रतिनियतगुणग्रामरमणीयं मार्गत्रितयं व्याख्याय साधारणगुणस्वरूपव्याख्यानार्थमाह ।
P. 72

In Kārikās 53 and 54, Kuntaka elucidates the nature of the concept of Aucitya of which Ānandavardhana has said so much in the third chapter of his work. Kuntaka relates it to his Sāhitya and Saubhāgya. The concepts of Aucitya and Saubhāgya as general Guṇas are applied by Kuntaka to Pada, Vākya, Prakaraṇa and Prabandha.

अनन्तरोक्तस्य गुणद्वयस्य विषयं प्रदर्शयति ।

एतत् त्रिष्वपि मार्गेषु गुणद्वितयमुज्ज्वलम् ।
पदवाक्यप्रबन्धानां व्यापकत्वेन वर्तते ॥ I. 57

एतद्गुणद्वितयमौचित्यसौभाग्याभिधानम् उज्ज्वलमतीव भ्राजिष्णु पदवाक्यप्रबन्धानां त्रयाणामपि व्यापकत्वेन वर्तते सकलावयवव्याप्त्यावतिष्ठते । क्वेत्याह त्रिष्वपि मार्गेषु सुकुमारविचित्रमध्यमाख्येषु ।
P. 76

सौभाग्यमपि पदवाक्यप्रकरणप्रबन्धानां प्रत्येकमनेकाकारकमनीयकारणकलापकलितरामणीयकानां किमपि सहृदयसंवेद्यं काव्यैकजीवितमलौकिकचमत्कारकारिसंवलित(त)या अनेकरसास्वादसुन्दरसकलावयवव्यापकत्वेन काव्यस्य गुणान्तरं परिस्फुरतीत्यलमतिप्रसङ्गेन । Pp. 77-78

I. 53-54 defines Aucitya:

आञ्जसेन स्वभावस्य महत्त्वं येन पोष्यते ।
प्रकारेण तदौचित्यम् उचिताख्यानजीवितम् ॥
यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना ।
आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते ॥

In ideas as well as in the use of words, there is to be appropriateness or Aucitya. In presenting things and men, in Svabhāvollekha, the ideas introduced must be appropriate to the character, theme and Rasa. Aucitya is, as Kuntaka says in

the first Kārikā, Ucitākhyāna. This is what Kṣemendra says in his *Aucitya-vicāracarcā:* उचितस्य च यो भावः तदौचित्यं प्रचक्षते । The very life of poetic expression is this Aucitya and Kuntaka calls it Jīvita.

उचिताभिधानजीवितत्वात् वाक्यस्य— ।

Both Abhinavagupta and Kṣemendra speak of Aucitya as the Jīvita. Kuntaka illustrates Aucitya in six verses and Anaucitya in four verses of Kālidāsa himself and remarks that he pointed out Anaucitya only in the master-poet who had immense Śakti besides Vyutpatti, and not in any other poet depending upon Vyutpatti only. He means to say that the expressions of the latter abound in Anaucitya (p. 77). At the beginning of Unmeṣa II Kuntaka speaks of the Aucitya of Varṇas (p. 80). On p. 84 he speaks of Śabdālaṁkāraucitya where he says that if by special effort, a poet exerts himself in Śabdālaṁkāras he ruins Aucitya and through it ruins Sāhitya.[1] Kuntaka then explains Saubhāgya, expanding the brief description of it given already. It is the Guṇa which emphasises the idea that all features of poetic expression must fulfil the purpose for which they are intended.

इत्युपादेयवर्गेऽस्मिन् यदर्थं प्रतिभा कवेः ।
सम्यक् संरभते तस्य गुणस्सौभाग्यमुच्यते ॥
सर्वसम्पत्परिस्पन्दसम्पाद्यं सरसात्मनाम् ।
अलौकिकचमत्कारकारि काव्यैकजीवितम् ॥

Just as he called Aucitya, Jīvita, he also calls Saubhāgya, Kāvya-jīvita.

Coming now to the Guṇas that distinguish the various Mārgas, i.e., the Asādhāraṇa-guṇas: Kuntaka recognises that style is the embodiment of the qualities, Guṇas, and that Guṇas are the more basic features. He says in Unmeṣa II under Kārikā 5:

तत्र गुणानाम् आन्तरतम्यात् प्रथममुपन्यसनं, गुणद्वारेणैव मार्गानुसरणोपपत्तेः । P. 85

Not only are Kuntaka's Mārgas original but his Guṇas of the three Mārgas also are somewhat original. Firstly, he speaks of the Sukumāra-mārga and its Guṇas. The Sukumāra is a re-statement of the old Vaidarbhī. Its first Guṇa is Mādhurya, then come Prasāda, Lāvaṇya and Ābhijātya. The first two are old ones and the latter two, new. The Guṇa called Mādhurya applies both to Śabda and Artha and comprises 'Asamasta-padatva', 'Śrutiramya-padatva' and 'Ukti-vaicitrya'.

एवं सुकुमाराभिधानस्य मार्गस्य लक्षणं विधाय तस्यैव गुणान् लक्षयति—

असमस्तमनोहारि-पदविन्यासजीवितम् ।
माधुर्यं सुकुमारस्य मार्गस्य प्रथमो गुणः ॥

The first line mentions three features making up Mādhurya. The first is 'Asamasta', no Samāsa or very little Samāsa.

असमस्तानि समासवर्जितानि । असमस्तशब्दोऽत्र प्राचुर्यार्थः, न समासाभावनियमार्थः ।

[1] On Kuntaka and Aucitya, see chapter on Aucitya in my *Some Concepts.*

This notion of Mādhurya comes down from Bhāmaha and is also found in Vāmana who gives Śabda-mādhurya as Pṛthakpadatva and absence of long Samāsa.

पृथक्पदत्वं माधुर्यम् । Vāmana III. 1. 20. समासदैर्घ्यनिवृत्तिपरं चैतत् *Ibid.* Vṛtti

The second aspect of Mādhurya is contained in the word 'Manohāri' in the Kārikā which Kuntaka interprets thus:

मनोहारीणि हृदयाह्लादकानि **श्रुतिरम्यत्वेन अर्थरमणीयत्वेन** च यानि पदानि सुप्तिङन्तानि, तेषां विन्यास: etc.

This Śrutiramyatva is the reverse of the old Doṣa of Śrutikaṣṭa; it is emphasised by the word 'Śravya' in Bhāmaha's definition of Mādhurya and forms part of Daṇḍin's Śrutyanuprāsa-mādhurya.

The idea 'Artha-ramaṇīyatva' in the above explanation must be taken with the third aspect of Mādhurya contained in the Kārikā in the word Vinyāsa which is interpreted in the Vṛtti as Sanniveśa-vaicitrya. Commenting upon an illustration for Mādhurya, he says:

अत्र पदानाम् **असमस्तत्वं शब्दार्थरमणीयता** विन्यासवैचित्र्यं च **त्रितय**मपि चकास्ति ।

Thus these constitute Mādhurya and of these the last, Vinyāsa-vaicitrya, is to be related to Artha-ramaṇīyatva, and it gives the Mādhurya of Artha, even as Śabda-ramaṇīyatva taken along with 'Asamasta-padatva' gives us the Mādhurya of Śabda. In that case, the third becomes the Ukti-vaicitrya which is the Artha-guṇa Mādhurya of Vāmana. (*K. A. Sū.* & *Vṛ.* III. ii. 10).

The next quality of the Sukumāra style is Prasāda and there is little change in its conception in Kuntaka. He shows how, even when the Vakroktis are introduced, those Alaṁkāras must have the Guṇa of Prasāda.

The third Guṇa is Lāvaṇya:

वर्णविन्यासविच्छित्ति-पदसन्धानसम्पदा ।
स्वल्पया बन्धसौन्दर्यं लावण्यमभिधीयते ॥

The Lāvaṇya of Bandha or collocation is a result of mild Śabdālaṁkāras and of Varṇa-vinyāsa, both of which must have come easily and not cost much special energy, Nāti-nirbandha-nirmita. Kuntaka means here the physical beauty of a verse on hearing which, as in the case of a song, one is thrilled, even before making out its meaning. It is this Guṇa of which he speaks in an Antara-śloka on p. 29:

अपर्यालोचितेऽप्यर्थे **बन्धसौन्दर्यसम्पदा** ।
गीतवद् हृदयाह्लादं तद्विदां विदधाति यत् ॥ I. 37

Of this Guṇa especially Kuntaka says that it cannot be sufficiently conveyed through words and that it can be known only by experience.

अत्र सन्निवेशसौन्दर्यमहिमा हृदयसंवेद्यो न व्यपदेष्टुं पार्यते । P. 54

Of this again he says on p. 56:

तस्य बन्धसौन्दर्यमेव अव्युत्पन्नपदार्थानामपि श्रवणमात्रेणैव हृदयहारित्वस्पर्धया व्यपदिश्यते ।

The fourth Guṇa of the Sukumāra-mārga is the Ābhijātya of words. This Guṇa is explained as 'Śruti-peśalatva,' dulcet to the ear, 'Cetasā sparśa,' easy and pleasant for the heart to reach, and 'Svabhāva-masṛṇacchāya,' with a delicate beauty which exists innately. This Guṇa again can only be felt and cannot be more concretely explained through words.

Of these four Guṇas, we can clearly see how Lāvaṇya and Ābhijātya overlap with Mādhurya and all together stand for the same composite effect of sensuousness.

The same four Guṇas are again taken as pertaining to the style called the Vicitra. But their connotation now differs. Kuntaka explains the Vicitra-mārga and its Guṇas in Kārikās 44-48 and in the Vṛtti thereon. Mādhurya of the Vicitra-mārga contains more Vaicitrya; that is, Ukti-vaicitrya as regards Artha-ramaṇīyatva. As applied to Śabdas, it means greater vigour in the Vicitra-mārga. In the Sukumāra-mārga, all the words are sweet and the Bandha is Sarva-komala, and has a tendency to become liable to the flaw called Śaithilya. This Śaithilya is eliminated in the Vicitra-mārga and the Bandha is rendered more 'Bandhura'. Kuntaka here derives much from Daṇḍin.

वैदग्ध्यस्यन्दि माधुर्यं पदानामत्र बध्यते ।
याति यत्त्यक्तशैथिल्यं बन्धबन्धुरताङ्गताम् ॥ I. 44

Here 'Vaidagdhya-syandi' is interpreted as 'Vaicitrya-samarpaka'; 'Tyakta-śaithilya' as 'Ujjnita-komala-bhāva' and 'Bandha-bandhuratā' as 'Sanniveśa-saundarya'.

The second Guṇa of the Vicitra-mārga, Prasāda, is likewise interpreted very briefly. It is first given as Asamasta-padatva with slight Ojas or Samāsa. Kuntaka follows Vāmana here who speaks of Ojaḥ-Prasāda-samplava.

असमस्तपदन्यास: प्रसिद्ध: कविवर्त्मनि ।
किञ्चिदोज: स्पृशन् प्राय: प्रसादोऽप्यत्र दृश्यते ॥

Another kind of Prasāda, where the idea of one word is clarified by another and of one sentence by another, is also given by Kuntaka here. Further the illustration makes it clear that this Prasāda is the appropriate delineation of an idea, Arthollekha, for clearly and completely conveying a picture.

गमकानि निबध्यन्ते वाक्ये वाक्यान्तराण्यपि ।
पदानीवात्र कोऽप्येष प्रसादस्यापर: क्रम: ॥

The third Guṇa, Lāvaṇya, of the Vicitra-mārga is of a different nature from the Lāvaṇya of the Sukumāra-mārga.

अत्रालुप्तविसर्गान्तै: पदै: प्रोतै: परस्परम् ।
ह्रस्वै: संयोगपूर्वैश्च लावण्यमतिरिच्यते ॥ I. 47

Here the feature contained in the words पदै: प्रोतै: परस्परम् is the old Śleṣa, many words knit together so well that, as Vāmana says, it looks like one word.

मसृणत्वं श्लेष: । यस्मिन् सति बहून्यपि पदानि एकपदवद् भासन्ते ।
K. Ā. Sū. & *Vṛ.* III. i. 10

Kuntaka explains himself thus: परस्परम् अन्योन्यं प्रोतैः संश्लेषं नीतैः ।

The other aspects of Lāvaṇya are given as 'Alupta-visargāntatva', 'Hrasva-padatva' and 'Saṁyoga-pūrvapadatva'. Finally he says that the same Lāvaṇya of the Sukumāra-mārga gets heightened or made Atirikta by these features in the Vicitra-mārga. The three features given together, besides Śleṣa, promote Ojas. So, in the terminology of the old writers, we can understand this Lāvaṇya of the Vicitra-mārga as produced by Śleṣa and Ojas. The fourth, Ābhijātya, of the Vicitra-mārga is explained as the Guṇas of the words being neither too soft nor too harsh.

यन्नातिकोमलच्छायं नातिकाठिन्यमुद्वहत् ।
आभिजात्यं मनोहारि तदत्र प्रौढिनिर्मितम् ॥ I. 48

In applying the same four Guṇas to the two Mārgas, Kuntaka has not clearly expressed himself. The Sukumāra is in essence a style in which there is natural elegance and grace, born of the poet's Pratibhā or genius mainly. The Vicitra is the Sukumāra itself burnished up, highly coloured with flights of figures, a style in which special decoration is resorted to and which is the product more of the effort and technical skill of the poet, his Vyutpatti. The Alaṁkāras abound in the latter Mārga and hence additional Vaicitrya also, while in the former there is minimum Alaṁkāra and Vaicitrya, there being only the portrayal of the beautiful Rasa and the Svabhāva of men and things. Even so, the qualities of the Vicitra-mārga are only those of the Sukumāra but exhibiting greater Vaicitrya, through the employment of additional Ojas and Ukti-vaicitrya; generally speaking, the same Guṇas are in the Vicitra in a great measure and with great Vaicitrya. This, Kuntaka clearly states at the end of his treatment of the Vicitra-mārga.

एवं सुकुमारविहितानामेव गुणानां विचित्रे कश्चिदतिशयः सम्पाद्यत इति बोद्धव्यम् ।
आभिजात्यप्रभृतयः पूर्वमार्गोदिता गुणाः ।
अत्रातिशयमायान्ति जनिताहार्यसम्पदः ॥ P. 69

Of these four Guṇas of Kuntaka, Mādhurya and Prasāda are old ones and in this treatment of them he derives much from Daṇḍin and Vāmana as has been shown above. Besides these two, he has taken one of the Guṇas of the Vaidarbhī of Daṇḍin, viz., Sukumāratā and has named his own first Mārga itself by that Guṇa. Besides using it for the name of his first Mārga, he speaks of Saukumārya while explaining the Guṇa called Lāvaṇya also:

शब्दार्थसौकुमार्यसुभगः सन्निवेशमहिमा लावण्याख्यो गुणः कथ्यते । P. 54

He further speaks of a Masṛṇatva while explaining Ābhijātya of the Sukumāra-mārga; but that has nothing to do with the Masṛṇatva which is Vāmana's Śleṣa. It is allied to the ideas of Saukumārya in Daṇḍin and Vāmana. While speaking of Mādhurya in the Vicitra-mārga, Kuntaka mentions the Śaithilya of Daṇḍin. In the next Guṇa, Prasāda, he accepts and includes the Ojas of old writers meaning Samāsa.

'किञ्चिदोजः स्पृशन्' (Kārikā 45): समासवती वृत्तिः ओजःशब्देन चिरन्तनैरुच्यते ।

And he follows Vāmana in maintaining a style with an admixture of Prasāda and Ojas.

तदयमत्र परमार्थः—पूर्वस्मिन् प्रसादलक्षणे सति, ओजस्संस्पर्शमात्रमिह विधीयते । P. 67

Thus Kuntaka who refutes actually the old Mārgas does not completely cast away the old Guṇas.

Two main sets of Guṇas are thus accepted by Kuntaka, Sādhāraṇa and Asādhāraṇa. The former belong to all Kāvyas in general and the latter belong only to particular Mārgas. Saubhāgya, Lāvaṇya and Aucitya constitute the former class and Mādhurya, Prasāda, Lāvaṇya and Ābhijātya, the latter. The latter are used in both the Sukumāra and Vicitra Mārgas with a difference of meaning.

An examination of the *Vakroktijīvita* discloses the fact that Kuntaka followed the ancient conception of Guṇa also being Alaṁkāra, since he considers these Guṇas to be so many varieties of Vakratā. That Aucitya, one of his Sādhāraṇa-guṇas, is of the form of Vakratā is stated by Kuntaka himself.

तत्र पदस्य तावदौचित्यं बहुविधभेदभिन्नो वक्रभावः । स्वभावस्य आञ्जसेन प्रकारेण परिपोषणमेव वक्रतायाः परं रहस्यम् । P. 76

In illustrating the Guṇa Saubhāgya, Kuntaka shows Upacāra-vakratva, Pratyaya-vakratva, Saṁvṛti-vakratva and Kāraka-vakratva. Mādhurya results from Varṇa-vinyāsa-vakratva. Finally Kuntaka says clearly that Guṇas also are Alaṁkāras and Alaṁkāra means Śobhākara-dharma coming under Vakrokti.

अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वान्मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्यादुपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणादिषु— । P. 3

Thus Kuntaka has interesting agreements with Bhoja and these we have already set forth elaborately in the chapter on Bhoja and Vakrokti, pp. 118-125. See also chapter on Sahitya, pp. 97-102.

Kṣemendra

Another out of the way treatment of the concept of Guṇa deserves notice here. As a follower of the system of Ānandavardhana Kṣemendra must have treated of the Guṇas in his lost *Kavikarṇikā*. In the *Aucityavicāracarcā*, he has nothing original to say on Guṇas. It is his minor work, the *Kavikaṇṭhā-bharaṇa*, that has made us include his name in this account of the Guṇas.

In the fourth section of the *Kavikaṇṭhābharaṇa*, Kṣemendra deals with Guṇadoṣa-vibhāga. He speaks of a new kind of three Guṇas, simple and general.

तत्र शब्दवैमल्यमर्थवैमल्यं रसवैमल्यमिति त्रयः काव्यगुणाः । शब्दकालुष्यम्, अर्थकालुष्यम्, रसकालुष्यमिति काव्यदोषाः । सगुणं निर्गुणं, सदोषं, निर्दोषं, सगुणादोषं च काव्यम् ।

He says that there are three Guṇas of Kāvyas, clarity of Śabda, clarity of Artha and clarity of Rasa. Prasāda is the prime requisite of all poetry. So it is that Kṣemendra, speaking of poetry in general and its dominantly needed quality, speaks of Vaimalya in the three departments of Śabda, Artha and Rasa. Some

verses are simple in words; yet their meaning as a whole is involved. The Śabda-vaimalya will be judged from the point of view of Artha. Similarly Artha-vaimalya will be judged from the ease with which Rasa is realised from a verse. Artha-vaimalya can also be seen separately in verses which have a simple meaning in spite of lack of clarity in words. Rasa-vaimalya is the most important of the three and the other two are only for its sake. Rasa-vaimalya is illustrated by Kṣemendra by a verse of his own describing the moonrise from which description of Uddīpana-vibhāva, Śṛṅgāra is roused. But Kṣemendra means by Rasa-vaimalya much more. The Rasa-realisation must not be impeded by working in irrelevant things, and many principles of Rasa-aucitya are comprehended in it, even as all Śabda-guṇas and Artha-guṇas are included in Śabda-vaimalya and Artha-vaimalya. Kṣemendra illustrates the Doṣa called Rasa-kāluṣya, the reverse of Rasa-vaimalya, by an instance having Prakṛtyanaucitya.

रसकालुष्यं यथा भट्टनारायणस्य वेणीसंहारे भानुमत्या नकुलप्राणिस्वप्नदर्शने पाण्डवनकुलस्वैर-सङ्गमेर्ष्यासद्भावः चक्रवर्तिमहिष्याः सामान्यनीचवनितावत् ।

Acyutarāya

A strange conception of Guṇas is to be had in the modern work *Sāhitya-sāra* of Acyutarāya published by the Nirṇayasāgara Press. It takes Guṇas as something like topics or subject-heads. Acyutarāya's six Guṇas are Dharmas, Rasas, Lakṣaṇas, Rītis, Alaṁkāras and Vṛttis.

धर्मा रसा लक्षणानि रीत्यलङ्कृतिवृत्तयः ।
रसिकाह्लादका ह्येते काव्ये सन्ति च षड् गुणाः ॥ I. 20

To distinguish these new 'Guṇas' from the old Mādhurya etc., he gives the old Guṇas the name Dharmas, because according to Ānandavardhana, Mādhurya, Ojas and Prasāda are Rasa-dharmas.

Mammaṭa

Having examined the views on Guṇas which are out of the way, we come to Mammaṭa whose work is the earliest we have now, which worked out the theory of Guṇas formulated by Ānandavardhana, by refuting other Guṇas and by dismissing them, some as Alaṁkāras etc., and some as the reverses of Doṣas. Mammaṭa follows Ānandavardhana and Abhinavagupta completely and refutes Udbhaṭa and Vāmana on Guṇa; defines the three Guṇas Mādhurya, Ojas and Prasāda and then discusses the ten Guṇas of Daṇḍin, Vāmana and their followers. कुतस्त्रय एव न दशेत्याह—

केचिदन्तर्भवन्त्येषु, दोषत्यागात्परे श्रिताः ।
अन्ये भजन्ति दोषत्वं कुत्रचित्—न ततो दश ॥

Three ways are shown to eliminate the other Guṇas. One: certain Guṇas can be included in the three, Mādhurya, Ojas or Prasāda. Two: some of them are only the absence of certain flaws and as such need not be accepted as positive Guṇas. Three: a few others are sometimes no Guṇas at all; on the other hand they are positive Doṣas that have to be avoided.

Mammaṭa brings Śleṣa, Samādhi, Udāratā and Prasāda, the Śabda-guṇas as defined by Vāmana, within Ojas. The Mādhurya of Śabda defined by Vāmana as Pṛthakpadatva is included in the Rasa-mādhurya which can be extended to Śabda through Upacāra. Arthavyakti is included in Prasāda. Samatā of Śabda is dismissed on the ground of its being Doṣa sometimes. It is said by Mammaṭa that Samatā is monotony and hence Doṣa, since the Rīti must often change with the situation. This however is unfair to the old critics, since Samatā of a Rīti means only Samatā within a limited sphere; all Guṇas and Doṣas are Vaiśeṣika. Saukumārya and Kānti, Mammaṭa says, need not be recognised, since they are the absence of the two Doṣas of Kaṣṭatva and Grāmyatva. Vāmana's various kinds of Prauḍhi forming his Artha-guṇa called Ojas are dismissed as mere Vaicitrya and no Guṇa.

—इति या प्रौढिरोज इत्युक्तं तद्वैचित्र्यमात्रं, न गुणः ।

Prasāda is the absence of the Doṣa called Adhika-padatva; Mādhurya of Ana-vīkṛtatva; Saukumārya of Amaṅgalatva and Udāratā of Aślīlatā and Grāmyatā. Here '*eṣu*' in the Kārikā 'केचिदन्तर्भवन्त्येषु' must be taken, as Māṇikyacandra interprets it, as meaning Guṇas, Rasadhvani and Alaṁkāra. In accordance with this interpretation, we find Mammaṭa dismissing Arthavyakti as Svabhāvokti-alaṁkāra and Kānti as Rasa-dhvani and Guṇībhūta-vyaṅgya. The Artha-guṇa, Śleṣa, is nothing definite, being only some Vaicitrya. Samatā is only the absence of the Doṣa, Vaiṣamya. Regarding Samādhi of Artha, which is Artha-dṛṣṭi, Mammaṭa says that it is absurd to call it a Guṇa.

Mammaṭa follows Ānandavardhana and holds that Guṇas are Rasa-dharmas, and are brought into relation with Śabda through Upacāra. They are not really Śabdāśraya.

अत एव माधुर्यादयो रसधर्माः समुचितैर्वर्णैः व्यज्यन्ते, न तु वर्णमात्राश्रयाः ।

Mammaṭa developed the suggestions contained in the *Dhvanyāloka* and the *Locana*, criticised Udbhaṭa's theory of the identity of Guṇa and Alaṁkāra and of both subsisting in Kāvya through Samavāya. He criticised also Vāmana's differentiation of the two.

Of the nature of the three Guṇas, Mādhurya, Ojas and Prasāda, some additional ideas are given by Mammaṭa. He, for the first time, casts off Abhinavagupta's statement regarding the Guṇa of Śānta-rasa and says that Śānta has maximum Mādhurya. According to him, the order of Mādhurya ascends from Sambhoga-śṛṅgāra to Śānta through Vipralambha and Karuṇa. Mammaṭa thinks that there is more Mādhurya in Vipralambha than in Karuṇa.

आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् ॥
करुणे विप्रलम्भे तत् शान्ते चातिशयान्वितम् । VIII. 3-4

On this point of the increasing degree of Mādhurya in these three, Ānandavardhana gives the order Sambhoga, Vipralambha and Karuṇa. Other writers change the order and their views are briefly stated in the *Rasagaṅgādhara*. One prominent view given by Jagannātha is that in Vipralambha, Karuṇa and Śānta there is

more Mādhurya than in Sambhoga, but among Vipralambha, Karuṇa and Śānta there is no difference in the degree.

सम्भोगश्रृङ्गारात् करुणविप्रलम्भशान्तेषु अतिशयितमेव, न पुनस्तत्रापि तारतम्यम्। P. 53, K. M. Edn.

Similarly as regards Ojas also, there is a slight change in Mammaṭa. Ānandavardhana gave Ojas as the Guṇa of Raudra and similar Rasas; Abhinavagupta gave the other Ojas-Rasas as Vīra and Adbhuta. Mammaṭa, however, says that Ojas, which is Dīpti, is in Vīra; a greater degree of it is in Bībhatsa and it is greatest in Raudra. Thus, he puts Bībhatsa in the place of Adbhuta given by Abhinavagupta.

दीप्त्यात्मविस्तृतेर्हेतुरोजो वीररसस्थिति ।।
बीभत्सरौद्ररसयोः तस्याधिक्यं क्रमेण च । VIII. 4-5

Jagannātha follows Mammaṭa, though Mammaṭa's view is not correct. There is little Dīpti in Bībhatsa, but much in Adbhuta.

Jagannātha

In later times, the *Rasagaṅgādhara* came to enjoy a position which the *Kāvyaprakāśa* had in an earlier stage. On Guṇas, as on many other subjects, Jagannātha has little new to offer but he re-states the best accepted ideas and does some 'Pariṣkāra' here and there, removing slight hitches and difficulties in the system of Ānandavardhana and Abhinavagupta as condensed by Mammaṭa. On Guṇas, he introduces a small innovation, just as in the theory of Rasa-realisation, where he introduces Advaita-ideas. He adopts, as usual and in keeping with his age, some methods of Navya-nyāya and discusses the Pramāṇa by which Guṇas are known as Dharmas of Rasa. The pūrvapakṣa shows how neither Pratyakṣa nor Anumāna can be the means of knowing that.

The Advaitic conception of Ātman, its related ideas having been introduced even in the theory of Rasa, affects the concept of Guṇa in Jagannātha. The Ātman of Kāvya, like Ātman, is Nirguṇa; there can therefore be no Guṇas at all. The Ātman, Rasa, has the Upādhis called Rati etc., and Mādhurya and other Guṇas can be the Guṇas of these Upādhis. There is no proof for this and also, this may be disputed since there cannot be one Guṇa in another. Then, how is it that we say 'Śṛṅgāra' is Madhura? Jagannātha gives his Pariṣkāra through the 'Prayojakatā-sambandha'. In Āyurveda, some drug like the Aśvagandhā is said to be 'Uṣṇā'; it means that, if taken in, Aśvagandhā produces heat in the body, it is Uṣṇatā-prayojaka. So also Śṛṅgāra is Mādhurya-prayojaka or Druti-prayojaka. And what is this Prayojakatva? It belongs to Saṁghaṭanā, Śabda, Artha and Rasa. Thus can the Vyavahāra, usage, be explained. This Prayojakatva (necessary antecedence, remote as well as immediate) is so comprehensive that there is no difficulty in accepting Vyāvahāra which speaks of the Guṇas of Śabda and Artha. It also obviates the necessity of postulating Upacāra for explaining Guṇas in connection with Śabda and Artha.

किंचात्मनो निर्गुणतया आत्मरूपरसगुणत्वं माधुर्यादीनामनुपपन्नम्। एवं तदुपाधिरत्यादिगुणत्वमपि। मानाभावात्, पररीत्या गुणे गुणान्तरस्य अनौचित्याच्च। अथ श्रृङ्गारो मधुर इत्यादिव्यवहारः कथमिति चेद्, एवं तर्हि द्रुत्यादिचित्तवृत्तिप्रयोजकत्वं, प्रयोजकतासम्बन्धेन द्रुत्यादिकमेव वा माधुर्यादिकमस्तु। व्यवहारस्तु 'वाजिगन्धा उष्णा' इति व्यवहारवद् अक्षतः। प्रयोजकत्वं च अदृष्टादिविलक्षणं शब्दार्थरसरचनागतमेव ग्राह्यम्। अतो न व्यवहारातिप्रसक्तिः। तथा च शब्दार्थयोरपि माधुर्यादेरीदृशस्य सत्त्वाद् उपचारो नैव कल्प्य इति तु मादृशाः। P. 55

Jagannātha would not accept Guṇas as Dharmas of Rasa, which is Ātman, Ātman being Nirguṇa, nor would he say that they are Dharmas of Śabdārtha. He would say that Śabdārtha, Racanā and Rasa, all produce Mādhurya and other Guṇas which are the states of the mind. All of them go to produce that kind of Citta-vṛtti called Guṇa which is also equivalent to the Citta-vṛtti itself. Mādhurya is nothing but Druti. Guṇas cannot be called Rasa-dharmas since Ātman is Nirguṇa. Therefore a comprehensive Prayojakatā-sambandha must be accepted to explain the three Vyavahāras connecting the Guṇas with Rasa, Racanā and Śabdārtha. If this is accepted, there is no need for Upacarā to explain Guṇa in Śabdārtha and Racanā. For, the basis of Upacāra would be the Mukhya-vṛtti in Ātman. That being illogical, Upacāra elsewhere is meaningless. Guṇas spoken of as pertaining to Śabdārtha are also intelligible if only the logical Prayojakatā-sambandha is accepted.

Having put this modified view of the old critics' theory of Guṇas, of which he accepts that aspect which makes Guṇas only three in number but rejects that which makes them Rasa-dharmas, Jagannātha puts forward the view of the very ancients, 'Jarattaras', Daṇḍin and Vāmana, of the latter especially. In defining each of these ten Guṇas of Śabda and Artha, Jagannātha makes slight changes for the better and improves upon Vāmana. Thus-

"औज्ज्वल्यं कान्तिः" is explained by Jagannātha as अविदग्धवैदिकादिप्रयोगयोग्यानां पदानां परिहारेण प्रयुज्यमानेषु पदेषु लोकोत्तरशोभारूपमौज्ज्वल्यं कान्तिः।

He casts away Vāmana's Ārohāvaroha and gives a new definition for Samādhi:

बन्धगाढत्वशिथिलत्वयोः क्रमेणावस्थापनं समाधिः ।

In defining these ten as Artha-guṇas especially, he introduces much change. For instance, in Śleṣa. He also finally states how Mammaṭa and others criticise these Guṇas and establish the three, Prasāda, Mādhurya and Ojas only as Guṇas.

Prabhākara, a very late writer, says in his *Rasapradīpa*:

वस्तुतस्तु गुणानां वस्तुधर्मत्वं शब्दार्थमात्रधर्मत्वं चेति निवेदितं मया अलङ्काररहस्ये, तत एव अवगन्तव्यम्। P. 8, Sarasvati Bhavan Series.

Prabhākara's *Alaṁkārarahasya*, where he says he has dealt with this subject fully, is not available to us now. Prabhākara considers Guṇas as Vastu-dharmas, i.e. qualities pertaining to the theme, and as Dharmas of Śabdārtha.

This survey has shown that an adjustment is called for between the old and the new views of Guṇa. We can accept the view of Ānandavardhana of Guṇas being Rasa-dharmas and being only three in number, brought into

relation with Śabda and Artha through Upacāra. But we must separate these three Guṇas as a different category, the greater Guṇas, pertaining to the Ātman named Rasa. Side by side with these, there is no harm in accepting ten Guṇas of Śabda and Artha as features of style. Abhinavagupta, in explaining the concept of Lakṣaṇa in his *Abhi. Bhā.* according to the third view, makes such a differentiation of Guṇas into two sets. See above and also the chapter on Lakṣaṇa in my *Some Concepts.*[1] Mammaṭa and others need not try to dismiss or include these Guṇas in one or the other of the three. No doubt, certain Guṇas of the ancients overlap and some are no Guṇas at all, being very general, comprehensive and of the form of some variety of Vaicitrya. Surely some of them can be discarded. As regards Guṇas that overlap, it must be realised that there is a good deal of a poet's appreciation of poetry in these Guṇas, some differing from others only because of small shades of difference. The function of the Rasika, beyond being immersed in his own mute joy, is to explain and render into verbal account his appreciation and judgment. Nicer aspects should have each a special name and different shades should be described with a vocabulary which is rich. There is no meaning in putting many things in a lump under one name Mādhurya or Ojas. Economy of phraseology is not the end but fuller and richer expression of literary experience and appreciation which, when done as it ought to be done, is itself literature and is the work of an artistic mind as imaginative as the poet's. The same applies to the vain logic that says that certain Guṇas need not be recognised, they being only the absence of certain flaws. Their being so need not obviate the necessity of their existence. It is dry Tarka that Tamas or darkness can be dismissed as no Padārtha since it is only the Abhāva or absence of light or Tejas. That is not the line for literary critics to pursue. The positive Mādhurya etc. also can be shown as unnecessary by accepting certain other Doṣas as their reverses. Instead of having a Doṣa-prakaraṇa and a Guṇa-prakaraṇa, Alaṁkāra works can become briefer by omitting one of the two, because Guṇa or Doṣa is only the reverse or Viparyaya of the other. Regarding the other argument that Mādhurya of Śrutyanuprāsa (Daṇḍin) need not be accepted because Anuprāsa has been accepted among Śabdālaṁkāras, Kānti need not be accepted as Dīpta-rasatva as Rasa has been accepted as Rasa-dhvani and Guṇībhūtavyaṅgya, that Arthavyakti need not be a Guṇa since there is Svabhāvokti-alaṁkāra—this argument is of the same nature as that which dismisses Guṇas as Doṣa-abhāvas. One thing can always be stated in terms of another. How does Kānti as a Guṇa of the nature of Dīpta-rasatva become unnecessary, if one says that cases of that Guṇa are cases of Rasa-dhvani? Let there be Rasa-dhvani but can we not sum up that result in terms of Guṇa? A verse is *brilliant* because it has Rasa-dhvani; a verse is sweet, *Madhura*, because it has *Śrutyanuprāsa*; Svabhāvokti verses derive their life only from the Guṇa of Arthavyakti. Of a similar nature is Bhoja's Śabda-guṇa of Gāmbhīrya, which is the quality of ' having Dhvani '. The Guṇa Gāmbhīrya is not superfluous, ' gatārtha ' or ' nirarthaka ', by the acceptance of Dhvani.

[1] P. 9, IInd edn., 1973.

The verses having Dhvani are said to be *profound*, Gambhīra. Gāmbhīrya is a result of Dhvani, the resultant beauty. One cannot appreciate a verse having Dhvani by saying in a prosaic way that the verse has Dhvani, Dhvani of this kind and that; he says instead that the verse is *profound*, Gambhīra, and that is literary appreciation, and the natural mode of it. From this point of view we can even re-understand the ancients' view which takes Rasas as beautiful Alaṁkāras, and certain Dhvanis also as Alaṁkāras or Guṇas. The Alaṁkāra or Guṇa mode of criticism of the ancients is thus a complete and self-sufficient mode which comprehends within itself the factors of Rasa and Dhvani. The same verse can be enjoyed as having Samāsokti Alaṁkāra and the Guṇa of Samādhi, (Daṇḍin). While it is beautiful literary appreciation to call an expression Vakrokti, to say that it is a case of Sādṛśyamūla-lakṣaṇā is just pedantic and nothing more. As the acceptance of Sādṛśyamūla-lakṣaṇā does not make Daṇḍin's Samādhi-guṇa and Vāmana's Vakrokti-alaṁkāra unnecessary, even so is the case of those Guṇas which are attempted to be dismissed as included in the three Guṇas, in certain Doṣābhāvas, in certain Alaṁkāras or in Rasadhvani.

CHAPTER XVII

BHOJA'S CONCEPTION OF ALAṀKĀRA

काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते । Daṇḍin, II. 1

IN the period that lies between Bharata and Bhāmaha, where we see only solitary silhouettes like Medhāvin, some of the thirty-six Lakṣaṇas of Bharata had crossed the small boundary and made the rank of Alaṁkāras swell more and more from the slender number of three in Bharata.[1] When we have the first definite sight in Bhāmaha, we find some Lakṣaṇas yet in the transition stage. Thus Bhāmaha says that Āśis, which is a Lakṣaṇa in Bharata, is held by some as Alaṁkāra. Bhaṭṭi takes it so and illustrates it. Daṇḍin accepts it as an Alaṁkāra. Hetu is another Lakṣaṇa now struggling to become an Alaṁkāra. Bhāmaha dismissed it as having no right to become an Alaṁkāra since it has, on the whole, no Vakrokti in it. Daṇḍin would, with a vengeance, call it Uttama-bhūṣaṇa, excellent Alaṁkāra. Udbhaṭa followed Bhāmaha. Rudraṭa recognised it as one of the Vāstava set of Alaṁkāras. Mammaṭa followed Udbhaṭa and Bhāmaha, and said that there could be no Alaṁkāra in Hetu, which is a bald statement and that, if there was any poetry in Rudraṭa's illustration for Hetu, it was due to the Śabdālaṁkāra present there. Bhāmaha often refers to

[1] See my *Some Concepts* (IInd edn.), pp. 11, 44-8.

Alaṁkāras as having been given by others. The one definite fact emerging out of the controversy over the chronology of Bhāmaha and Daṇḍin is that both base their works on literature that preceded them and that the two differ, the one accepting one set of facts and the other, another. Leaving aside the evolution and career of particular Alaṁkāras in the history of Alaṁkāra, two important questions dominate the early period. They are, (1) the scientific classification of figures into those of Śabda and those of Artha and (2) the scientific differentiation of Alaṁkāras from Guṇas on the basis of a clear formulation of the respective positions of these two elements in Kāvya.

Taking the second question first, we find in Bharata 36 Lakṣaṇas, 4 Alaṁkāras, 10 Doṣas and 10 Guṇas clearly given. Bharata has not indicated the distinction between Guṇas and Alaṁkāras. As further work in Alaṁkāra progressed, the subject of the real nature and position of these two elements was recognised as a problem by Vāmana who followed up Daṇḍin's remark and offered some differentiation. Udbhaṭa and Vāmana were authors of rival schools. The former definitely denied difference between these two concepts. Vāmana tried to draw some distinction but compromised by holding two kinds of notions of the word Alaṁkāra, a bigger and a smaller one, the bigger as big as all beauty, Saundarya, in Kāvya. The confusion on the nature of these two concepts was completely removed by the *Dhvanyāloka*, but there were scholars after the time of Ānandavardhana who still chose to stick to the old school. One such is Pratīhārendurāja, in himself a problem, being on one hand a commentator on Udbhaṭa, and on the other, a follower of Vāmana on the difference between Guṇa and Alaṁkāra. Bhoja is another writer of this kind, a very widely read scholar who utilised all the writers. Bhoja is an encyclopaedic writer and his writings are marked with a distinct passion for elaboration. Another feature of his writing is his trying to take up all views and somehow accommodate them in his own scheme. His conception of Alaṁkāra is indeed strange. We are accustomed in early literature to see Guṇa considered as Alaṁkāra, and also Rasas, Vṛttis, Lakṣaṇas and Sandhyaṅgas. Daṇḍin considered all beautifying features as Alaṁkāra. Bhoja followed him completely and even 'out-Daṇḍined' Daṇḍin. Most of the topics in Alaṁkāra Śāstra are held to be Alaṁkāra by Bhoja.

The distinction of Guṇa and Alaṁkāra has already been dealt with in the previous chapter and it has been shown there how Bhoja follows Vāmana and quotes him on the nature of the difference between Guṇa and Alaṁkāra. Bhaṭṭa Nṛsiṁha, commentator on Bhoja's *S. K. Ā.*, puts Bhoja's position clearly thus:

नियतो धर्मो गुणः, आगमापायी अलङ्कारः । जातिवद्गतेरपि अर्थौचित्यादिभिः आगमापायित्वाद् अलङ्कारत्वसम्भवः । Mad. Ms. p. 28

Bhoja classifies Alaṁkāras into three groups, those of Śabda, of Artha, and of both. We will examine the Alaṁkāras themselves first and then come to the classification. Bhoja defines Śabdālaṁkāra thus:

ये व्युत्पत्त्यादिभिः शब्दमलङ्कर्तुमिह क्षमाः ।
शब्दालङ्कारसंज्ञास्ते ज्ञेया जात्यादयो बुधैः ।।

They are Śabdālaṁkāras which adorn Śabda by reason of Vyutpatti etc. Vyutpatti and the like are intended to comprehend, as Bhoja's commentator Ratneśvara points out, language ano other elements forming the basis of Alaṁkāras.

विशिष्टा उत्पत्तिः लोपागमविकारादिप्रपञ्चः । अत एव हि संस्कृतादिजातयो व्यवतिष्ठन्ते । आदिग्रहणाद् गुरुलघुसन्निवेशादयः गत्याद्यवच्छेदाः त्रयोविंशतिरुपात्ताः । बाह्यकङ्कणादिसाम्यादियं संज्ञा प्रवृत्तेत्याह—शब्दालङ्कारसंज्ञा इति । P. 121

Bhaṭṭa Nṛsiṁha says in his commentary that Vyutpatti is seen in the Śabdālaṁkāras like Mudrā and that by 'Ādi', Bhoja means features that produce Alaṁkāras,—Aucitya, Krama, Vīpsā etc. Krama, Vīpsā etc. can be compared to Bharata's Lakṣaṇas and Bhoja's own Vākya-dharmas. Both of them are Alaṁkāra-upayogi-dharmas.

व्युत्पत्त्यादिना प्रकृतिप्रत्ययभेदादिना । * * * * *
औचित्यक्रमवीप्साप्रभृतयोऽलङ्कारोपयोगिनो धर्मा गृह्यन्ते । तत्र मुद्रादिषु व्युत्पत्तिः, जात्यादिष्वौचित्यं, गुम्फनादिषु क्रमः, अनुप्रासादिषु वीप्सेत्यादयः । तेषु तेषु अलङ्कारेषु तत्तत्प्रयोजका धर्मा ऊहनीयाः ॥
Mad. Ms. p. 25, *S. K. Ā. Vyā.*

Bhoja gives 24 Śabdālaṁkāras:

Jāti, Gati, Rīti, Vṛtti, Chāyā, Mudrā, Ukti, Yukti, Bhaṇiti, Gumphanā, Śayyā, Paṭhiti, Yamaka, Śleṣa, Anuprāsa, Citra, Vākovākya, Prahelikā, Gūḍha, Praśnottara, Adhyeya, Śravya, Prekṣya and Abhineya.

Of these we are already familiar with Śleṣa, Yamaka, Anuprāsa and Citra of various kinds as Śabdālaṁkāras. Though not as Śabdālaṁkāras, we already know the concepts of Rīti and Vṛtti, and have also met with the words Bhaṇiti, Gumphanā and Śayyā. Ukti, Gumphanā, Bhaṇiti,—these ordinarily have no distinction but mean generally the collocation or Saṁghaṭanā of the poets' words. Similarly, we have heard of Prahelikā and Gūḍha and of Abhinaya as action in drama and of Śravya and Prekṣya as the two classes of poetic composition. With a kind of Mudrā as the favourite word with which a poet marks the last verse of each canto of his epic, we are already familiar; but Bhoja's Mudrā is of a different nature. The totally new names we come acorss here are Jāti, Gati, Chāyā, Mudrā, Paṭhiti and Vākovākya.

1. *Jāti.* The first Śabdalaṁkāra is really the Aucitya of Bhāṣā or language. A proper use of the various languages with changes to suit the situation adds to the beauty of the work and hence it is that the choice and proper employment of Jāti or language is considered an Alaṁkāra here. That language is Śabda and that it should therefore be naturally a Śabdālaṁkāra need no explanation. Says Bhoja: सा त्वौचित्यादिभिर्वाचामलङ्काराय जायते and Ratneśvara explains:

नन्ववश्यं शब्देन संस्कृताद्यन्यतमेन भवितव्यम् ? तत् कोऽत्र कवेः शक्तिव्युत्पत्त्योरंशः येन अलङ्कारता स्यात् ? इत्यत आह—सेति ।

Bhaṭṭa Nṛsiṁha also says (p. 28, Mad. Ms. *S. K. Ā. Vyā*):

जातिवद्गतेरपि अर्थौचित्यादिभिः आगमापायित्वाद् अलङ्कारत्वसम्भवः ।

Aucitya of language is of two kinds as applied to those who speak and to that which is spoken, Vaktṛ-aucitya and Viṣayaucitya. Bhoja briefly indicates what Bharata has dealt with in respect of drama. The use of Sanskrit and other languages according to characters (in drama) is one kind of the Śabdālaṁkāra of Jāti. Certain parts of the country speak only certain dialects and the conforming to this feature by the poet is another kind of Bhāṣā-aucitya and Jātyalaṁkāra. Here Bhoja is indebted to Rājaśekhara who has dealt with the topic of Bhāṣās in two places in his *Kāvyamīmāṁsā*. Rājaśekhara slightly touches the dialects of the different regions in section VII while dealing with Paṭhana or the proper way to read. He shows how people of different places read. In section X again, the subject of Bhāṣā-niyama is taken up by Rājaśekhara. Bhoja borrows from both these places and adapts. The Jāti-śabdālaṁkāra of Bhoja is derivable from Rājaśekhara, pp. 48-49, where he says: एकोऽर्थः संस्कृतोक्त्या etc. See chapter on Bhoja and Aucitya, pp. 181-4, and the chapter on Aucitya in my *Some Concepts.*

Bhoja classifies language into six kinds, Śuddhā, Sādhāraṇī, Miśrā, Saṁkīrṇā, Nānyagāminī and Apabhraṣṭā. The Śuddhā is flawless Sanskrit according to a single system of grammar and the Sādhāraṇī is speech following two systems of Sanskrit grammar. Bhoja however recognises that a poet has his own liberty, for, he says regarding his own further elaboration of Jāti:

प्रायिकं चैतत् । तेन कवेरभिप्रायशक्त्यादिभ्यः सर्वा अपि सर्वप्रयोज्या भवन्ति । P. 125

Even the Apabhraṣṭā is introduced by the poet when low characters have to be portrayed.

सेयमपशब्दप्रयोगतः अपभ्रष्टाप्यविद्वद्भिः श्रोत्रियाद्यैः प्रयुज्यत इत्यपभ्रष्टा जातिः । अस्या अपि चानुकरणे साधुत्वमिष्यते । P. 128

Thus, this Jātyalaṁkāra or Bhāṣaucitya is based on realism, Prakṛti and Lokadharmī. See my paper on Lokadharmī, *JOR*, Madras, VIII, p. 62.

Ratneśvara points out another kind of Bhāṣā-niyama based on convention that certain types of literature are in certain languages only. In drama, the poet can change the language according to the characters. But in a Sarga-bandha Mahākāvya, it is all Sanskrit. The *Bṛhatkathā* is completely in Paiśācī. Even though Uttama characters figure in it, Khaṇḍa-kathā and Parikathā are in Prākṛt only.[1] The Sandhi-bandha is in Apabhraṁśa only, Certain poems, by virtue of their theme, are written in Prākṛt only. Thus Śṛṅgāra-gāthās are often in Prākṛt.

यत्र प्रकृतिनिर्वहणोचितविशेषाभिसन्धानेन कविरन्यथा प्रवर्तते । यथा मालत्याम् संस्कृतमाश्रित्य "एषोऽस्मि भोः कार्यवशात् प्रयोगवशाच्च प्राकृतभाषी संवृत्त" इत्यादि । यत्र वा कवेः व्युत्पत्तिकृतः भाषाविपर्यासः शक्त्या तिरस्क्रियते । यथा मृच्छकटिके विटस्य मध्यमपात्रस्यापि संस्कृतोक्तिः । यत्र वा प्रबन्धौचितीपरवशाः संस्कृतादिजातयो विपर्यस्यन्ते । यथा सर्गबन्धादौ मध्यमादेरपि संस्कृतमेव, खण्डकथापर(रि)कथादौ उत्तमादेरपि प्राकृतमेव, बृहत्कथादौ पैशाचमेव, वस्तुबन्धादौ (सन्धिबन्धादौ)[1] अपभ्रंश एवेति । Ratneśvara, p. 125.

[1] The K. M. Edn. of the *S. K. Ā.* reads here corruptly Parakathā for Parikathā and Vastubandha for Sandhibandha. Mistakes of this kind are numerous in that edition.

2. *Gati.* The second Śabdālaṁkāra, Gati, is the Aucitya of the medium in verse, prose or the mixed style of Campū.

पद्यं गद्यं च मिश्रं च काव्यं यत्सा गतिः स्मृता ।
अर्थौचित्यादिभिः सापि वागलङ्कार इष्यते ॥

Each of these three has its own distinct beauty and suitability to certain themes. Bhoja says: गत्यां गत्यामियं देवी विचित्रा हि सरस्वती and adds that certain poets excel in a certain medium; for instance, Bāṇa does not shine in verse as much as in prose. Ratneśvara points out some Arthaucitya. Themes like the description of forest look beautiful only in prose. He also points out that the Gati-niyama is also sometimes coventionally fixed in literature. Ākhyāyikā and Kathā shall be in prose, Sargabandha in verse and a Campū and a Nāṭaka in the mixed style of prose and verse. (P. 129. Ratneśvara does not follow Bhoja on Kathā. Bhoja says in his *Śṛ. Pra.* Chap. XI that a Kathā may be in prose or verse, but Ratneśvara says that, like the Ākhyāyikā, the Kathā also is in prose.)

Bhoja has also another kind of Gati meaning movement, gait or flow—quick, slow, quick-slow and so on.

द्रुता, विलम्बिता, मध्या, द्रुतविलम्बिता, द्रुतमध्या and मध्यविलम्बिता ।

This applies to verse as well as prose. Writing verse or prose in the Gati appropriate to the situation is a Śabdālaṁkāra. This kind of Gati, in verse, when pursued still, takes Bhoja naturally to metres, and in prose, to the Rītis and the Vṛttis. (II. 22-26).

Among Guṇas also, Bhoja gives a Gati. The Sabda-guṇa, Gati, as already explained, means Āroha-avaroha, typically discernible in Śikhariṇī verses.

3. *Rīti.* It is called also Mārga. Bhoja's treatment of this familiar concept has already been dealt with (see above pp. 185-90). Bhoja classifies Rītis into six, Vaidarbhī, Pāñcālī, Gauḍīyā, Āvantikā, Lāṭīyā and Māgadhī. He introduces three hybrid Rītis, the Āvantikā standing between the Pāñcālī and the Vaidarbhī, the Lāṭīyā which is the mixture of all Rītis, and Māgadhī which consists of a Rīti not sustained. Elsewhere, in the section on Anubhāvas in the *Śṛ. Pra.*, Bhoja also accepts that Rītis are Guṇātmaka when he says in chapter V of the *S. K. Ā.*, p. 622, and in the corresponding place in Chapter XI of the *Śṛ. Pra.*—गुणैर्हि गुणभूतैरेव अलङ्कारा: प्राय आरभ्यन्ते । तद्यथा— 'अस्पृष्टा दोषमात्राभिः'. Bhoja's Guṇa called Rīti defined as 'Upakramanirvāha' has already been noticed on p. 299.

4. *Vṛtti.* This is the well-known concept of the Nāṭyaśāstra that goes along with Rīti in poetics. While Rīti is Rasocita-śabda-vyavahāra, Vṛtti is Rasocita-artha-vyavahāra. This, Bhoja accepts, when he defines each Vṛtti as such and such Artha-sandarbha. The suitable employment of Vṛtti can be called Alaṁkāra, in the larger sense of the term. How Bhoja then calls it a Śabdālaṁkāra passes comprehension. Bhoja has two more Vṛttis added to the four of Bharata, Madhyama-kaiśikī and Madhyama-ārabhaṭī, to make up the uniform number of six. In the chapter on drama, XII, in the *Śṛ. Pra.*, Bhoja accepts only five Vṛttis, the fifth there being the Vimiśrā, the mixed. In the Anubhāva chapter, Bhoja accepts only four. See above pp. 190-5 and my paper on the Vṛttis, *JOR.*, VI and VII.

5. *Chāyā.* Just as in Anukaraṇa in drama, the language of each person is imitated, so also in the speech itself, the manner of each person is imitated and this is Chāyā. Children have a manner of talk; mad men a style of prattle; there are sayings and maxims of the world that enrich language; the use of these is Chāyā.

अन्योक्तीनामनुकृतिः छाया सापीह षड्विधा ।
लोकच्छेकार्भकोन्मत्तपोटामत्तोक्तिभेदतः ॥

Lokokti-cchāyā is such expression as लोचने मीलयित्वा used by Kālidāsa in the *Meghasandeśa*. Chekokti is the favourite expressions and phrases of the Chekas or Vidagdhas. Arbhakokti is the speech of children:

किं स स्वर्गतरुः कोऽपि यस्य पुष्पं निशाकरः ।
ते वृक्षाः कीदृशा मातर्येषां मुक्ताफलं फलम् ॥

This infant naivete is really Arthālaṁkāra, if it is Alaṁkāra at all. If imitation of a child's speech should be counted among Śabdālaṁkāras, only the imitation of the verbal mistakes of the child should be taken as Śabdālaṁkāra. The two classes Unmattokti and Mattokti are the imitation of the manners of the Unmatta Nāyikā and the mad man. Poṭokti is the adoption by a low-bred woman, of the style of a high-bred lady.

Ratneśvara points out in the commentary here that imitation, plagiarism, living upon other poets' ideas, adaptation of another poet's expression called Chāyopajīvana are also held to be the Chāyālaṁkāra by some!

अत्र केचिदन्यच्छायायोनिजमपि काव्यं छायालङ्कारव्यवहारभूमिमाहुः । P. 140

6. *Mudrā.* It is the presence of the poet's rich ideas at a certain point, in a word, in a sentence, in the case-ending, in number, in gender etc.

साभिप्रायस्य वाक्ये यद् वचसो विनिवेशनम् ।
मुद्रां तां मुत्प्रदायित्वात् काव्यमुद्राविदो विदुः ॥

We know of Mudrā in Sāhitya as the sealing of a piece with the name of the poet and the last verse of each canto with the poet's favourite word. A Mudrālaṁkāra is mentioned in the *Kuvalayānanda* as cases in which the poet weaves also into the verse the name of the metre, the name of the patron etc. Bhoja's Mudrā-śabdālaṁkāra differs. It is the strikingness of the several parts of expression. Bhoja himself gives a derivation of the word Mudrā based on Akṣara-varṇa-sāmya. Ratneśvara explains Mudrā by the simile of a ring, अत एव अङ्गुलीयादिमुद्रेव मुद्रेत्युच्यते । It looks like a button and when pressed, throws out a flood of beautiful ideas compressed within it. While this can be granted as some Alaṁkāra pertaining to Artha, it cannot be understood as a Śabdālaṁkāra. If it should be argued that the ideas are got from the use of particular Śabdas and hence it is a Śabdālaṁkāra, the reply is that no expression is possible without Śabda.

As Ratneśvara points out, Mudrā is really a case of Dhvani. It is the Pada-prakāśya, Vākya-prakāśya, Vibhakti-prakāśya and other Dhvanis in

Uddyota III of Ānandavardhana's work. Ratneśvara says: मुद्रैव पदादिप्रकाश्यध्वनिव्यवहारभूमिरन्येषाम्। Bhoja illustrates Pada-mudrā with the expression निर्माल्यं नयनश्रियः कुवलयम् etc.; and Ratneśvara clearly points out:

निर्माल्यादिपदानामत्यन्ततिरस्कृतवाच्यानाम् अतिविच्छायत्वादिलक्षणाद्वारेण लावण्यविशेषध्वननात् सहृदयहृदयावर्जकानां निवेशो दृश्यते ।

The other Mudrās of Vākya, Vibhakti and Vacana are similar cases of Dhvani. The fifth and sixth Mudrās are curious. The fifth is Samuccayamudrā and it is illustrated by the use of the past tense in the case of future, to suggest one's wish etc., according to the Sūtra आशंसायां भूतवच्च. Thus the well-known passage in the Gītā मदर्थे त्यक्तजीविताः is a case of Samuccaya-mudrā. Bhoja illustrates it with the following verse from the lost poem *Hayagrīvavadha*:

जातश्चायं मुखेन्दुस्ते भ्रुकुटीप्रणयी पुरः ।
गतं च वसुदेवस्य कुलं नामावशेषताम् ॥

How this is named Samuccaya is also explained by Bhoja with some strain. The sixth is Saṁvṛtti-mudrā. When one stops in the middle of narration, intending to convey something, it is said to be Saṁvṛtti. As for instance,

मणिरत्नं प्रसेनस्य तच्चानार्येण विष्णुना ।
लब्धं येनाद्य योगेन तेन किं कीर्तितेन वः ॥

and Bhoja explains it thus:

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः', ततः 'किं तेन वः कीर्तितेन' इति साभिप्रायसंवृत्तिकरणादियं संवृत्तिमुद्रा ।

Saṁvṛtti is just Saṁvṛti or concealing. This resembles the Lakṣaṇa called Anuktasiddhi in Bharata and the Vakṣyamāṇaviṣaya Ākṣepa Alaṁkāra of Bhāmaha which is illustrated by a similar verse:

अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ॥

In the *Śṛ. Pra.* Bhoja quotes similar verses as instances of Vākyaśeṣa. See above, chapter on Dhvani, pp. 166-169.

7. *Ukti.* Ukti is a classification of utterances into Injunction, Prohibition, Setting alternatives etc. Ukti as Alaṁkāra is different from the larger conception of Ukti which signifies poetic expression as such. Bhoja gives the usual six varieties here, Vidhi, Niṣedha, Adhikāra, Vikalpa, Niyama and Parisaṅkhyā. Vidhi, Niyama and Parisaṅkhyā are taken as defined in the Mīmāṁsā Śāstra.

Pratiṣedha, the second variety of this Ukti, is a Lakṣaṇa in Bharata. In later times, we have two Arthālaṁkāras called Vidhi and Niṣedha, though they are defined in a different manner. See *Kuvalayānanda.*

Bhoja has a Guṇa of Śabda as well as of Artha called Ukti which is more easily capable of equation with the striking poetic expression as such. See above ch. on Ukti, pp. 104-112.

8. *Yukti.* We are familiar with a Yukti in the 36 Lakṣaṇas of Bharata. Here we come across a Śabdālaṁkāra of that name whose import is very comprehensive and perplexing.

अयुज्यमानस्य मिथः शब्दस्यार्थस्य वा पुनः ।
योजना क्रियते यासौ युक्तिरित्युच्यते बुधैः ॥

Ratneśvara elaborately explains it.

तत्र 'गामभ्याज शुक्लां दण्डेन' इत्यादीनां लोके गृहीतव्युत्पत्तीनामेव यद्यपि काव्यानुप्रवेशः तथापि भङ्गीभणितिसनाथान्येव काव्यपद्धतिमध्यासते इत्यप्रहतानामुपादेयत्वे यत्रापाततः परस्परमन्वयो न प्रतिभासते तत्रावश्यं कविना स्वाभिप्रायप्रतिच्छन्दकभूतविशेषनिवेशनेन विवक्षितवाक्यार्थप्रतीत्यस्खलनं विधेयम्, अत एव वैचित्र्यादलङ्कारता * * * योजना, अन्वयौपयिकरञ्जकविशेषनिवेशनम् तस्य विषयः । *S. K. Ā. Vyā.* p. 148

Bhoja divides Yukti into six kinds. Yukti or clever introduction may be through a word, an idea, a sentence, or its meaning. These four relate to Vākya and the other two relate to Prabandha. They are called Prakaraṇa-yukti and Prabandha-yukti. Both of these look like Hetūtprekṣālaṁkāra. The most confusing of these six is the first called Pada-yukti which is divided into four sub-classes.

योगकारणपर्यायाङ्गाङ्गिभावपरम्पराः ।
पदयुक्तेर्निमित्तं स्युः निरूढाः पदसिद्धये ॥

It is the concatenation of words of Yoga-rūḍhi, of Paryāyas or circumlocutory expressions, of ideas, of which the preceding is the cause of the succeeding and of which one is Aṅga and the other is Aṅgin. Thus, 'Jambhajid-dvipa' is a series of Yoga-rūḍhis. Sometimes poets do not use the simple word but substitute for it long synonyms. Thus Gaṅgā is not mentioned by a simple direct name but is called by a descriptive synonym like "Bhūteśa-maulisrak", "Amaradhunī" and so on. This is Paryāya-yukti. Bhoja gives the illustration "Hayāṅganāsya-hutabhuk" for Vaḍavāgni. Ratneśvara says:

हयाङ्गनेति वडवापर्यायः, आस्यमिति मुखपर्यायः, हुतभुगिति अनलपर्यायः । सेयं पदपरम्परा पर्यायताप्रतिसन्धानेन अभिमतवडवामुखानलप्रतीतिं करोति ।

Other examples of Paryāya-yukti are Rathāṅga-nāman for Cakravāka and the like. Such usages however must be moderate. There may not be much beauty in such expression. On the other hand, there is the danger of the meaning becoming most obscure. The texts will become puzzles and illustrations for the Doṣa called Kliṣṭa which Bhoja illustrates with a similar case:

विजितात्मभवद्वेषिगुरुः to mean सूर्यः। विना गरुत्मता जित इन्द्रः, तदात्मभवः अर्जुनः, तद्द्वेषी कर्णः, तद्गुरुः पिता सूर्यः ।

or of the Gūḍhārtha-doṣa in Bharata: पर्यायशब्दाभिहितं गूढार्थमभिसंहितम् ।

Poets have always indulged in it and Rudraṭa says that it can be tolerated in certain cases and considered to be free from the flaws of Sasaṁśaya and Apratīta. Chapter VI. 13, p. 64:

पदमपरमप्रतीतं यद्यौगिकरूढशब्दपर्यायैः ।
कल्पितमर्थे तस्मिन् यथाश्वयोषिन्मुखार्चिष्मान् ।।

The *Āryādviśatī* or *Lalitāstavaratna* of Durvāsas and the *Pañcaśatī* of Mūka[1] afford innumerable illustrations for *beautiful* Paryāya-yuktis. Some seem to have taken it as an Alaṁkāra called Paryāyokti (different from the well-known Alaṁkāra of that name) and poet Rāmabhadra Dīkṣita has written a century of verses on Rāma with circumlocutory expressions called *Paryāyoktiniṣyanda*.[2]

The second Yukti is Padārtha-yukti or the introduction of apparently contradictory ideas. It is illustrated by a verse describing the Ardhanārīśvara-mūrti, combining within itself opposite aspects, male-female, terrible-beautiful and so on.

अत्र * * विरुद्धजातियोजना * * विरुद्धक्रियायोजना * * विरुद्धगुणयोजना * * विरुद्धद्रव्ययोजना च दृश्यते । P. 150

This resembles a kind of Arthālaṁkāra like Virodha and can hardly be a Śabdālaṁkāra. The next is Vākya-yukti. It seems to be the name for elliptic expressions, so uttered for effect and in tense emotion and in which much is left or concealed in one or two pregnant words. The means of this Vākya-yukti are said to be four, Garbha, Nigarbha, Saṁvṛtti, and Samuccaya. The last two are features introduced in the Mudrā dealt with above. Saṁvṛtti-yukti is the use of expressions like "Āstāṁ", "Kim aparam" etc.' and Samuccaya-yukti is the joining of two sentences with the conjunction "Ca"! Garbha-vākya-yukti is thus illustrated: 'वदन्त एव हि वयं रोमाञ्चिताः पश्यत ।' And the last word here "Paśyata" is called Nigarbha-vākya-yukti. The next, Vākyārtha-yukti is the expression with (*a*) "Yat-tat" (*b*) the frequent repetition of a verb with reference to different things and (*c*) intensive repetition of a verb with reference to the same thing.

यत्तदादेरुपादानं क्रियाभ्याससमुच्चयौ ।
क्रियासमभिहारश्च वाक्यार्थान्युञ्जते मिथः ।। *S. K. Ā.*, II. 49

The mention of the same action with reference to many things:

शालामञ्च तमङ्गमञ्च वलभीमञ्चेति वेश्मामञ्चति ।

is Kriyābhyāsa-vākyārtha-yukti; and 'दूतीं सन्दिश सन्दिशेति बहुशः सन्दिश्य' is Kriyāsamabhihāra-yukti. It really passes one's understanding how these like the use of "Yat" and "Tat" can be any Alaṁkāra. After this detailed examination of many odd things loosely put together under the vague term Yukti, interpreted elastically as Yojanā, we feel very confused about the exact nature of it as conceived by Bhoja. Knitting of words, ideas, sentences etc. and the introduction of imaginative and exaggerated conceits—these are covered by the Yuktis of Pada, Padārtha, Vākya, Vākyārtha, Prakaraṇa and Prabandha. Poetry itself as a whole will be Yukti! The well-knit plot itself is Yukti. Bhoja seems to say 'Yes' when he adds in his exposition of Vākya-yukti an 'etc.' at the end: "Evamādayaḥ".

[1] Both available in print in the K. M. Gucchakas.

[2] Available in print in a collection of Rāmabhadra Dīkṣita's Stotras, Sarasvatī Vilas Series No. 6, Tanjore, 1932.

हेतवो वाक्ययुक्तीनां क्रियताम् **एवमादयः** । II. 48

Ratneśvara interprets this "etc." as the Vīthyaṅgas, Sandhyaṅgas, the five Sandhis, the five Artha-prakṛtis, and the five Avasthās (all pertaining to Drama). All these are Yukti.

एवमादय इति । तद्यथा वीथ्यङ्गानि त्रयोदश प्रस्तावनापरिच्चेयानि । सन्ध्यङ्गानि विलासाद्यानि चतुष्षष्टिः सन्धयश्च रूपकावयवभूताः मुखप्रतिमुखगर्भविमर्शनिर्वहणाख्याः पञ्च । etc.[1]

S. K. Ā. Vyā. p. 151

9. *Bhaṇiti.* Bhaṇiti is generally taken as the poet's beautiful expression, called also Ukti. Bhoja creates a new Śabdālaṁkāra of that name. Ratneśvara realises the point that the name is very wide in connotation and says in his comments on Bhaṇiti:

'उक्तिप्रकारो भणितिः'—उक्तीति । उक्तिरभिधानम् * * सा सर्ववाक्यसाधारणी कथमलङ्कार इत्याशङ्क्य प्रकारपदम् । प्रकारः भङ्गीरूपता(रूपः?) अलौकिक(:) शास्त्रीयवचनातिगामी विशेषः । स एव कैश्चित् अव्याप्तिमननुसन्दधानैः अलङ्कारसामान्ये उक्तः । P. 152

Ratneśvara considers it not as a comprehensive name synonymous with Alaṁkāra or poetic expression in general but to be 'Avyāpta' in Kāvya. That is, it is only a kind of Alaṁkāra. But as he proceeds, he says all sorts of things, that it is Utprekṣā, the poet's imagination, the peculiar turns of the poet's expression and so on. For expressing a Vidhi, the poet expresses a Niṣedha and *vice versa*; the poet again makes impossible things look like possible and turns the whole world as he likes. Ratneśvara grows eloquent and quotes:

किन्त्वस्ति काचिदपरापि पदानुपूर्वी
यस्यां न किञ्चिदपि किञ्चिदिवावभाति । etc.
यथास्मै रोचते विश्वं तथैव परिवर्तते । etc.

The former verse is quoted by Vāmana at the end of I. ii. of his work. The second is quoted by Bhoja in Chapter VII of the *Śṛ. Pra.* under Vivakṣā. This Bhaṇiti is said to be of six kinds, Sambhava, Asambhava, Viśeṣa, Saṁvṛtti (this idea being used here for the third time), Āścarya and Kalpanā. Sambhava-bhaṇiti is such Utprekṣās as the conceiving of moonlight as liquid, capable of being filled up in a pot and carried. In the eighth canto of the *Kumārasambhava*, Kālidāsa describes the first shoots of the moon's light as capable of being plucked like the shoots of flower-trees to serve as Karṇapūra. Air is conceived by him in the *Śākuntala* as capable of being embraced and Vālmīki and, following him, Bāṇa conceive the air as capable of being drunk.

मेघोदरविनिर्मुक्ताः कल्हारसुखशीतलाः ।
शक्यमञ्जलिभिः पातुं वाताः केतकिगन्धिनः ।। *Kiṣkindhā* 28. 10

अभिनवपटुपाटलामोदपरिमलं न केवलं जलं जनस्य, पवनमपि पातुमभूदभिलाषो दिवसकरसन्तापात् । *Harṣacarita* II

[1] The text in the Kāvyamālā Edn. is mistaken in many places. Here especially it is very corrupt, the punctuations being wrong. I have given a reconstructed text.

These are cases of Bhoja's Sambhava-bhaṇiti. Asambhava-bhaṇiti is the figurative description of impossible effects and situations enjoyed in a dream etc. as illustrated by the verse: क्व पेयं ज्योत्स्नाम्भो वदनबिसवल्लीसरणिभि: etc. To put it prosaically, this verse says that it is as impossible to see actually the beautiful damsel seen in a dream as to drink through the lotus-tubes of our faces the water of moonlight.

The third is Viśeṣa-bhaṇiti, which involves Daṇḍin's Samādhi-guṇa.

रेवतीदशनोच्छिष्टपरिपूतपुटे दृशौ ।
वहन् हली मदक्षीब: पानगोष्ठ्यां पुनातु व: ॥

Here 'Daśana-ucchiṣṭa', used for 'Cumbita', is said to purify the eyes of Balarāma. We have another illustration in the *Mattavilāsa-prahasana*, where the toddy shop is described as a Yajñavāṭa and the drunkards are said to purify their tongues with a wash of the liquor. According to one recension, which is followed by Maṅgala, this can be called the Ojo-guṇa of Bharata, which is the exaltation of an inferior object, Nyūna-vastu, with dignifying attributes. See above, chapter on Guṇas.

The next Bhaṇiti is called Saṁvṛtti-bhaṇiti and is not clear. From the illustration, we can say this much that it involves Atiśayokti. The example given by Bhoja is a verse from the *Vikramorvaśīya*: आभरणस्याभरणम् etc. Bhoja explains that there is some 'suppression' here (Saṁvṛtti) and gives this as a case of expressing Niṣedha for Vidhi.

The fifth called Āścarya-bhaṇiti does not differ much from the second, Asambhava-bhaṇiti. In its illustrations, the Bhāva of Vismaya or the Adbhuta-rasa is used for a passionate description of the beloved. The case involves also Viṣamālaṁkāra, strange things resulting from incongruous causes.

ज्योतिर्भ्यस्तदिदं तम: समुदितम् etc.

The last is Kalpanā-bhaṇiti which is related to the third called Saṁvṛtti-bhaṇiti. It is illustrated by the following:

दृश्यं दृशां सहस्रै: मनसामयुतैर्विभावनीयं च ।

The beauty of a beloved is here suggested. The Vācya by itself has no import except the suggested idea and this is a case of Atyanta-tiraskṛtavācya-dhvani. That this is a case of Dhvani is clear from what Ratneśvara says of it at the end: सेयं भणिति: विधिनिषेधप्रसङ्गे निषेधघटकद्वारा विधिरूपा भवतीत्यास्तां विस्तर: । P. 155.

Prakāśavarṣa, who accepts many of these Śabdālaṁkāras of Bhoja, says in his *Rasārṇavālaṁkāra* that this Bhaṇiti is Vakratā in general.

भणितिर्वक्रता सा तु विदग्धजनवल्लभा ।

10. *Gumphanā*. This is stringing together of a certain kind, with reference to Śabda, Artha, Krama, Paryāya, Pada and Vākya.

वाक्ये शब्दार्थयो: सम्यग्रचना गुम्फना स्मृता ।

Śabda-gumphanā is the introduction of onomatopoeic words as in the well-known verse in which the sound of a water-pot rolling down a staircase is

reproduced. Artha-gumphanā is given as the second variety of this Śabdālaṁkāra; Bhoja does not realise the self-contradiction involved in holding this *Artha*-gumphanā as a *Śabda*-alaṁkāra. The illustration given by Bhoja is the description of the eight Mūrtis of Śiva in a manner in which one leads to another. There is some kind of arrangement of the ideas here but where does not such arrangement occur in poetry? The next variety of Gumphanā is the introduction of the idea of Krama. It is called Krama-gumphanā. The next is Paryāya-gumphanā and its illustration shows the use of several synonymous words for one object. The next variety called Pada-gumphanā is exuberance of expression found in poets when they describe forests, mountains etc., in a style made sonorous with the Ojas of long compounds. The use of special words for the sake of verbal effect and of Vṛtti and Rīti, though they may not help the ideas very much, is said to be Pada-gumphanā. This is Alaṁkāra only within bounds; overdone as in latter-day poetry, it becomes a vice. Such expression with moderation really beautifies. It is called Pallava and Ratneśvara quotes two verses here on this Pallava. The absolutely needed and bare minimum of words is found only in bald and business speeches. The poet's expression is like a spring-plant with sprouts all over:

वाक्यप्रतीतिमात्रार्थमुपात्तेषु पदेषु य: ।
उपस्कार: पदैरन्यै: पल्लवं तु प्रचक्षते ॥
अपल्लवं तु यद्वाक्यं कविभ्यस्तन्न रोचते ।
प्रयुज्यते तथाभूतमुदीच्यै: कविगर्हितम् ॥

Bhoja describes the Gumphanā as Racanā in the *S. K. Ā.* but in the *Śṛ. Pra.* he calls the figure itself by the name Racanā. This variety of it named Pada-racanā is taken by Bhoja from the *Kāvyamīmāṁsā* of Rājaśekhara, p. 17, where the latter gives a type of poet called Racanā-kavi. The illustration in the *S.K.Ā.* for the Pada-gumphanā is the same as given by Rājaśekhara for his Racanā-kavi.

Vākya-gumphanā is the effective expression or succinct expression of a large mass of ideas in a few pregnant words. इह महतोऽर्थस्य अल्पीयसा ग्रन्थेन अभिधानमिति व्युत्क्रमेणापि ग्रन्थलाघवाय रचित इतीयं वाक्यरचना । This seems to be the opposite of the Yukti called Paryāya-yukti which can be likened to Vāmana's Artha-ojas of the variety "Padārthe vākyavacanam"; and Vākya-gumphanā which is compression of a sentence into a word is "Vākyārthe ca padābhidhā" in Vāmana's words. Bhāmaha gives a similar idea in V. 60:

कथमेकपदेनैव व्यज्येरन्नस्य ते गुणा: ।
इति प्रयुञ्जते सन्त: केचिद्विस्तरभीरव: ॥

11. *Śayyā*. We are familiar with this concept in poetry as the 'Maitrī' of words and the impossibility of changing any part of an expression. Vidyānātha says: या पदानां परान्योन्यमैत्री शय्येति कथ्यते ।
Some writers consider this immutability as Pāka. Vidyādhara says:

अनवरतमभ्यस्यतामेव कवीनां वाक्यानि पाकमासादयन्ति । पाकस्तु रसोचितशब्दार्थनिबन्धनम् । श्रवणसुधास्यन्दिनी पदव्युत्पत्ति: पाक इत्यन्ये । पदानां परिवृत्तिवैमुख्यं पाक इत्यन्ये ।

Ekāvalī, p. 22

Avantisundarī pooh-poohed it as incapacity, Aśakti.

But the ideas in this new Śabdālaṁkāra of Bhoja called Śayyā are different and poor. It is said to be the introduction in the story of events past, present and future. This is an Alaṁkāra!

शय्येत्याहुः पदार्थानां घटनायां परस्परम् ।

The first classification contains three kinds. (1) Prakrāntaghaṭanā-śayyā is illustrated by the following verse from the *Kumārasambhava* of Kālidāsa.

स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम् ।
ऋषीन्ज्योतिर्मयान् सप्त सस्मार स्मरशासनः ॥ VI. 3

The next step to be taken by Śiva towards the celebration of his marriage is to send the seven Sages to Himavān for arranging the marriage. This is Prakrānta and its mention is Prakrāntaghaṭanā-śayyā! Aprakrāntaghaṭanā-śayyā is the opposite of the former. This is the introduction of an extraneous thing, for instance, an illustrative story in the midst of some narration. The third, Atikrānta-ghaṭanā, is said to be the reference to the past. Even past events like death, dream etc. are introduced in the course of the story. How can any story banish the past or any preceding event? The illustration given by Bhoja is from Abhinanda's *Rāmacarita* and 'remembrance' is the point in the verse. स्मृतिद्वारेण घटनाद् अतिक्रान्तघटना। How this is Śayyā and Alaṁkāra and above all Śabdālaṁkāra, it is difficult to understand.

Another principle now classifies Śayyā further. The fourth variety of Śayyā is Pada-ghaṭanā and this is some verbal ingenuity. When Rāvaṇa cut and threw his faces into fire, Śiva uttered the exclamation "hā" and this completed the "Svā" uttered by Rāvaṇa before cutting, thus completing the necessary word for Homa, viz., "Svāhā". Instances of this 'Ghaṭanā' occur in Cāṭus and Rājapraśastis and Stotras. The Prastāvanās of some dramas also have ingenious arrangement of letters to give the names of the poet, drama etc. The fifth variety is Vākya-ghaṭanā and is said to be the Ekavākyatā of two ideas in a verse, one being the relevant idea and the other a supporting illustration or some such thing. The illustration cited is the verse हंस प्रयच्छ मे कान्तां गतिरस्याः त्वया हृता etc. in the *Vikramorvaśīya* where the second line gives the law of theft to support the first one.

The last is an "etc." class, called Prakīrṇa-ghaṭanā. All sorts of things can be brought under this. Bhoja cites one example of a Cāṭu praising a damsel. In Cāṭus, a person is described through Śleṣa and such other devices as the embodiment of various things, a combination of all seasons, of all Grahas etc. The *Vāsavadattā* describes a woman as being 'a combination of all Grahas' and the *Ubhayābhisārikā* of Vararuci describes a courtesan as the embodiment of all the Padārthas of the Vaiśeṣika system. These cases are Prakīrṇa-ghaṭanā. Bhoja comments upon it elaborately and shows how Prakīrṇa or miscellany here can be taken to include the various Śabda-vṛttis, Mukhyā, Gauṇī, Lakṣaṇā, Tadbhāvāpatti, Upacarita and Lakṣitalakṣaṇā.

12. *Paṭhiti*. Paṭhiti is reading. What it means as a Śabdālaṁkāra in Bhoja is the writing of verses which when read in a different way, with a change of stop and intonation, give a different idea.

काकुस्वरपदच्छेदभेदाभिनयकान्तिभिः ।
पाठो योऽर्थविशेषाय पठितिः सेह षड्विधा ॥

It is the changing of the meaning of a sentence from one thing to another.

किंचिदेकपरतया प्रवृत्तमुच्चारणम् अर्थान्तरविवक्षया यदन्यथा क्रियते सा पठितिः ॥

This changing is effected by six means, Kāku, Svara, Pada-ccheda, Pada-bheda, Abhinaya and Kānti.

In chapter VII of the *Śṛ. Pra.* (Vol. II. pp. 22-31), Bhoja treats of the subject under the head Vivakṣā in word and poetry, depending on Kāku etc., Prakaraṇa etc., and Abhinaya etc. See above, pp. 18-19. He gives there the same instances as cited here under the Paṭhiti-śabdālaṁkāra for Kāku, Svara and Viccheda. He classifies the Viccheda into many varieties there.

Bharata emphasises the necessity to read with the proper Kāku. He divides it into Sākāṅkṣā and Nirākāṅkṣā. It is one of the six Pāṭhya-guṇas given by Bharata. A text which has the occasion for the employment of Kāku is the Śabdālaṁkāra called Kāku-paṭhiti, according to Bhoja. Ratneśvara divides Kāku into Vidhi-kāku and Niṣedha-kāku. The case of a Vākya in which there is a possibility of two meanings by two different Kākus is not taken here; it is left as the variety called Kāku-vakrokti to come under the Śabdālaṁkāra to be described, viz., Vākovākya. Svara is also dealt with among Pāṭhya-dharmas by Bharata. Bhoja illustrates Svara-paṭhiti with the word 'Dṛṣṭe' in a verse which has to be taken, not as the locative of the past passive participle but as the vocative of the word 'dṛṣṭi' and has to be read with Pluta-svara. Bharata speaks of seven Svaras in Pāṭhya.

Pada-ccheda is the third Paṭhiti. This has affinity with the sixth Pāṭhya-guṇa referred to by Bharata as 'Ṣaḍaṅga', comprising six elements of which the first is Viccheda. Pada-ccheda is illustrated by the well-known verse which Kālidāsa introduces from the *Rāmāyaṇa* into his *Vikramorvaśīya*.

सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनान्तेऽस्मिन् मया विरहिता त्वया ॥ IV. 51

By stopping it at a certain point and making a different Anvaya, the same is got as the reply of the mountain. This Cheda will involve Sabhaṅga-śleṣa profusely. Pada-ccheda is an inevitable consequence of the Bhaṅga-śleṣa variety of the Śleṣa which Bhoja has recognised as a Śabdālaṁkāra. Ratneśvara gives here additional information from Bhoja's *Śṛ. Pra.*, Chapter VII and from Vāmana IV. i. 3-7. Various varieties of Viccheda or Bhaṅga are mentioned by him from Bhoja and Vāmana. The illustrations given by Ratneśvara are those given by Bhoja in the *Śṛ. Pra.*, Chap. VII. Vol. II. pp. 26-27.

The fifth Paṭhiti is Abhinaya-paṭhiti, cases of verses which are read with the accompaniment of some action to specify the meaning of certain words. Thus, there are expressions like 'so much food' which has to be accompanied by the action of the hand showing the volume exactly meant by 'so much'.

अत्र इयन्मात्रस्तनादीनां तथाभूतहस्ताभिनयैः सह पठनात् तथाविधार्थविशेषो गम्यते ।

Bhoja is indebted for this idea of Abhinaya-paṭhiti to Rudraṭa. Speaking of the Doṣa called Asamartha in Padas, Rudraṭa said that certain words of general and manifold import are sometimes used but they are not Asamartha since their restricted and definite meaning is arrived at immediately by Prakaraṇa, neighbouring words and *Abhinaya*. The last is illustrated with a verse with such words as 'Etāvat' and 'Iyat'. This is not utilised by Bhoja in the Doṣa-prakaraṇa under Asamartha, nor in the section on Vaiśeṣika-guṇas but Bhoja makes the Śabdālaṁkāra of Abhinaya-paṭhiti out of this text of Rudraṭa.

यत्पदमभिनयसहितं कुरुतेऽर्थविशेषनिश्चयं सम्यक् ।
नैकमनेकार्थतया तस्य न दुष्येदसामर्थ्यम् ।।
शब्दानामत्र सदानेकार्थानां प्रयुज्यमानानाम् ।
निश्चीयते हि सोऽर्थः प्रकरणशब्दान्तराभिनयैः ।।

उदाहरणम्-

सा सुन्दर तव विरहे सुतनुरियन्मात्रलोचना सपदि ।
एतावतीमवस्थां याता दिवसैरियन्मात्रैः ।।

Namisādhu comments: प्रसृत्यभिनयेन विशाललोचनेति निश्चीयते । तथैतावतीम् अवस्थां यातेति । अत्रोर्ध्वीकृतकनिष्ठिकाङ्गुल्या कृशत्वं प्रतीयते । दिवसैरियन्मात्रैरित्यत्र पञ्चाङ्गुलीदर्शनेन स्वल्पत्वं चेति । Ch. VI. pp. 62-63

In the Arthālaṁkāra section, Bhoja gives this Abhinaya as a species of the Arthālaṁkāra called Upamāna which is one of the Pramāṇas of the Mīmāṁsakas made into an Alaṁkāra by Bhoja. In that place, besides Abhinaya, Ālekhya, Mudrā and Pratibimba are referred to as varieties of Upamānālaṁkāra.

In defining Vyañjanā, Vidyādhara says in his *Ekāvalī* that the scope of Abhidhā is restricted by the Liṅgas, Saṁyoga etc., given by Bhartṛhari in the two well-known Kārikās. The last here is 'Svarādayaḥ'. The 'Ādi' at the end is taken by Vidyādhara to include many others such as *Abhinaya*. This Abhinaya of hand accompanying such words as *Iyat*, *Īdṛk* etc., decides their meaning and they must be spoken with their Abhinaya. The Apadeśa which Bhoja next mentions is also taken and illustrated by Vidyādhara.

The next Paṭhiti is Apadeśa found in such statements:

इतः स दैत्यः प्राप्तश्रीः नेत एवार्हति क्षयम् ।

and this is also a kind of Abhinaya, as Bhoja himself says: अपदेशोऽप्यभिनयविशेष एव ।

The last is Kānti-paṭhiti referring to cases in which words having letters like *Va* and *Ba* which, for purposes of Śleṣa and Yamaka and also according to grammatical convention, are considered as having no difference. Thus 'Avalambanam' and 'Abalam vanam' in a verse can be read as if they are the same words. This is profusely seen in Yamaka and Ratneśvara points this out as an Aṅga in Yamaka. अत्र यमकेन संसृष्टिरस्य बोद्धव्या ।

Bhoja gives also another view of Paṭhiti held by some other writers. It is a case of *mutatis mutandis*, adaptation, Ūha, changing a word or words and

repeating the same verse. In the *Śr. Pra.* this subject is dealt with under a subvariety of Vivakṣā, called Vākyānyathātva. P. 28, Vol. II. Chap. VII.

13. *Yamaka.* This is no surprise to us, being an old Śabdālaṁkāra. On the whole, 59 varieties of it are given by Bhoja.

14. *Śleṣa.* Rudraṭa considers Śleṣa as a Śabdālaṁkāra, but having a variety which is an Arthālaṁkāra. Udbhaṭa recognised Śabda-śleṣa as well as Arthaśleṣa: द्विविधैरर्थशब्दोक्तिविशिष्टं तत्प्रतीयताम् । Bhoja recognises two varieties, a Śabdālaṁkāra and an Ubhayālaṁkāra. Of Śabda-śleṣa Bhoja has the usual six varieties,—of Prakṛti, Pratyaya, Vibhakti, Vacana, Pada and Bhāṣā. Rudraṭa gave eight kinds, these six plus Varṇa and Liṅga. Bhoja brings Liṅga-śleṣa under Prakṛti-śleṣa and Varṇa-śleṣa under Pada-śleṣa.

15. *Anuprāsa.* Bhoja treats of this old Śabdālaṁkāra elaborately. Of its many varieties, he praises Śrutyanuprāsa, taking the suggestion from Daṇḍin.

प्रायेण श्रुत्यनुप्रासः तेष्वनुप्रासनायकः ।
सनाथैव हि वैदर्भी भाति तेन विचित्रिता ।।
निवेशयति वाग्देवी प्रतिभानवतः कवेः ।
पुण्यैरमुमनुप्रासं ससमाधिनि चेतसि ।। II. 72, 73

Bhoja has some extravagant eulogy on Anuprāsa-alaṁkāra in general.

यथा ज्योत्स्ना चन्द्रमसं यथा लावण्यमङ्गनाम् ।
अनुप्रासस्तथा काव्यमलङ्कर्तुमयं क्षमः ।।
उपमादिविमुक्तापि राजते काव्यपद्धतिः ।
यद्यनुप्रासलेशोऽपि हन्त तत्र निवेश्यते ।।
कुण्डलादिविमुक्तापि कान्ता किमपि शोभते ।
कुङ्कुमेनाङ्गरागश्चेत् सर्वाङ्गीणः प्रयुज्यते ।। II. 76, 106, 107

Another variety of Anuprāsa given by Bhoja is Vṛttyanuprāsa which is the recurrence of the consonants of the same varga, many times in a verse. The following is Ka-vargānuprāsa:

कान्ते कुटिलमालोक्य कर्णकण्डूयनेन किम् ।
कामं कथय कल्याणि किंकरः करवाणि किम् ।।

Bhoja relates the varieties of this Vṛttyanuprāsa with the various provinces in India. The Ka-varga-anuprāsa is held to be a favourite in the Karṇāṭaka country! All this equation is very imaginary. When overdone, this Vṛttyanuprāsa becomes intolerable. Bhoja himself says that the repeated consonants must not be harsh and that one must not repeat the same letter for a great length nor repeat it at frequent intervals.

अकठोराक्षरादानं नातिनिर्वहणैषिणः(ता) ।
अशैथिल्यं च सत्कर्तुं वृत्त्यनुप्रासमीशते ।। II. 81.

This Vṛttyanuprāsa is newly met with by us in Bhoja. Bhoja speaks then of the other well-known Vṛtti or Anuprāsa-jāti, Kaṭhorā, Komalā etc. called also Nāgarikā, Upanāgarikā and Grāmyā (Udbhaṭa). Bhoja gives twelve such kinds

with illustrations but concludes that they need not be separately considered since they are not separate from Guṇas and Vṛttis.

इति द्वादशधा वृत्तिः कैश्चिद्या कथितेह सा ।
न गुणेभ्यो न वृत्तिभ्यः पृथक्त्वेनावभासते ।।

See the last section of my paper on the Vṛttis, *JOR.* VII. pp. 104-112, and end of chapter on Ritis in my *Some Concepts*.

16. *Citra.* This is the well-known Śabdālaṁkāra comprising the verbal feats of Ekākṣara, the Bandhas of various kinds etc. Bhoja deals with it elaborately.

17. *Vākovākya.* This Śabdālaṁkāra is dialogue, Ukti-pratyukti.

उक्तिप्रत्युक्तिमद्वाक्यं वाकोवाक्यं प्रचक्षते ।
द्वयोर्वक्त्रोस्तदिच्छन्ति बहूनामपि सङ्गमे ।।

This is divided into six kinds: Ṛjūkti, Vakrokti, Vaiyātyokti, Gūḍhokti, Praśnottarokti and Citrokti. The Ṛjūkti is again divided into Grāmyā and Upanāgarikā. It is ordinary dialogue. Vakrokti, the next variety, was a separate Śabdālaṁkāra in Rudraṭa. Rudraṭa divided it into Śleṣa-vakrokti with Pada-bhaṅga and Kāku-vakrokti with Kāku. Cunning dialogue, witty repartee, one outwitting the other by a play on the same words or by splitting the words differently or by a different Kāku,—this is the second variety of Bhoja's Vākovākya, called Vakrokti. Rājaśekhara criticised Rudraṭa's Kāku-vakrokti-Śabdālaṁkāra. He said that Kāku is a Pāṭha-dharma and it cannot be a Śabdālaṁkāra.

काकुवक्रोक्तिर्नाम शब्दालङ्कारोऽयम् इति रुद्रटः । अभिप्रायवान् पाठधर्मः काकुः, स कथमलङ्कारी स्याद् इति यायावरीयः ।। *K. M.* I. vii. p. 31

Ānandavardhana made Kāku a case of Guṇībhūta-vyaṅgya. (*Dhva. Ā.* III. p. 212). Bhoja made this Vakrokti of Rudraṭa a variety of a bigger Śabdālaṁkāra called Vākovākya. Bhoja further divided Vakrokti into Nirvyūḍha and Anirvyūḍha. For the first, Bhoja gives the same verse which Rudraṭa gave for Śleṣa-vakrokti. Nirvyūḍha-vakrokti is sustained Vakrokti, the whole verse being full of it to the end. The second is its opposite, Anirvyūḍha, unsustained.

Bhoja has no Kāku-vakrokti. He refers to Kāku as being employed in the first kind of Vākovākya called Ṛjūkti and has already given a variety of the Paṭhiti-Śabdālaṁkāra for Kāku. See above.

The other varieties of Vākovākya are Vaiyātyokti divided into Svābhāvikī and Naimittikī; Gūḍhokti into Mukhyā and Gauṇī; Praśnottarokti into Abhidhīyamāna-hṛdyā and Pratīyamāna-hṛdyā; and Citrokti into Citrā and Vicitrā!

18, 19 and 20. *Prahelikā, Gūḍha* and *Praśnottara.* These are the well-known riddles and puzzles of various kinds which are for entertainment in social gatherings and for contest with rivals.

21. *Adhyeya.* This inaugurates a series of strange Śabdālaṁkāras. How these are Alaṁkāras and further, Alaṁkāras of Śabda, we are not able to understand. Adhyeya is thus defined:

यद्विधौ च निषेधे च व्युत्पत्तेरेव कारणम् ।
तदध्येयं विदुस्तेन लोकयात्रा प्रवर्तते ।। II. 150

The idea is not clear, and further his classification and illustration convey a different idea altogether. Just as Rājaśekhara classified poets into Ukti-kavis, Śāstra-kavis and so on, so also Bhoja classifies here poetic expressions into Kāvya, Śāstra and Itihāsa. Three mixed classes are then added, Kāvya-śāstra, Kāvyetihāsa and Śāstretihāsa.

Poetry is, according to the oft-quoted lines of Bhaṭṭa Nāyaka, different from Śāstra and Itihāsa or Ākhyāna becaue of its emphasis on the poet's Vyāpāra with the subordination of Śabda and Artha. Śabda and Artha are respectively emphasised in Śāstra and Ākhyāna. In poetry itself, there are occasions for the introduction of Śāstra and Itihāsa and compared to those places, there are places which are instances of pure poetry. When the heroine is described according to the Sāmudrika-śāstra, the case will be one of Śāstra and Kāvya. The description of the dance by Paṇḍita Kauśikī in the *Mālavikāgnimitra* in the verse "अङ्गैरन्तर्निहितवचनैः etc." and the description of music in the *Nāgānanda* in the verse "व्यक्तिर्व्यञ्जन° etc." are cases of Śāstra in Kāvya. In the opening act of the *Śākuntala* the maids tell Duṣyanta the story of the birth of Śakuntalā and the introduction of this historical narration is a case of Itihāsa in Kāvya. As different from these two, Kāvya is a case where the character of Kāvya alone as Ukti-pradhāna is dominant. See above p. 108. The other three varieties of the Adhyeya-śabdālaṁkāra are born of the inter-mixutre of these three.

Commentary is completely lacking under these heads and it is not possible to understand how this classification into Kāvya, Śāstra, Itihāsa etc. is an Alaṁkāra of Śabda. How Bhoja calls this Adhyeya or how these alone are intended for Vyutpatti is not known.

22, 23 and 24. *Śravya, Prekṣya, Abhineya.* Now Bhoja makes types of literature into Alaṁkāra, giving a restricted meaning to their names. These have little to do with Śravya-kāvya or poem, and refer only to parts of drama. In a drama, certain things are done and seen, certain said and heard. The 'heard' is said to be the Śabdālaṁkāra called Śravya.

Bhoja takes the three kinds of Maṅgala at the beginning, namely Āśis, Namaskriyā and Vastu-nirdeśa, the Nāndī, and lastly, the two kinds of music called Ākṣiptikā and Dhruvā,—altogether six kinds as the varieties of Śravya-śabdālaṁkāra.

The benedictory verse marking the beginning of a poem or a drama is given as a Prabandhālaṁkāra by Bhoja in Chapter XII of the *Śṛ. Pra.* Daṇḍin counts Āśis as a Vākyālaṁkāra in *K. Ā.* II. 357.

Bhoja says that all these are only for the joy of the ear, perhaps as a contrast to the previous Śabdālaṁkāra, covering cases intended for Vyutpatti and are only Adhyeya, and not Prekṣya. The benedictory verse etc. are done within the curtain and are not seen by the audience, but can be heard by them.

श्रव्यं तत्काव्यमाहुर्यन्नेक्ष्यते नाभिधी(नी?)यते ।
श्रोत्रयोरेव सुखदं भवेत्तदपि षड्विधम् ।।

आशीर्नान्दी नमस्कारः वस्तुनिर्देश इत्यपि ।
आक्षिप्तिका ध्रुवा चेति शेषोऽध्येयं भविष्यति ॥ *S. K. Ā.* II. 152-3

All Kāvya is Śravya and therefore we must take this Śravya-śabdālaṁkāra as applying to drama, although Vastu-nirdeśa alone refers only to Śravyakāvya. Nāndī, Ākṣiptikā and Dhruvā clearly pertain to drama, the first to the Pūrvaraṅga and the other two to all parts of the drama. Nāndī is the Nāndī verse. Ākṣiptikā is the name of a song, Gīti-viśeṣa; Raṅganātha Dīkṣita says so in his commentary on Act IV of the *Vikramorvaśīya*. It is seen in that drama when Citralekhā enters with her friend and then again when Purūravas enters. Therefore we can take it as a song appearing at the entrance of characters. Bhoja gives a different meaning for Ākṣiptikā. He gives a Prākṛt Gāthā on Goddess Mahālakṣmī as illustration and says that it is sung only for the sake of the introduction of its particular melody (*Rāga*), the subject of the song being of no account. It seems from this that certain situations in dramas were done on the background of some Rāga sung by the orchestra. The particular Rāga alone being the thing required, instead of giving it as pure *ālāpa*, there seems to have been the practice of giving it through a song in that Rāga. Bhoja says:

सेयमभिधित्सितरागविशेषप्रयोगमात्रफलं वचनमाक्षिप्तिका । *S. K. Ā.* p. 262

It is a pity that Bhoja is not more elaborate on this very interesting subject. The last Śravya-element is Dhruvā or Dhruvāgāna. There are five Dhurvās, Prāveśikī, Naiṣkrāmikī, Āntarā, Prāsādikā(ī) and Ākṣepikī and they are respectively sung at the entrance and exit of characters and during their stay on the stage. The Dhruvās are for purposes of informing the audience of the scene, situation and character, the mood of the character, and to give the connecting links etc. Says Bhoja: सेयं पात्रप्रवेशरसानुसन्धानादिप्रयोजना ध्रुवा । The emphasis in all these is on their recitation or singing and not enaction; hence perhaps Bhoja's mention of these as Śravya. See below the chapter on Bhoja and Nāṭya Śāstra and my paper on Music in Ancient Indian Drama.[1]

The next Śabdālamkāra is Prekṣya, things to be seen and situations devoid of speech, which are displayed through physical actions. Bhoja includes here spectacles.

यदाङ्गिकैकनिर्वर्त्यमुज्झितं वाचिकादिभिः ।
नर्तकैरभिधी(नी?)येत प्रेक्षणक्ष्वेडिकादि तत् ॥ *S. K. Ā.* p. 262

In the *Śṛ. Pra.*, he adds some Uparūpaka-varieties also.

प्रेक्षानिमित्तं वाचिकाद्यभिनयरहितमाङ्गिकैकनिर्वर्त्यं प्रस्थानडोम्बलिकादिवाक्यं प्रेक्ष्यम् ।
Śṛ. Pr.

What is this Vākya which is devoid of Vācikābhinaya and is only 'seen' and is thus a Śabdālaṁkāra? Bhoja classifies it into six, Lāsya, Tāṇḍava, Chalika, Sampā, Hallīsaka and Rāsa. He also adds Ākṣveḍikā etc., sport, feat and exercise. Bhoja seems to consider their descriptions in Kāvya as the

[1] *Art and Letters*, London, XXVIII. i. 1954, pp. 10-18 and *Journal of the Music Academy*, Madras, XXV, pp. 79-92.

Śabdālaṁkāras of these names—Lāsya as the description of the graceful dance; Tāṇḍava-prekṣya-śabda-alaṁkāra as the description in a Kāvya of the virile dance of Tāṇḍava, Sampālaṁkāra when Sampā is described. Chalika is described as dance which is half-graceful and half-vigorous, a mixture of Tāṇḍava and Lāsya, showing as it does Śṛṅgāra and Vīra Rasas. Sampā is said to be the Chalika of the Kinnaras and so on and is so illustrated. Hallīsaka is a circle of dancers with one male in the middle like Kṛṣṇa in the midst of the Gopīs; it is described thus but illustrated with a Prākṛt verse describing Vipralambha and a Mānavatī Nāyikā. Rāsa is not much different from Hallīsaka but as Bhoja says in the end, it is set in a specific Tāla, namely Rāsa.

तदिदं हल्लीसकमेव तालबन्धविशेषयुक्तं रास एवेत्युच्यते । *S. K. Ā.* p. 264

But the illustrative Prākṛt verse depicts a Nāyikā in Vipralambha. See below chapter on Bhoja and Nāṭya Śāstra.

The last and the twenty-fourth Śabdālaṁkāra is called Abhineya. It is not explained how Abhineya differs from Prekṣya. Abhineya also is for seeing. Bhoja gives under Abhineya-śabdālaṁkāra the passages in compositions which portray and give scope for the six kinds of Abhinaya: Āṅgika, Sāttvika, Āhārya, Vācika, Sāmānya and Citra. The last two are included in the other varieties of Abhinaya, and need not therefore be separately enumerated. See also chapter on Bhoja and Nāṭya Śāstra.

Now for a review of these twenty-four Śabdālaṁkāras of Bhoja: We are already familiar with Anuprāsa, Yamaka, Śleṣa, Vakrokti (which is made part of a bigger Alaṁkāra by Bhoja), Citra and Prahelikā, Praśnottara and Gūḍha. It is not known how Bhoja lost sight of Punaruktavadābhāsa. Vakrokti is made a variety of Vākovākya or dialogue and this does not put it better. For, Vakrokti is possible elsewhere also and Bhoja has restricted its scope by making it a variety of dialogue. We are also familiar with the two concepts of Rīti and Vṛtti though not as Śabdālaṁkāras. Daṇḍin mentions Vṛtti and its Aṅgas as Alaṁkāra, and considers the Guṇas which determine Rītis as Alaṁkāra. But he did not call them Śabdālaṁkāra. It is understandable that Rīti is a Śabdālaṁkāra but Bhoja does not seem to realise the contradiction involved in describing Vṛtti as Artha-sandarbha and holding it as Śabdālaṁkāra. Bhoja has here a very wide conception of Alaṁkāra and there is almost nothing in Kāvya which is not Alaṁkāra to him. New and narrow significances are attached by Bhoja to the concepts of Bhaṇiti, Gumphanā and Śayyā which he makes into three Śabdālaṁkāras. Some of the varieties of these are very general and some very trifling. The first two Śabdālaṁkāras of Jāti and Gati mean that the Aucitya of language and the form,—prose, verse and Campū (prose-verse)—constitute Alaṁkāra. Bhoja's commentators clearly point out that these are Alaṁkāras because they are principles of Aucitya. Just as he makes Aucitya yield some Śabdālaṁkāras, Bhoja makes Dhvani also give him some Śabdālaṁkāras. Chāyā emphasises realism and the imitation of the characteristic expressions of the various kinds of persons. Mudrā-śabdālaṁkāra is a clear case of Dhvani. Ukti classified into Vidhi, Niṣedha etc. according to the Mīmāṁsā seems to be an Arthālaṁkāra. As a matter of fact, many of the instances of Bhoja's Śabdālaṁkāra are

Arthālaṁkāras. Yukti is very wide, comprehending almost anything in a poem or drama. Ratneśvara clearly points out its wide scope. Paṭhiti is a Śabdālaṁkāra made out of the Pāṭhya-guṇas mentioned by Bharata. The most un-understandable of Bhoja's Śabdālaṁkāras are Adhyeya, Śravya, Prekṣya and Abhineya. Further, Bhoja wants to classify all his Śabdālaṁkāras into a uniform number of six sub-varieties. This is not possible, for, all cases cannot be expected to be of a sixfold nature. But Bhoja introduces some kind of item to help him to arrive at a uniform number. He gives a class of 'miscellaneous' (Prakīrṇa) to make up the required number in some cases.

Bhoja follows Daṇḍin largely in his conception of Alaṁkāra. Bhoja describes at the end of the section on Śabdālaṁkāra that anything which pleases by its mere Śabda, any beauty due merely to the word, is Śabdālaṁkāra.

चतस्रो विंशतिश्चैताः शब्दालङ्कारजातयः ।
शब्दसन्दर्भमात्रेण हृदयं हर्तुमीशते ॥ II. 158

But even this condition is not satisfied by many of Bhoja's so-called Śabdālaṁkāras. Many of them are Artha-sandarbhas and cases of Artha-vaicitrya and do not have anything to do with Śabda. Again a few of the Alaṁkāras are related to Prakaraṇa and Prabandha and cannot come under Vākyālaṁkāras. The Alaṁkāras of Prakaraṇa and Prabandha are separately mentioned by Bhoja.

It is interesting to examine how Bhoja came to conceive his Śabdālaṁkāra in this manner. It is clear all through that Bhoja chose to follow Daṇḍin completely. Daṇḍin's conception of Guṇas as Alaṁkāra is accepted by Bhoja with the quotation of Daṇḍin's verses to that effect. Now, Bhoja thought that everything given by Daṇḍin is Alaṁkāra, everything that Daṇḍin dealt with in Chapter I, even before the treatment of the two Mārgas and the ten Guṇas. Daṇḍin there speaks of Sanskrit, Prākṛt, Apabhraṁśa and Paiśācī (language, Bhoja's Jāti), the division of poems and compositions on the basis of the form, Gadya, Padya and mixed (Bhoja's Gati) and of Abhineyārtha as different from Śravya Kāvya (Bhoja's Śravya and Prekṣya Śabdālaṁkāras).

Did Bhoja have any follower in respect of these strange Śabdālaṁkāras of his? Yes; there were a few writers who followed Bhoja and took some of his Śabdālaṁkāras:—

The Agnipurāṇa

The Alaṁkāra section of the *Agnipurāṇa* draws upon Bhoja for Alaṁkāra, as for other subjects also. It incorporates into its text verses of Bhoja. It accepts Bhoja's three classes of Alaṁkāras, of Śabda, Artha and both. It does not however accept all the twenty-four Śabdālaṁkāras surveyed above, but takes only nine of them, Chāyā, Mudrā, Ukti, Yukti, Gumphanā, Vākovākya, Anuprāsa, Citra and Duṣkara,

ये व्युत्पत्त्यादिना शब्दमलङ्कर्तुमिह क्षमाः । (Bhoja's words)
शब्दालङ्कारमाहुस्तान् काव्यमीमांसकोविदाः ॥

छाया (१) मुद्रा (२) तथोक्तिश्च (३) युक्तिः (४) गुम्फनया (५) सह ।
वाकोवाक्यम् (६) अनुप्रासः (७) चित्रम् (८) दुष्करमेव च ॥ (९)
ज्ञेया नवालङ्कृतयः शब्दानामित्यसङ्करात् ॥ Ch. 342

The *Agnipurāṇa* reduces also the sub-varieties of most of these. Chāyā is given only four varieties, Loka, Cheka, Arbhaka and Matta Uktis, omitting Bhoja's Poṭa and Unmatta Uktis. Bhoja's Śayyā is quietly included in Mudrā without any argument.

अभिप्रायविशेषेण कविशक्ति विवृण्वती ।
मुत्प्रदा (मुद्दा) यिनीति सा मुद्रा सैव शय्यापि नो मते ॥

The six varieties of Ukti and Yukti in Bhoja are reproduced. Bhoja's Racanā is included in Gumphanā:

गुम्फना रचना चर्य्या (सैव or शय्या?) शब्दार्थक्रमगोचरा ।

Viśveśvara

Viśveśvara, the author of the *Camatkāracandrikā* (Mad. Ms. R. 2679) and court-poet of Simhabhūpāla, follows Bhoja almost completely on Alaṁkāras. He accepts Bhoja's threefold classification of Alaṁkāras into those of Śabda, Artha and both. He however takes only some of the twenty-four Śabdālaṁkāras of Bhoja. He first of all separates Rīti and Vṛtti and treats of them as subjects on a par with Pāka and Śayyā as concepts of more general significance than Alaṁkāra. Of the rest, Viśveśvara accepts eleven:

अत्र शब्दगताः प्राज्ञैरेकादश समीरिताः । Ch. VI

They are Chāyā, Mudrā, Yukti, Śleṣa, Anuprāsa, Gumphanā, Citra, Yamaka, Vākovākya, Gūḍha and Praśnottara. He reduces also the sub-varieties of these in numbers. He introduces some modifications also. Chāyā is considered by him as of three kinds only and as being the imitation of Nāgarikokti, Grāmyokti and Sāmānyokti, the style of expression of the cultured, the vulgar, and of the general idioms, maxims and proverbs of the world. Only two varieties of Mudrā are given, of Pada and Vacana. Yojanā or Yukti is only of four kinds, of Pada, Vākya, Prakaraṇa and Prabandha-viśeṣas. See my article on the *Camatkāracandrikā, Annals BORI.* XVI, pp. 131-9.

Bahurūpamiśra

Bahurūpamiśra, author of a commentary on the *Daśarūpaka* (Mad. Ms.) follows Bhoja on Alaṁkāras. He gives Bhoja's conception of Sāhitya and other subjects. He accepts the three classes of Śabda, Artha and Ubhaya Alaṁkāras of Bhoja and gives Bhoja's twenty-four Alaṁkāras of each of these classes. (p. 106, Mad. Ms. R. 4188). See my article on Bahurūpamiśra, *JOR.*, VIII, pp. 325-6.

Prakāśavarṣa

Prakāśavarṣa, author of the *Rasārṇavālaṃkāra* (Mad. MS.), follows Bhoja on Alaṁkāras, his work being a summary of the *Śṛ. Pra.* See my article on Prakāśavarṣa's *Rasārṇavālaṃkāra, JOR.*, VIII. pp. 269-270.

Prakāśavarṣa accepts eighteen Śabdālaṁkāras, seventeen of which are from Bhoja's list of twenty-four and one is his own. He accepts the following of Bhoja: Jāti, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Bhaṇiti, Śravyatā, Śleṣa, Citra, Praśnottara, Prahelikā, Anuprāsa, Yamaka, Gūḍhokti (Bhoja's Gūḍha). The 18th added by Prakāśavaraṣa is Aucitya. Seven Śabdālaṁkāras of Bhoja are omitted by Prakāśavarṣa: Gati, Ukti, Paṭhiti, Vākovākya, Adhyeya, Prekṣya and Abhineya.

Keśavamiśra

Keśavamiśra, author of the *Alaṁkāraśekhara*, takes some ideas from Bhoja with some modifications. He picks out Rīti, Ukti and Mudrā out of the twenty-four Śabdālaṁkāras of Bhoja and constitutes them into what he calls the three Bahiraṅgas, the external essentials of Kāvya. This concept of Bahiraṅga is a new one and provides a convenient head under which some general ideas can be grouped. Keśava's Bahiraṅgas are four, the fourth being Vṛtti, viz., the Śabda-vṛttis of Abhidhā, Lakṣaṇā and Vyañjanā. He treats of Rīti, Ukti and Mudrā in the second chapter where he describes them as the life of poetry. रीतिरुक्तिस्तथा मुद्रा वृत्तिः काव्यस्य जीवितम् । At the end of this chapter, he calls these three only Kāvya-bahiraṅgas.

इत्यलङ्कारशेखरे उपक्रमरत्ने रीत्यादिबहिरङ्गत्रयमरीचिः ।

Keśava has changed the nature of Ukti. It is not the Ukti of Bhoja divided into Vidhi, Niṣedha etc. but it is the Chāyā of Bhoja. Keśava rejects two of the six Chāyās of Bhoja, Matta and Vaiyātya. He has thus only four kinds of Ukti or Chāyā. लोकच्छेकार्भकोन्मत्तभेदादुक्तिश्चतुर्विधा । The illustrations are mostly the same as in the *S.K.Ā.* Mudrā is the same as in Bhoja and Keśava gives a prose Anuvāda of its definition by Bhoja.

विन्यासविशेषवशाद् यत्राभिप्रायविशेषलाभेन मुदो हर्षस्य उत्पत्तिः सा मुद्रा ।

Two of the six varieties of Bhoja are omitted. Keśava recognises Mudrā of Pada, Vākya, Vibhakti and Vacana only. The illustrations are mostly the same.

Keśava says in the last verse of this chapter that in another work of his called *Alaṁkārasarvasva*, he has dealt with the purpose of these three, Rīti, Ukti and Mudrā and their relation to Rasa. The work is unfortunately lost to us.

प्रयोजनं यथैतासां रसमैत्री च विस्तरः । तथालङ्कारसर्वस्वे सप्रपञ्चमदर्शयम् ॥

In chapter X, Keśava treats of Śabdālaṁkāras where he gives eight of them: Citra, Vakrokti, Anuprāsa, Gūḍha, Śleṣa, Prahelikā, Praśnottara and Yamaka. These are however Alaṁkāras of Śabda given by others also. In Vakrokti, which is a variety of Vākovākya in Bhoja, Keśava includes the Vākovākya of Bhoja. He has rejected completely the other Śabdālaṁkāras of Bhoja.

Vāsudeva

Vāsudeva, commentator on Rājaśekhara's *Karpūramañjarī* (K.M. 4), refers in his comments on the Nāndī verse, to Bhoja's conception of Rīti and Vṛtti and the Guṇas as Alaṁkāras, the former two as Śabdālaṁkāra. Rājaśekhara

mentions the Rītis in his Nāndī verse and in commenting upon them, Vāsudeva says (p.2):

वैदर्भ्याद्या रीतयः शब्दालङ्काराः । * * * *

एवमन्ये कैशिक्यादयः शब्दालङ्कारा ज्ञेयाः । 'ध्वनिमत्ता तु गाम्भीर्यम्' इत्युक्तत्वाद् गाम्भीर्यादयो गुणाश्च । केचित्तु रीत्यादीनामपि गुणत्वं मन्यन्ते ।

Vāsudeva follows Bhoja here. The reference to writers who considered Rītis as Guṇas is to Namisādhu. See above chapter on Guṇas.

Mahādeva

Mahādeva, commentator on the *Kādambarī* (see PETERSON's *Notes*, p. 112), says in his comments on the 8th introductory verse, in explanation of the word 'Śayyā' occurring there: कथापक्षे शय्या शब्दालङ्कारः । उक्तं च स. क. आ.——॥ and quotes the three verses of Bhoja enumerating the Śabdālaṁkāras. Bhoja it is who considers Śayyā as a Śabdālaṁkāra.

Rāghavabhaṭṭa

Rāghavabhaṭṭa, another well-known scholiast, says in his commentary on the *Abhijñānaśākuntala* (p. 4, N. S. Edn.), while commenting on the Nāndī verse: भोजेन तु रीतीनां शब्दालङ्कारान्तर्गतत्वमेवोक्तं, 'जातिर्गती रीतिवृत्ती' इति ।

Appayyadīkṣita

The *Kuvalayānanda* of Appayya Dīkṣita has two Arthālaṁkāras called Lokokti and Chekokti (89th and 90th). These two are the two varieties mentioned by Bhoja under his Śabdālaṁkāra called Chāyā.

Mahimabhaṭṭa

While classifying and enumerating the various kinds of Anaucitya of Śabda and Artha, Mahimabhaṭṭa says in his *Vyaktiviveka*, that even metre must be examined from the point of view of Rasaucitya, that metre, like Yamaka or Anuprāsa, must certainly be appropriate to Rasa; and that the Anaucitya of metre in the form of Duśśravatva is a case of Śabda-anaucitya.

दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव, तस्याप्यनुप्रासादेरिव रसानुगुण्येन प्रवृत्तेरिष्टत्वात् ।
V. V., p. 37. T. S. S.

Mahimabhaṭṭa here puts metre on a par with Yamaka and Anuprāsa, Śabdālaṁkāras. It is similar to Anuprāsa and other Śabdālaṁkāras in function. He realises that metre however does not involve expressive words as other instances of Alaṁkāra, and hence is not in the same position as other Śabdālaṁkāras.

केवलं वाचकत्वाश्रयमेतन्न भवतीति न तत्तुल्यकक्ष्यतया उपात्तम् ।

He however says definitely that metre is a Śabdālaṁkāra. While commenting on a verse from the *Kumārasambhava*, he says:

अत एव यमकानुप्रासयोरिव वृत्तस्यापि शब्दालङ्कारत्वमुपगतमस्माभिः । P. 45. T. S. S.

That this second passage refers to the passage quoted by us previously, is known from the commentary which says:

उपगतमस्माभिरिति—दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव, तस्यापि अनुप्रासादेरिवेत्यादि वदद्भिः। *V. V. Vyā.*, p. 25. T. S. S.

In this respect, Mahimabhaṭṭa's view runs on the same lines as that of Bhoja who considers the appropriate employment of the form, verse, prose or prose-verse, as the Śabdālaṁkāra called Gati.

Two important writers have taken notice of these strange Śabdālaṁkāras of Bhoja and criticised them. They are Hemacandra and Bhaṭṭa Gopāla.

Hemacandra

At the end of the chapter on Alaṁkāra, Hemacandra says in his *Kāvyānuśāsana* that Bhoja recognised numerous other Alaṁkāras of Śabda and Artha, that some of them are included in those recognised by himself (Hemacandra), some are of no charm at all, and that some are very general, being of the nature of Kāvya itself.

जाति-गति-रीति-वृत्ति-च्छाया-मुद्रोक्ति-युक्ति-भणिति-गुम्फना-शय्या-पीति (पठिति)-वाक्येवाक्य-(वाकोवाक्य)-अध्येया (य)-प्रेक्ष्य-गेय (श्रव्य)-अभिनेयानि शब्दालङ्कारा: सम्भवप्रत्यक्षागमोपमानार्थापत्त्यभावलक्षणाश्चार्थालङ्कारा: ये भोजराजेन प्रतिपादिता:, ते के[न]चिदुक्तेष्वेवान्तर्भवन्ति केचिच्च कंचनापि चमत्कारं नावहन्ति, केचिच्च ये (ते) काव्यशरीरस्वभावा एवेति न सूत्रिता: ।

K. A. Vyā. Ch. VII. p. 295. K. M.

Bhaṭṭa Gopāla

Bhaṭṭa Gopāla, commentator on the *Kāvyaprakāśa* (T. S. S.), says at the beginning of his commentary on the Śabdālaṁkāra chapter that others mention numerous other Śabdālaṁkāras which however are not Śabdālaṁkāras really, *pertaining as they do to Artha also.*

पठन्ति शब्दालङ्कारान् बहूनन्ये मनीषिण: ।
परिवृत्तिसहिष्णुत्वान् न ते शब्दैकभागिन: ।।

This is evidently a criticism of Bhoja's Śabdālaṁkāras.

Śrīdhara

Śrīdhara, author of a commentary on the *Kāvyaprakāśa*, (Calcutta Sanskrit College Research Series VII, two parts, 1959, 1691) in Ch. IX, pp. 317-9, mentions Bhojarāja by name, refers to his twenty-four Śabdālaṁkāras, explains briefly Bhoja's Jāti, Gati and Rīti and then reproduces Bhoja's verses on these Śabdālaṁkāras found additionally in the *Śṛ. Pra.*, and quoted below. (Pp. 381-2)

II

The Distinction into Śabdālaṁkāra, Arthālaṁkāra and Ubhayālaṁkāra

Bharata gave only the Yamaka Śabdālaṁkāra in his list of four Alaṁkāras, his other three being Arthālaṁkāras. Bharata gave ten kinds of Yamaka with definitions and illustrations. There is however no mention of the word Śabdālaṁkāra or the differentiation of this from Arthalaṁkara. Bhāmaha, in chapter II, in the first list of Alaṁkāras, adds one more Śabdālaṁkāra called Anuprāsa.

In Bhāmaha and in his follower and commentator, Udbhaṭa, we do not find the scientific treatment of Alaṁkāras in two classes as Śabdālaṁkāras and Arthālaṁkāras; but the Alaṁkāras are enumerated by them in bunches of three and four, in a quasi-historical manner. Bhāmaha gives a refined and unrefined type of Anuprāsa and adds that some have a third kind of Śabdalāṁkāra called Lāṭānuprāsa. He simplifies Yamaka by giving only five kinds of it, and including the rest in the five. Though there is no express mention by him of the distinction between Śabda and Artha Alaṁkāras, Bhāmaha records a view of his predecessors connected with this topic. रूपकादिमलङ्कारं बाह्यमाचक्षते परे। सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम् ।। तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी। शब्द-अभिधेयालङ्कार-भेदादिष्टं द्वयं तु नः ।।

"Just as even a beautiful face does not shine without ornaments, so also a Kāvya; hence, certain writers elaborately laid down Rūpaka and other figures. But certain others said that the Alaṁkāras Rūpaka etc. were not so important, were Bāhya, external, and that the real adornment of expression (Vācām alaṁkṛti) is the correct and beautiful Sup and Tiṅ, the words themselves." That is, a school of Ālaṁkārikas attached greater importance to Śabda and called Sauśabdya the important Alaṁkāra of expression. As already pointed out both Māgha and Jinasena refer to these views. See above pp. 83, 252-3.

Bhāmaha, as also Māgha and Jinasena, says as regards these two views that they would classify these Alaṁkāras into those of Śabda and of Artha (Abhidheya) and accept both. That is, both Śabda and Artha must be adorned and both are important. The Alaṁkāra of the former is Sauśabdya etc. and that of the latter is Rūpaka etc.

In the first set of figures in chapter II, Bhāmaha says:

अनुप्रासस्सयमक: रूपकं दीपकोपमे ।

Of these, the first two are Śabdālaṁkāras, though Bhāmaha does not call them so or treat of them separately. The rest of the work of Bhāmaha up to the end of chapter III is devoted to Arthālaṁkāras. Towards the end of chapter V Bhāmaha says that Alaṁkāras are of Artha and Śabda.

वाचां वक्र-अर्थ-शब्द-उक्तिरलङ्काराय कल्पते । V. 66

Chapter VI called Śabda-śuddhi treats of the first mentioned Śabdālaṁkāra called Sauśabdya which a school of early writers considered as of great importance. He speaks of such expressions as are permissible in Kāvya and which are sweet to the ear and pregnant with meaning. He praises the sheer beauty of consonant sounds that excel all other figures of speech.

अतिशेते ह्यलङ्कारमन्यं व्यञ्जनचारुता । VI. 28

He speaks of the beauty of the 'Ṇic prayoga' in places like 'Śabalayanti'. These he considers as Śabdālaṁkāra. एवं णिच: प्रयोगस्तु सर्वत्रालङ्कृति: परा[1] । VI. 66.

---

[1] Cf. Mallinātha, commenting upon the expression 'द्विषां विघाताय' in *Kirātārjunīya*, I. 3, says that the peculiar grammatical prayoga here is also an Alaṁkāra:

तथापि प्रयोगवैचित्र्यविशेषस्याप्यलङ्कारत्वादेवं व्याचक्षते ।

Thus the Śabdālaṁkāras as such mentioned by Bhāmaha are Sauśabdya, Anuprāsa and Yamaka. He definitely speaks of two sets of Alaṁkāras called Śabdālaṁkāras and Artha or Abhidheya-Alaṁkāras.

The fate of this Sauśabdya is interesting. The conception of Śabda-saṁskāra or Sauśabdya itself as an Alaṁkāra is clearly foreshadowed in a verse of Vālmīki in the Sundara-kāṇḍa of the *Rāmāyaṇa*:

दुःखेन बुबुधे सीतां हनुमाननलङ्कृताम् ।
संस्कारेण यथा हीनां वाचमर्थान्तरं गताम् ।। 15. 39

Early writers held it high as *Āntara*-alaṁkāra as against Rūpaka etc., dismissed as *Bāhya*-alaṁkāra. When we examine the sixth chapter of Bhāmaha, on Śabda-śuddhi or Sauśabdya, we would see that it contains the seeds of many of the later numerous Śabda-guṇas, Śruti-sukha etc. The Alaṁkāra Sauśabdya itself became a Śabda-guṇa in course of time. There is no trace of it in Daṇḍin, but Vāmana speaks of Suptiṅ-saṁskāra at the end of III. 2 and says that, by itself and without Pāka, which is the clear and complete presence (Sphuṭatva and Sākalya) of the Guṇas, Suptiṅ-saṁskāra is detestable.

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते ।
चूतस्य परिणामेन स चायमुपमीयते ।।
सुप्तिङ्संस्कारसारं यत् क्लिष्टवस्तुगुणं भवेत् ।
काव्यं वृन्ताकपाकं स्याद् जुगुप्सन्ते जनास्ततः ।।

The last section, the fifth, of Vāmana is devoted, like the last chapter of Bhāmaha, to Śabda-śuddhi. There is this difference between the treatment in Bhāmaha and that in Vāmana. Bhāmaha treats of Sauśabdya and shows how Śabda-prayogas can be made to *beautify* Kāvya but Vāmana treats of it from the point of view of grammatical purity only, Śuddhi *as such*. Maṅgala, perhaps Vāmana's contemporary, whose views exhibit some similarity with those of Vāmana but who is in the main a bold, free thinker, opined differently from Vāmana. We are indebted to Rājaśekhara for Maṅgala's opinion on Sauśabdya. Rājaśekhara says:

सततमभ्यासवशतः सुकवेः वाक्यं **पाक**मायाति । कः पुनरयं पाकः? इत्याचार्याः । **परिणाम** इति मङ्गलः । कः पुनरयं परिणामः? इत्याचार्याः । सुपां तिङां च श्रवःयैषा (प्रिया) व्युत्पत्तिः इति **मङ्गलः** । सौशब्द्यमेतत्; 'पदनिवेशनिष्कम्पता पाकः' इत्याचार्याः । P. 20

Pāka is maturity of poetic power which the poet attains by constant writing of poetry. Maṅgala calls it Pariṇāma and explains it as the sweet Vyutpatti of Sup and Tiṅ, i.e., beautiful wording. This Suptiṅ-vyutpatti is the Sauśabdya we are considering. Bhoja makes it a Śabda-guṇa.

व्युत्पत्तिः सुप्तिङां या तु प्रोच्यते सा सुशब्दता । I. 72

Bhoja separates Pāka as the Guṇa called Prauḍhi, and Ratneśvara explains that Suptiṅ-saṁskāra is not Pāka or a variety of Pāka even. Perhaps the second reference is to Vāmana.

उक्तेः प्रौढः परीपाकः प्रोच्यते प्रौढिसंज्ञया । *S. K. Ā.* I. 77

"पदानामावापोद्वापाभ्यां सन्निवेशचारुत्वेन योऽयमाभ्यासिको नालिकेरपाकः मृद्वीकापाकः इत्यादिः वाक्यपरिपाकः सा प्रौढिरित्युच्यते ।" Ratneśvara.

सुप्तिङ्संस्कारलक्षणस्तु वार्ताकपाकः कैश्चिदुक्तः, स तु सुशब्दतालक्षणगुण एव । Ratneśvara.

In respect of Śabdālaṁkāras, there is further advance in Daṇḍin who devotes a separate chapter to them. He treats of them in chapter III. Rather, he treats in chapter III of Yamaka and Citra only. Even in chapter I while describing the ten Guṇas, he speaks of Anuprāsa and the Yamaka in connection with the Gauḍa-mārga which loves the former very much. Here Daṇḍin defines Anuprāsa and illustrates it. I. 52, 53, 55-58. Yamaka is mentioned in I. 61 but is left over for treatment in a subsequent section, the third chapter. Daṇḍin does not mention Sauśabdya nor does he devote any section to Śabdaśuddhi. Towards the end of chapter III Daṇḍin says:

शब्दार्थालङ्क्रियाश्चित्रमार्गाः सुकरदुष्कराः ।
गुणा दोषाश्च वाक्यानामिति संक्षिप्य दर्शिताः ।।

The understanding of features like Guṇa, Doṣa and Alaṁkāra as belonging to Śabda and to Artha *separately* is clearer in the time of Ubdhaṭa and Vāmana. In his *KASS.* however, Udbhaṭa does not give his Alaṁkāras under two main heads as Śabdālaṁkāras and Arthālaṁkāras but gives them after the manner of Bhāmaha in Vargas.[1] He has one more Śabdālaṁkāra in the opening Varga, viz. Punaruktavadābhāsa. Under Śleṣa, he has two varieties, of Śabda and of Artha. Beyond this there is no attempt to define Śabdālaṁkāra or to indicate its difference form Arthālaṁkāra.

द्विविधैरर्थशब्दोक्तिविशिष्टं तत्प्रतीयताम् । IV. 10

Vāmana classifies Guṇas into Śabda-guṇas and Artha-guṇas and makes a brief statement on the difference between the two in III. ii.

वाच्यवाचकद्वारेण शब्दार्थगुणानां भेदं दर्शयति ।

He clearly separates the Śabdālaṁkāras and the Arthālaṁkāras and treats of them in two separate chapters. Under Śleṣa, he does not speak of its two varieties. Soon, the floodlight of the *Dhvanyāloka* made clear most minute points and scholars began to define how an Alaṁkāra (or Guṇa or Doṣa) was classed as belonging to Śabda or to Artha. Two theories developed, the "Āśraya-āśrayi-bhāva" theory and the "Anvaya-vyatireka" theory. The two had their beginnings in Rājānaka Tilaka's commentary on the *KASS.* of Udbhaṭa. There, Tilaka gave certain principles by which Alaṁkāras were decided as belonging to Śabda or Artha. It is the discussion on the Śleṣālaṁkāra, its definition and illustration in Udbhaṭa that brought the issue to head and produced the result in the form of a clear formulation of the principle of the classification of Alaṁkāras into those of Śabda and those of Artha. Śleṣa was the most discussed Alaṁkāra

[1] On this varga-wise enumeration, Tilaka observes in his *KASS. Vyā.* GOS. p. 1: वर्गैर्वर्गैरलङ्कारोपादानं चिरन्तनालङ्कारकृतामल्पदर्शितां प्रकटयितुम् ।

of that time. Under it, Tilaka has the relevant discussion. Out of this text of Tilaka, Mammaṭa formulated the Anvaya-vyatireka theory in his *K. Pra.*, ninth Ullāsa, under Śleṣa. Ruyyaka, son of Rājānaka Tilaka, at the end of his *Alaṁkārasarvasva*, propounded the other theory of Āśrayāśrayi-bhāva which is also derived from Tilaka's text. Jayaratha, in his *Vimarśinī* on the *AS* here refers us to Tilaka's commentary on Udbhaṭa where he would take Tilaka as having propounded the Āśrayāśrayi-bhāva theory.

एतच्च उद्भटविवेके राजानकतिलकेन सप्रपञ्चमुक्तमिति ग्रन्थविस्तरभयान्नेहास्माभिः प्रपञ्चितम् । KM. Edn., p. 19.

But as a matter of fact, the phrase Āśrayāśrayi-bhāva is not found in Tilaka. At the end of the discussion, Tilaka's remarks tend to end in such a view. But in the body of the discussion, he uses the phrase and the idea of 'Anvaya-vyatireka'. The text of Tilaka is found reproduced to some extent by Mammaṭa who follows Tilaka. That Mammaṭa follows Tilaka is plain, and Vidyācakravartin also observes to that effect. Thus the actual advancing of the two theories are by Mammaṭa and by his commentator and independent writer Ruyyaka. The former puts forward that Guṇas, Doṣas and Alaṁkāras are characterised as of Śabda or of Artha by the principle of Anvaya and Vyatireka. Ruyyaka took certain parts of his father's text and developed therefrom the theory of Āśrayāśrayi-bhāva, criticising Mammaṭa's Anvaya-vyatireka theory.

Without definitely propounding any theory, Tilaka spoke of the differentiation of Alaṁkāras into those of Śabda and those of Artha, by the way, in his examination of Udbhaṭa's definition and illustration of Śleṣa in its two varieties called Śabda-śleṣa and Artha-śleṣa. Earlier, under Rūpakālaṁkāra, giving a clearer illustration of the Ekadeśa-vivarti type, Tilaka himself gives a verse having Śliṣṭa-paramparita-rūpaka and says of it that, though through Śabda, it is only Artha that is adorned, it is a case of Śabdālaṁkāra only since the activity of the poet for the sake of Alaṁkāra is centred only in Śabda.

अत्र शब्दमुखेन अर्थस्य विचित्रत्वेऽपि मुख्यतः कविप्रतिभासारम्भ (संरम्भ) गोचरस्य शब्दस्य वैचित्र्यमिति शब्दालङ्कारत्वं युक्तम् । ग्रन्थगौरवभयात्तु न प्रतनुमः । किंचित्तु श्लेषस्थाने वक्ष्यामः ।
Mad. Ms. p. 14, GOS. Edn. p. 11

Under Śleṣālaṁkāra, he fulfils his promise. Here he formulates a more basic theory than either Anvaya-vyatireka or Āśrayāśrayi-bhāva. He says: Alaṁkāra is Vaicitrya. The poet's imagination takes on some activity for the introduction of this Vacitrya in some place. Which is the object of the poet's activity? Which is the place to which is directed the activity for Vaicitrya? If that object or place would be Śabda, that is a case of Śabdālaṁkāra; if it should be Artha, it is Arthālaṁkāra.

न च 'भास्वत्करविराजिते 'त्यर्थश्लेष उपपन्नः । वैचित्र्यमलङ्कारः अभिधीयत इति कविप्रतिभासंरम्भगोचरार्थोऽलङ्कार्यः, तद्धर्मश्चालङ्कारः । न च भास्वदित्यादौ अर्थस्संरम्भगोचर इति शब्दस्य अलङ्कृतत्वम् । Mad. Ms. p. 50. GOS. Edn. p. 40

How is it to be decided that in a particular case the object of the poet's activity for Alaṁkāra is Śabda or Artha? Here Tilaka postulates that it is

decided by Anvaya and Vyatireka. Thus, Tilaka mentions the Anvaya-vyatireka theory as an additional means helping the basic principle, though not as the basic principle itself.

काव्ये दोषगुणालङ्काराणां च शब्दार्थगततया अन्वयव्यतिरेकाभ्यां विभागः क्रियते । न च भानुदीप्यमानादिशब्दसद्भावेऽलङ्कारोऽत्रेति शब्दान्वयव्यतिरेकानुविधायिनोऽस्य शब्दालङ्कारत्वमेव युक्तम् । P. 40

In Udbhaṭa's illustration of Artha-śleṣa: 'स्वयं च पल्लवाताम्रभास्वत्करविराजिता", Tilaka has once proved that there is no Artha-śleṣa, but only Śabda-śleṣa, since the object of 'Kavi-pratibhā-samrambha' is only Śabda and not Artha. Here, in the same instance, he again proves that it is a case of Śabda-śleṣa only, by putting forward the argument that in Kāvya, Guṇa, Doṣa or Alaṁkāra is classified into that of Śabda or that of Artha by the principle of Anvaya and Vyatireka. If we say "Bhānu-dīpyamānā etc." instead of "Bhāsvat-kara-virājitā", there is no such Alaṁkāra. The Alaṁkāra in the former disappears on the change of words, i.e., in the absence of the words. So, since the Alaṁkāra here depends upon the presence or otherwise of certain words, it is a case of Śabdālaṁkāra. From this passage it can be plainly taken that Tilaka propounded the theory of Anvaya-vyatireka for deciding an Alaṁkāra as belonging to Śabda or Artha.

Tilaka dismisses thus the view of Udbhaṭa and Pratīhārendurāja that the above is an instance of Arthālaṁkāra. Tilaka takes the whole verse as a case of Śabda-śleṣa, divides it into two varieties, and calls the first line Abhaṅga-śleṣa and the second line Sabhaṅga-śleṣa. For a case of Artha-śleṣa, Tilaka gives a new illustration आकृष्यादावमन्दग्रहम् etc. He also points out that in the illustration of Udbhaṭa अबिन्दुसुन्दरी नित्यं गलल्लावण्यबिन्दुका, the Alaṁkāra is the Śabdālaṁkāra Virodha, Śleṣa being only "Pratibhātamātra" and not "Prarūḍha". Similar possibility of Śabdālaṁkāra is also there in Upamā and Samuccaya, as Rudraṭa has said in his Śabdālaṁkāra section, IV. 32.

स्फुटमर्थालङ्कारावेतौ उपमासमुच्चयौ किं तु ।
आश्रित्य शब्दमात्रं सामान्यमिहापि सम्भवतः ॥

Tilaka quotes this verse and the two illustrations from Rudraṭa here. The whole passage in Tilaka here is almost reproduced by Mammaṭa. Mammaṭa refers to the expressions "वैचित्र्यमलङ्कारः" and "कविप्रतिभासंरम्भगोचरत्वम्" in Tilaka. He also mentions Tilaka's classification of the halves of Udbhaṭa's verse into Sabhaṅga and Abhaṅga Śleṣas. He also refers to the Śabdālaṁkāra of Virodha in "Abindusundarī" etc. He quotes Rudraṭa for the same purpose. He adopts the principle of Anvaya-vyatireka, expressed almost in the same words. For a case of pure Artha-śleṣa, instead of the big verse in Tilaka, Mammaṭa has a small one. They both consider Artha-śleṣa to be in those cases only where the Śleṣa is not lost even when words are changed.

When he concludes, Tilaka replies to a criticism. If the Anvaya-vyatireka theory is accepted, the critic says, the word Śabdālaṁkāra must be interpreted as Alaṁkāra through Śabda 'शब्दमूल-अलङ्कार' and not as Alaṁkāra of Śabda— शब्दस्य अलङ्कारः. Since the Alaṁkāra is said to result as a consequence of the

presence of a word and to disappear on the disappearance of the word, it must be said that that Alaṁkāra is achieved through the word, by means of the word, Śabda-mūla. It cannot be said by the upholders of the Anvaya-vyatireka theory that a certain Alaṁkāra is *of* the Śabda or the Artha but it can only be said that it is *through* Śabda or *through* Artha. Śabda or Artha may be the Karaṇa but surely Alaṁkāra is the *Dharma* of either Śabda or Artha. The decision whether Alaṁkāra is Śabda-dharma or Artha-dharma is impossible if one resorts to the Anvaya-vyatireka theory which decides only the Mūla-mūli-bhāva or Kāraṇa-kārya-bhāva. In reply to this criticism, Tilaka says that he must here resort to the basic principle given first, viz., "Yadvaicitryatvam". Vaicitrya is Alaṁkāra; if that Vaicitrya in a particular case be of Śabda, it is a case of Śabdālaṁkāra.

एवमादौ शब्दमूलोऽलङ्कारः, न तु शब्दस्य अलङ्कार इति चेद्, उक्तमत्र वैचित्र्यमलङ्कार इति। यद्वैचित्र्यं तस्य अलङ्कार इति यथोक्तमेव साधु। Mad. Ms. p. 51, (corrected text) GOS. Edn. p. 40

This "Yadvaicitryatva" will culminate, if explained, in the Āśrayāśrayi-bhāva theory. It is thus this concluding portion of Tilaka that has been developed by his son Ruyyaka into the Āśrayāśrayi-bhāva theory, the necessity for it being the same above-given criticism against Anvaya-vyatireka in Tilaka.

Therefore, in many cases contended as Arthālaṁkāras, Tilaka proves Śabdālaṁkāra. But in his answer to the critics who pointed out that Tilaka would then have to explain Śabdālaṁkāra as Śabdamūlālaṁkāra, Tilaka had to give another theory called Yadvaicitryatvam which is in essence his son's Āśrayāśrayi-bhāva. If Tilaka adopts it, he must modify his view of those illustrations which he holds only as Śabdaśleṣa, for the Vaicitrya there belongs as Dharma to Artha also. To this Tilaka replies, "Yes; Vaicitrya in those cases belongs to Artha also but let them not be called pure Arthālaṁkāras; for, their Alaṁkāratva depends upon the Anvaya of Śabda. So put them as Ubhayālaṁkāras."

भवन्तु वा परमेवंभूता उभयस्यालङ्कारा: नार्थस्येति विचार्यमेतद्विद्वद्भिः, न तु झटित्यसूयितव्यम्। P. 40

Tilaka's Com. on Udbhaṭa, p. 51, Mad. Ms. (corrected text), GOS. Edn. p. 40

Mammaṭa propounds the Anvaya-vyatireka theory in Chapter IX.

इह दोषगुणालङ्काराणां शब्दार्थगतत्वेन यो विभाग: सोऽन्वयव्यतिरेकाभ्यामेव व्यवतिष्ठते। तथा हि कष्टत्वादि-गाढत्वादि-अनुप्रासादयो व्यर्थत्वादि-प्रौढ्यादि-उपमादयश्च तद्भावतदभावानुविधायित्वादेव शब्दार्थगत्वेन व्यवस्थाप्यन्ते। Pp. 228-9, TSS. pt. II

And he proceeds to discuss Śleṣa with the illustration given in Udbhaṭa and says, adopting the basic principle of 'yadvaicitryatva' and 'kavipratibhā-samrambha-gocaratva', that if this principle is not adopted, all Śabda-doṣas, Śabda-guṇas and Śabda-alaṁkāras will have to be taken as belonging to Artha, because Doṣa, Guṇa and Alaṁkāra, even of Śabda, refer only to Artha.

किं च वैचित्र्यमलङ्कार इति य एव कविप्रतिभासंरम्भगोचर: तत्रैव विचित्रतेति, सैवालङ्कारभूमि:। अर्थमुखप्रेक्षित्वमेषां शब्दानामिति चेद्, अनुप्रासादीनामपि तथैवेति तेऽप्यर्थालङ्कारा: किं नोच्यन्ते; रसादिव्यञ्जकस्वरूपवाच्यविशेषसव्यपेक्षत्वे हि अनुप्रासादीनामलङ्कारता। शब्दगुणदोषाणामपि अर्थपिक्षयैव गुणदोषता। Pp. 238-9, *Ibid.*

Similarly, since Artha cannot be thought of without, Śabda, Guṇa, Doṣa and Alaṁkāra of Artha will have to be assigned to Śabda also.

अर्थगुणदोषालङ्कारणां शब्दापेक्षयैव स्थितिरिति तेऽपि शब्दगतत्वेन उच्यन्ताम्। Pp. 239-40, *Ibid.*

Again at the end of this chapter Mammaṭa gives two varieties of Punaruktavadābhāsa, one of Śabda and the other of both Śabda and Artha and says as regards the two that it is the presence and absence, Anvaya and Vyatireka, that decides the question:

अत्र एकस्मिन् पदे परिवर्तिते नालङ्कार इति शब्दाश्रय:, अपरस्मिंस्तु परिवर्तितेऽपि स न हीयते इत्यर्थनिष्ठ इत्युभयालङ्कारोऽयम्। P. 248, *Ibid.*

He advances the same arugment under Śleṣa:

अर्थश्लेषस्य तु स विषय: यत्र शब्दपरिवर्तनेऽपि न श्लेषत्वखण्डना, यथा-
"स्तोकेनोन्नतिमायाति स्तोकेनायात्यधोगतिम्। अहो सुसदृशी वृत्ति: तुलाकोटे: खलस्य च॥"
P. 231, *Ibid.*

Ruyyaka puts his theory of Āśrayāśrayi-bhāva at the end of his *Sarvasva* thus:

लोकवदाश्रयाश्रयिभावश्च तदलङ्कारनिबन्धनम्। अन्वयव्यतिरेकौ तु तत्कार्यत्वे प्रयोजकौ। न तदलङ्कारत्वे। तदलङ्कारप्रयोजकत्वे तु श्रौतोपमादेरपि शब्दालङ्कारत्वप्रसङ्गात्। तस्मादाश्रयाश्रयिभावेनैव चिरन्तनमतानुसृतिरिति भद्रम्। P. 256-7, KM. edn., 1939.

As we observed above at the close of the consideration of the view of Tilaka, Ruyyaka here says that the Anvaya-vyatireka theory proves only that Śabda or Artha is the Kāraṇa. Resorting to that theory, we can only say that a certain Alaṁkāra is the Kārya of Śabda or Artha. If the Alaṁkāra of a Śabda is due to the presence of a Śabda, i.e. to the Anvaya of a Śabda, then Śrautopamā which is due to the Anvaya of '*Iva*' will be a case of Śabdālaṁkāra. There is no Alaṁkāra or special figurative beauty added to the instance by its becoming a Śrautopamā with the Anvaya of the word '*Iva*'. *So there is no Alaṁkāra there in* '*Iva*' and it will be contradictory and absurd if one has to say of it that since there is Iva-śabdānvaya there, it is a case of Śabdālaṁkāra. Further, Śrautopamā can never be anything but an Arthālaṁkāra. So the Anvaya-vyatireka theory must be cast off. This is made clear by Jayaratha also.

ननु तुल्यत्वेऽपि काव्यशोभातिशयहेतुत्वे कश्चिदलङ्कार: शब्दस्य कश्चिदर्थस्य कश्चिदुभयस्येति कुत: पुनरयं प्रतिनियम इत्याशङ्क्याह—लोकवदित्यादि। लोके हि योऽलङ्कार: यदाश्रित: स तदलङ्कारतया उच्यते यथा कुण्डलादि: कर्णाद्याश्रित: तदलङ्कार:। एवमिहापि शब्दाद्याश्रित: तदलङ्कार इति सिद्ध एव विषयविभागरूप: प्रतिनियम:। यस्त्वन्यै: (मम्मटाद्यै:) अन्वयव्यतिरेकौ तदलङ्कारनिबन्धनत्वेन उक्तौ तदयुक्तमेवेत्याह-अन्वयेत्यादि। एवं हि श्रौतोपमायामिवादिशब्दान्वयव्यतिरेकानुवर्तनात् तत्कार्यत्वमेव, न पुनस्तदलङ्कारत्वम्। तस्याविशेषात्। अर्थस्य पुनरलङ्कृतत्वात् तदलङ्कारत्वमेव युक्तमिति तात्पर्यार्थ:। * * * आश्रयाश्रयिभावेनेति उपस्कार्योपस्कारकभावेनेत्यर्थ:। तेन योऽलङ्कार: यदुपस्कारक: स तदलङ्कार इति पिण्डार्थ:। P. 257, *Ibid.*

In Śrautopamā, the thing really adorned with Alaṁkāra is Artha. The presence of '*Iva*'-śabda does not contribute or add to the Alaṁkāra-beauty but is only the Kāraṇa of the case becoming a Śrautopamā. So the adorned object, Artha or Śabda, decides whether the adorning Alaṁkāra is Śābda or Ārtha. Thus the Āśrayāśrayi-bhāva is also called Upaskāryopaskāraka-bhāva, the essence of which is Tilaka's "Yadvaicitryatva".

Does Mammaṭa (or Allaṭa) speak of this theory of Āśrayāśrayi-bhāva? Yes, Mammaṭa (Allaṭa) mentions it and explains that even to determine the Āśrayāśrayi-bhāva, one has got to use Anvaya-vyatireka and hence, it is better to distinguish Śabdālaṁkāra from Arthālaṁkāra through the Anvaya-vaytireka theory. This Mammaṭa (Allaṭa) does towards the end of the tenth chapter after finishing the Arthālaṁkāras. He also points out here that, even as Punaruktavadābhāsa and Paramparitarūpaka, Arthāntaranyāsa etc., will also be Ubhayālaṁkāras; if they are dealt with among Arthālaṁkāras, it is because Artha-vaicitrya dominates in them.

कुतः पुनरेष नियमः यदेतेषां तुल्येऽपि काव्यशोभाहेतुत्वे कश्चिदलङ्कारः शब्दस्य, कश्चिदर्थस्य कश्चिदुभयस्येति चेद्, उक्तमत्र यथा काव्ये दोषगुणालङ्काराणां शब्दार्थोभयगतत्वेन व्यवस्थायाम् अन्वयव्यतिरेकावेव प्रभवतः, निमित्तान्तरस्याभावात् । * * एवं च यथा पुनरुक्तवदाभासः परम्परितरूपकं चोभयोर्भावाभावानुविधायितया उभयालङ्कारौ, तथा शब्दहेतुकार्थान्तरन्यासप्रभृतयोऽपि द्रष्टव्याः । अर्थस्य तु तत्र वैचित्र्यमुत्कटतया प्रतिभासते इति वाच्यालङ्कारमध्ये वस्तुस्थितिमनपेक्ष्यैव लक्षिताः । **योऽलङ्कारो यदाश्रितः स तदलङ्कार** इत्यपि कल्पनायाम् अन्वयव्यतिरेकावेव समाश्रयितव्यौ, तदाश्रयमन्तरेण विशिष्टस्य **आश्रयाश्रयिभावस्य** अभावाद् इत्यलङ्काराणां यथोक्तनिमित्त एव, परस्परव्यतिरेको ज्यायान् । Pp. 426-8, *Ibid.*

In his comments here, Nāgoji plainly says that scientifically speaking, all Alaṁkāras are Ubhayālaṁkāras.

Later writers have followed one or the other, the *Alaṁkārasarvasva* or the *K. Pra.* Both these works gave a few cases of Ubhayālaṁkāra. The *K. Pra.* gives an Ubhyālaṁkāra variety of Punarukatavadābhāsa. The *Alaṁkārasarvasva* says at the end:

तत्र शब्दालङ्कारा यमकादयः । अर्थालङ्कारा उपमादयः । उभयालङ्कारा लाटानुप्रासादयः । संसृष्टिसङ्करप्रकारयोरपि कयोश्चित् तद्रूपत्वात् । P. 256, *Ibid.*

Ruyyaka says that Lāṭānuprāsa etc. are Ubhayālaṁkāras as also Saṁsṛṣṭi and Saṁkara. Jayaratha in explaining 'Lāṭānuprās*ādayaḥ*' says: आदिग्रहणाद् अनन्वयश्लेषादीनां ग्रहणम् । Thus Ananvaya and Śleṣa also are Ubhayālaṁkāras, and the total number of this class is thus only five. This view is generally followed and only these few are considered as Ubhayālaṁkāras by later writers. Thus Vidyānātha says: तत्र प्रथमं शब्दार्थोभयगतत्वेन त्रैविध्यमलङ्कारवर्गस्य । and Kumārasvāmin explains: उभयालङ्काराः लाटानुप्रासोभयसंसृष्टयादयः । P. 228, my Edn. The bulk of Alaṁkāras is given by these writers as Arthālaṁkāras, Upamā, Rūpaka etc.

Bhoja's position in respect of the classification of Alaṁkāras into those of Śabda and those of Artha is more logical. We saw how, generally, only a few instances like Lāṭānuprāsa, Śleṣa, Ananvaya, Saṁkara and Saṁsṛṣṭi are considered as Ubhayālaṁkāras. Bhoja considers most of the Alaṁkāras given

by others under Arthālaṁkāra as really Ubhayālaṁkāras. He however does not say how he classifies his Alaṁkāras into the three classes of Alaṁkāras of Śabda, Artha, and both (Ubhaya). Vyutpatti etc. which adorn Śabda are responsible for Śabdālaṁkāra according to Bhoja.

ये व्युत्पत्त्यादिना शब्दमलङ्कर्तुमिह क्षमाः ।
शब्दालङ्कारसंज्ञास्ते ज्ञेया जात्यादयो बुधैः ।। *S. K. Ā.* II. 2

Negatively, there is no charm in them which is due to Artha.

* * शब्दालङ्कारजातयः ।
शब्दसन्दर्भमात्रेण हृदयं हर्तुमीशते ।। *S. K. Ā.* II. 158

Pure Arthālaṁkāras are those in which Vyutpatti etc. give charm to Artha.

अलमर्थमलङ्कर्तुं ये व्युत्पत्त्यादिवर्त्मना ।
ज्ञेया जात्यादयः प्राज्ञैः तेऽर्थालङ्कारसंज्ञया ।। III. 1. *S. K. Ā.*

विशिष्टा उत्पत्तिः व्युत्पत्तिः जातेरवच्छेदकः प्रकारः । आदिशब्दाद् विविधशक्तिप्रतिबन्धादयो विभावनाद्यवच्छेदाः त्रयोविंशतिः । Ratneśvara p. 265

व्युत्पत्तिः प्रकृतिप्रत्ययादीनामर्थविशेषज्ञानम् । आदिशब्देन वाक्यार्थविशेषपदार्थस्वभावतत्साम्यविरोधप्रभृतीनां (ग्रहणम्) । तत्र प्रकृतिप्रत्ययार्थविशेषज्ञानं हेत्वलङ्कारादिषु । वाक्यार्थज्ञानं विभावनादिषु । स्वभावज्ञानं जातौ । अन्यत्सामान्यविरोधादिषु । एवमन्यत्राप्यूहनीयम् ।
Bhaṭṭa Nṛsiṁha (p. 85, Mad. Ms)

When Bhoja uses the expression 'charm of Śabda or Artha' (Śabdam alaṁkartum, Artham alaṁkartum), he takes as the basis of his classification the 'yadvaicitrya' or 'kavipratibhā-samrambha-gocara', which we found enunciated as the basic principle by Tilaka.

Ratneśvara says in his comments on the above verse:

अर्थशोभानिवृ(र्वृ)त्तिहेतुः विच्छित्तिरर्थालङ्कार इति स्फुटलक्षणम् ।

This would mean that Hetu-bhāva is involved in Bhoja's definition of Śabdālaṁkāra and Arthālaṁkāra and would make us conclude that Bhoja would also accept the Anvaya-vyatireka theory.

That 'kārya-kāraṇa-bhāva' and the 'Anvaya-vyatireka' principle also are understood in some other remarks of Bhoja will be shown below.

III

Bhoja's Arthālaṁkāras and Ubhayālaṁkāras

The Alaṁkāras which Bhoja considers as pure Arthālaṁkāras are: Jāti (Svabhāvokti), Vibhāvanā, Hetu, Ahetu, Sūkṣma, Uttara, Virodha, Sambhava, Anyonya, Parivṛtti, Nidarśana, Bheda, Samāhita, Bhrānti, Vitarka, Milita, Smṛti, Bhāva, Pratyakṣa, Anumāna, Āptavacana or Āgama, Upamāna, Arthāpatti and Abhāva—24.

Of these, the stock which Bhoja already had comprises Jāti, Vibhāvanā, Hetu, Ahetu, Sūkṣma, Uttara, Virodha, Anyonya, Parivṛtti, Nidarśana, Samāhita, Bhrānti,

Milita, Smṛti and Bhāva. As we shall see, when we proceed further, and as will be pointed out in the section on Bhoja and Rudraṭa, Bhoja derived a great deal from Rudraṭa for his Alaṁkāra section. The only new Alaṁkāras which Bhoja himself has introduced here are the six Pramāṇas of Jaimini and Sambhava. Bheda and Vitarka are only the old Vyatireka and Sandeha. The six Pramāṇas, and Sambhava, Bhrānti, Smṛti and Vitarka are forms of cognition and are therefore unquestionably Arthālaṁkāras, having nothing to do with Śabda. Of the others, Ahetu, Uttara, Anyonya, Milita, Bhrānti, Smṛti and Bhāva are borrowed from Rudraṭa. Jāti, Vibhāvanā, Hetu, Sūkṣma, Virodha, Parivṛtti, Nidarśana and Samāhita are as old as Bhāmaha and Daṇḍin.

The following points in Bhoja's description of these Alaṁkāras deserve notice:

1. Bhoja strangely includes the Kāraṇamālā of Rudraṭa's Vāstava-set in his own Ahetu. (P. 284, *S. K. Ā.*).

2. The definitions of the Alaṁkāras are, many of them, those found in Daṇḍin, with slight changes wherever necessary.

3. Viṣama is included in Virodha. As pointed out by Bhoja and Ratneśvara, Asaṁgati, Pratyanīka and Adhika are others included in Virodha.

4. Uttara is thus defined: पदार्थानां तु यः सारः। Thus the two Alaṁkāras Uttara and Sāra of Rudraṭa's Vāstava set are put together as one by Bhoja.

5. The definitions and classifications of Alaṁkāras derived from Śāstras, the six Pramāṇas, and Smṛti etc. are all in Śāstraic terminology. In the case of Sambhava, Bhoja leaves the Sambhava known as a Pramāṇa. He considers it as being not different from Anumāna. Bhoja's Sambhava is almost like Utprekṣā in definition and illustration.

6. Nidarśana is taken as Dṛṣṭānta. Bhoja has no Alaṁkāra called Dṛṣṭānta.

7. His new Alaṁkāra Bheda is only a new name for the old Vyatireka.

8. In Bhrānti, Bhoja includes some other varieties of Bhrānti, Bhrāntimān, Bhrāntimālā, Bhrāntyatiśaya and Bhrāntyanadhyavasāya.

9. Vitarka is the old Saṁśaya or Sasandeha.

10. Mīlita is defined as वस्तुना वस्त्वन्तरतिरस्कार and under it are brought Pihita, Apihita, Tadguṇa and Atadguṇa.

11. Bhāva is the same Alaṁkāra of that name found in Rudraṭa's Vāstava set.

12. Under Upamāna are included Abhinaya, Ālekhya, Mudrā and Pratibimba—strange Alaṁkāras.

13. Abhāva is treated in all its varieties known in the Nyāya śāstra.

From the above examination we see that even the few which may appear as newly introduced by Bhoja are only new names for the old. Sometimes Bhoja's new name is the basic principle or the more comprehensive idea under which similar Alaṁkāras can be easily brought. Therefore the only real additions made by Bhoja are the six Pramāṇālaṁkāras. It can be seen that in respect of the other figures, Bhoja has made considerable simplification.

It is the more comprehensive and general principles or ideas that go to distinguish the Arthālaṁkāras that are referred to by Bhoja by the expression 'Vyutpattyādi'. These conditions other than Vyutpatti are mentioned as twenty-three by Ratneśvara. (*S.K.Ā. Vyā.* p. 265, see text quoted above). Bhaṭṭa Nṛsiṁha says in his commentary on the *S.K.Ā.* (Mad. Ms p. 85; Vākyārtha-jñāna, see text quoted above) that these 'Vyutpattyādis' are Prakṛti-pratyayādi-artha-viśeṣa-jñāna, Svabhāva-jñāna, Sāmya-jñāna, Virodha-jñāna etc.

Bhoja's Ubhayālaṁkāras

All the other Alaṁkāras known in Alaṁkāra śāstra as Arthālaṁkāras are considered by Bhoja as Ubhayālaṁkāras and not as pure Arthālaṁkāras. Rudraṭa points out in IV. 32, that there is an element of Śabdālaṁkāra in Upamā and Samuccaya. This verse is quoted by Rājānaka Tilaka in his discussion on the principle of classification of Alaṁkāra into that of Śabda and that of Artha. Towards the end of his discussion, it has been pointed out above, Tilaka says that many of the Alaṁkāras discussed by him and held by others as Arthālaṁkāras can never be purely Arthālaṁkāras; they are really Ubhayālaṁkāras. This is realised by Bhoja. Ruyyaka and Jayaratha fear that if the Anvaya-vyatireka theory is adopted, Śrautopamā would become a Śabdālaṁkāra. Not only Śrautopamā, all Upamā and many others also are taken as Ubhayālaṁkāra by Bhoja. In his comments on this discussion at the end of the *K. Pra.*, referred to above, Nāgoji does not fight shy of the logical conclusion of Mammaṭa's view and boldly says that, as a matter of fact, all Alaṁkāra are Ubhayālaṁkāras.

वास्तवं सिद्धान्तसिद्धं तु सर्वेषामुभयालङ्कारत्वमिति बोध्यम् ।

Describing an Ubhayālaṁkāra, Bhoja says:

शब्देभ्यो यः पदार्थेभ्यः उपमादिः प्रतीयते ।
विशिष्टोऽर्थः कवीनां ता उभयालङ्क्रियाः प्रियाः ।।

Artha is Viśiṣṭa, i.e., Vicitra, striking, and the Alaṁkāra which gives that strikingness is brought about through both words and ideas, 'शब्देभ्यः पदार्थेभ्यो विशिष्टः अर्थः. Alaṁkāras that are made out as much by the Śabda as by Artha are Ubhayālaṁkāras. This follows the Kāryakāraṇa-bhāva or Anvaya-vyatireka principle.

This class also consists of 24 Alaṁkāras:

Upamā, Rūpaka, Sāmya, Saṁśayokti, Apahnuti, Samādhyukti, Samāsokti, Utprekṣā, Aprastutastuti, Tulyayogitā, Leśa,[1] Sahokti, Samuccaya, Ākṣepa, Arthāntaranyāsa, Viśeṣa, Pariṣkṛti (Parikara), Dīpaka, Krama, Paryāya, Atiśaya, Śleṣa, Bhāvika and Saṁsṛṣṭi.

Sāmya is derived from Rudraṭa's Aupamya set. But in Rudraṭa it is a small idea. Bhoja enlarged its scope and put under it all those figures which are not Upamā or Rūpaka but in which Aupamya is suggested. This considerably reduces the number of figures, for Bhoja brings under Sāmya the following Alaṁkāras: Dṛṣṭāntokti, Prapañcokti and Prativastūkti, the first and the third being Dṛṣṭānta and Prativastūpamā. Prapañcokti is various other kinds of

[1] In the enumeration at the beginning of the chapter (IV. 3), the *S. K. Ā.*, NS. Edn. reads wrongly Ullekha, instead of Leśa.

Aupamya seen in cases where there is no '*Iva*' etc. The colophon to this section gives the same Sāmya as Sāmānya. (*S. K. Ā.* p. 379).

Samādhi, new as an Alaṁkāra in Bhoja, is only the Samādhi-guṇa of Daṇḍin, being अन्यधर्मणामन्यत्रारोपणम्. Bhoja adds here that some call this Mīlita.

In this section also, Daṇḍin's definitions are taken wherever they can be utilised.

Bhoja includes in Utprekṣā the new Alaṁkāra called Mata introduced by Rudraṭa in his Aupamya set.

Daṇḍin has two Alaṁkāras called Leśa and Vyājastuti. Bhoja accepts the former and includes in it the latter.

Ākṣepa is also called Pratiṣedhokti by Bhoja and it occurs in cases of prevention, expressed or suggested.

Rudraṭa gave in his Aupamya set Arthāntaranyāsa, Ubhayanyāsa and Pratyanīkanyāsa as three Alaṁkāras. Bhoja includes the latter two in the former. He includes here another Alaṁkāra called Pratīkanyāsa also.

Parikara is also called Pariṣkṛti. Bhoja gives in the Parikara section a curious and obscure view of Parikara as being the exceptionally high-flown and extraordinarily striking cases of Upamā, Rūpaka etc. (*S. K. Ā.* pp. 444-5). Bhoja includes under Parikara the figure called Ekāvalī also.

Atiśaya is praised by Bhoja after the manner of Daṇḍin. Daṇḍin's text is appropriated by Bhoja.

The Ubhayālaṁkāra called Bhāvika in Bhoja differs considerably from the Bhāvika in Daṇḍin and Bhāmaha. Bhoja takes Bhāvika as: 1. Svābhiprāyakathana, 2. Anyabhāvanā, and 3. Anyāpadeśa. An Alaṁkāra called Udbheda is here included by Bhoja as not being different from Bhāvika.

Saṁsṛṣṭi comprehends Saṁkara also. It has two main varieties, Vyakta and Avyakta, the Vyakta being Tila-taṇḍula and Chāyādarśa and the two Avyakta varieties being Kṣīra-jala and Pāṁsu-pānīya. The latter are cases of Saṁkara for others. Bhoja has a third variety of Saṁsṛṣṭi, Vyakta-avyakta and it is of two kinds, Narasiṁha and Citravarṇa.

The above-given account of the three sets of Alaṁkāras of Bhoja are based on the *S. K. Ā.* and there is practically no difference between the *S. K. Ā.* and the *Śr. Pra.* on this subject. There are some minor differences which may be noted now:

In the *Śr. Pra.*, there is some change in the order of the different Alaṁkāras.

In the *Śr. Pra.* Bhoja supplements his description of the three classes of Alaṁkāras by comparing them to three kinds of female make-up and toilet. The Śabdālaṁkāras are called Bāhya and are compared to clothes, garland and ornaments. The Arthalaṁkāras are called Āntara, internal, and are compared to manicuring, dressing of the hair in various ways etc. The Ubhayālaṁkāras are called Bāhyābhyantara and are compared to bath and perfuming the body with Dhūpa and sandal.

तेषु बाह्याः वस्त्रमाल्यविभूषणादयः, आन्तरा दन्तपरिकर्मनखच्छेदालककल्पनादयः, बाह्याभ्यन्तराः स्नानधूप (विलेपनादयः) । *Śr. Pra.* Vol. II, p. 266.

Bhaṭṭa Nṛsiṁha, who is well acquainted with the *Śr. Pra.*, says in his *S. K. Ā. Vyākhyā*:

ये काव्यशरीरं कामिनीशरीरमिव हारादयो बहिष्ठा भूषयन्ति ते शब्दालङ्काराः ।

Mad, Ms. p. 25

ये पुनरान्तराः काव्यशरीरस्य कामिनीशरीरस्येव कलाभियोगादयः । P. 85, *Ibid.*

काव्यशरीरस्य कामिनीशरीरस्येव ताम्बूलोपयोगादयः बाह्याभ्यन्तरपरिष्कारत्वेन उभयालङ्कारशब्देन वाच्याः । P. 107, *Ibid.*

The 24 Śabdālaṁkāras of the *S. K. Ā.* are here given in a different order, a few of them with a change in the name, Jāti, Gati, Rīti, Vṛtti, *Racanā*, *Ghaṭanā*, Mudrā, Chāyā, Yukti, Ukti, Bhaṇiti, Paṭhiti, Śravyatva, Prekṣyatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka, and Anuprāsa.

Racanā is the name of the Gumphanā of the *S. K. Ā.* The word is given as a synonym in the *S. K. Ā.* itself.

Ghaṭanā is the name for the Śayyā of the *S. K. Ā.* The name is given as a synonym in the *S. K. Ā.* itself.

In Chāyā, the six classes are differently given in the *Śr. Pra.*: Lokokti, Chekokti, *Mugdhokti*, Poṭokti, *Skhalitokti*, and *Asamañjasokti*. The Arbhakokti of the *S. K. Ā.* is renamed Mugdhokti. Mattokti is called Skhalitokti, and Unmattokti, Asamañjasokti.

Beyond these few minor differences, there is little difference in the treatment of the 24 Śabdālaṁkāras in the two works. The treatment in the *Śr. Pra.* is briefer, Bhoja rushing here through the whole subject. The treatment in the cases of Jāti, Gati, Yamaka, Anuprāsa and Citra, elborately dealt with in the *S. K. Ā.*, is very brief. Each is defined not in one or more Anuṣṭubh verses as in the *S. K. Ā.*, but in brief prose passages.

At the end of the Śabdālaṁkāra section however, the *Śr. Pra.* adds something. It has some Anuṣṭubhs making some general observations on these 24 Śabdālaṁkāras:

इह शिष्टानुशिष्टानाम्०—इदमन्धं तमः कृत्स्नम्०—

These two are from the *K. Ā.* of Daṇḍin and are according to Bhoja, in praise of Jāti, the first Śabdālaṁkāra which is Choice of Language. Then Bhoja tries to indicate metaphorically the place of each Śabdālaṁkāra and the whole thing is an extravaganza.

गतयस्तस्य यास्तिस्रः द्रुतमध्यसमन्विताः (विलम्बिताः) ।
लयान् पदगतेः प्राहुः ता गीतेर्गीतवा(वे)दिनः ॥
रीतयो वाङ्मयप्राणाः हृदयं तस्य वृत्तयः ।
रचनादित्रयं मूर्तिः अनुप्रासस्तु जीवितम् ॥ (!)
उक्तयो दैवतं छाया मुद्रा भणितयो वृतिः (?) ।
पठितिः श्रव्यता ने (प्रे) क्षाभिनयोऽध्ययनं धृतिः ॥
श्लेषः पु(ष्णाति) सर्वासु प्रायो वक्रोक्तिषु श्रियम् । (Daṇḍin)
वाकोवाक्येन हृष्यन्ति मनांसि कृषतामपि ।
विनयेन विना का स्त्री का नि (शा शशिना विना) ।

(Bhāmaha, I, 4 with 3rd foot changed)

(विना य)मकचित्राभ्यां कीदृशी वाग्विदग्धता ।। (!)
गूढं गूढचतुर्थानि (दि?) वादिनां दर्पशान्तये ।
प्रश्नोत्तरं तु नाम्नापि विदग्धमुखमण्डनम् ।।
क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे ।
परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ।।
यथामति यथायुक्ति यथौचित्यं यथारुचि ।
कवेः पात्रस्य चैतासां प्रयोग उपपद्यते ।।

Then the verses on Jāti and Gati in the *S. K. Ā* are introduced and finally is given Bhāmaha's verse at the end of Chapter I of his *K. A.* which compares the poet to the skilful garlander who examines the flowers, chooses them and then weaves the garland.

Prakāśavarṣa, the summariser of the *Śṛ. Pra.*, follows Bhoja here in his *Rasārṇavālaṁkāra*. He also gives a set of similar verses of his own which try to compare the various Śabdālaṁkāras to various aspects of the form of goddess Sarasvati so that such a comparison might help to elucidate, as much as it could, the significance of each.

जातिस्तदत्र वाग्देव्याः मूर्तिस्तज्ज्ञै (रुदाहृ) ता ।
रीतयस्त्वङ्गसौन्दर्यं लावण्यमथ वृत्तयः ।।
रचना घटना देव्याः कुण्डले परिकीर्तिते ।
दयामुद्रा तु मुद्रैव छाया माल्यमुदाहृतम् ।।
युक्तिं हारावलिं प्राहुः भणितिं मेखलां पुनः ।
. . . . . कङ्कणश्रेणीं श्लेषचित्रे तु नूपुरौ ।।
लीलाकमलमौचित्यं वासः प्रश्नोत्तरं परम् । etc., etc.

In the enumeration of the Arthālaṁkāras also, the *Śṛ. Pra.* changes the order and the names in a few cases. The Uttara of the *S. K. Ā.* which we pointed out to be the Sārālaṁkāra is actually called *Sāra* in the *Śṛ. Pra.* We also pointed out how the Nidarśana in the *S. K. Ā.* is Dṛṣṭānta, and Bheda, Vyatireka; these two are called Dṛṣṭānta and Vyatireka in the *Śṛ. Pra.*

At the end of this section Bhoja gives two verses, saying that he dealt with the Alaṁkāras only briefly, since his predecessors like Bhāmaha and Vāmana had dealt with them.

The Ubhayālaṁkāra section in the *Śṛ. Pra.* opens with the following prose passage which explains the meaning of Ubhayālaṁkāra.

शब्दविशेषद्वारकोऽर्थविशेषः येषु प्रतीयते (त) उभयालङ्काराः ।

There is little difference in respect of the Ubhayālaṁkāras between *S. K. Ā.* and *Śṛ. Pra.*

At the end, Bhoja again indicates how he classifies Alaṁkāras into Śabdālaṁkāra, Arthālaṁkāra and Ubhayālaṁkāra.

इह हि इवादिशब्दैस्सादृश्यादि प्रतीयते ।
अर्थोऽस्मात्सूरयः प्राहुः उभयालङ्कृतीरिमाः ।।

He further points out that the Arthalāṁkāras are superior to the Śabdālaṁkāras and that a poet must favour the Ubhayālaṁkāras more than the other two, and above all, he must prefer Saṁsṛṣṭi.

अलङ्क्रिया यास्त्विह शब्दसंश्रयाः ततोऽर्थभूषाभ्यधिकं प्रकृष्यते ।
ततोऽभिरूपामुभयोरलङ्कृतिं वदन्ति संसृष्टिरतोऽभिशोभते ।।

IV

Saṁsṛṣṭi

It has been recognised by all critics from Ānandavardhana onwards that in the combination of Alaṁkāras, there are two cases, Saṁkara and Saṁsṛṣṭi, the former resembling a chemical compound and the latter, a mechanical mixture. The two combined things are not discernible in the former while they are discernible in the latter. So it is said क्षीरनीरयोरिव सङ्करः, तिलतण्डुलयोरिव संसृष्टिः । Bhoja does have this distinction of two kinds of combining, Avyakta and Vyakta, but chooses to call both by the same name of Saṁsṛṣṭi or Saṁkara.

Bhāmaha says of Saṁsṛṣṭi that it is born of the combining of many figures, that it is a great ornament, gives in illustration two verses, and ends by saying that other cases of Saṁsṛṣṭi can likewise be made.

वरा विभूषा संसृष्टिः बह्वलङ्कारयोगतः ।
रचिता रत्नमालेव सा चैवमुदिता यथा ।।
*   *   *   *
अन्येषामपि कर्तव्या संसृष्टिरनया दिशा । III. 49-52

Bhāmaha thus did not give any analysis of Saṁsṛṣṭi. The idea of combining two or more figures was not analysed into the intimate Saṁkara and the less intimate Saṁsṛṣṭi. All cases of combination were called Saṁsṛṣṭi.

Daṇḍin gave two kinds of Saṁsṛṣṭi, Aṅgāṅgibhāva and Samakakṣya at the end of chapter II.

Vāmana also spoke of Saṁsṛṣṭi only, अलङ्कारस्यालङ्कारान्तरयोनित्वं संसृष्टिः । *K. S. Ā.* IV. iii. 30. He means by it combination in general, संसृष्टिः संसर्गः संबन्ध इति । *Vṛtti. Ibid.*

Rudraṭa on the other hand does not use the word Saṁsṛṣṭi but, in the same sense, uses the word Saṁkara or Saṁkīrṇa. Rudraṭa's Saṁkara is both kinds of combinatons, like milk and water, and like rice and sesamum. Rudraṭa gives the two kinds but calls them by the same name.

एषां तु चतुर्णामपि सङ्कीर्णानां स्युरगणिता भेदाः ।
तन्नामानस्तेषां लक्षणमंशेषु संयोज्यम् ।।
योगवशादेतेषां तिलतण्डुलवच्च दुग्धजलवच्च ।
व्यक्ताव्यक्तांशत्वात् सङ्कर उत्पद्यते द्वेधा ।। *K. A.* X. 24-25

Rudraṭa is the first to give us an analysis of the combinations into two, one in which the combined units are separately discernible and another in which

they are both indistinguishably blended. He is the first to give the examples of Tila-taṇḍula and Dugdha-jala. But he calls both Saṁkara.

Ubdhaṭa gives Saṁsṛṣṭi as well as Saṁkara. He says of Saṁsṛṣṭi:

अलङ्कृतीनां बह्वीनां द्वयोर्वापि समाश्रयः ।
एकत्र निरपेक्षाणां मिथस्संसृष्टिरुच्यते ।।

He does not write in the terminology found in Rudraṭa which later writers followed, but in independent phraseology. He says that in Saṁsṛṣṭi, the figures in the combination are mutually Nirapekṣa, independent, neither helping nor being helped by the other. Saṁkara is given differently earlier in Ch. V.

अनेकालङ्क्रियोल्लेखे समं तद्वृत्त्यसम्भवे ।
एकस्य च ग्रहे न्यायदोषाभावे च सङ्करः ।।
शब्दार्थवर्त्यलङ्कारा वाक्य एकत्र भासिनः ।
सङ्करो वैकवाक्यांशप्रवेशाद्वाभिधीयते ।।
परस्परोपकारेण यत्रालङ्कृतयः स्थिताः ।
स्वातन्त्र्येणात्मलाभं नो लभन्ते सोऽपि सङ्करः ।। V. 20-25. *K. A. S. S.*

In the three verses, Udbhaṭa gives four varieties of Saṁkara, Sandeha Saṁkara, Śabdārthavarti-alaṁkāra Saṁkara, Ekaśabdābhidhāna Saṁkara and Anugrāhyānugrāhaka Saṁkara, according to Pratīhārendurāja. These four classes of Saṁkara have been accepted and are very clearly expounded by Abhinavagupta in his *Locana* on pp. 40-41. In Sandeha Saṁkara, two or more Alaṁkāras are present; all of them cannot be held at the same time. That is, when we speak of a verse of Sandeha Saṁkara as having one figure, we have to leave out of account the other figure. The acceptance of one of the two nullifies the other and any one of them can be held at different times. This is the meaning of Udbhaṭa's words समं तद्वृत्त्यसम्भवे. The next condition of Sandeha Saṁkara given by Udbhaṭa is a corollary of the former. When two Alaṁkāras can be shown to exist there, they are found to stand on equal footing with equal importance. Thirdly, one may call the instance by any one of the two, there being no reason why one name should be preferred. This is the import of the third condition.

एकस्य च ग्रहे न्यायदोषाभावः । Udbhaṭa.
न्यायः साधकं प्रमाणम् । दोषो बाधकं प्रमाणम् । Pratīhārendurāja.

Abhinavagupta's examples are better and explanations more lucid. The readings of these three verses of Udbhaṭa quoted by him slightly differ. Abhinavagupta says of this Sandeha Saṁkara, as applied to an illustration of his own verse, that in it there are two Alaṁkāras, Rūpaka and Upamā, which cannot be held to exist simultaneously and for choosing or rejecting one, there is no reason.

इति रूपकोपमोल्लेखात्, युगपद्द्वयासम्भवात्, एकतरपक्षत्यागग्रहणे प्रमाणाभावात् सङ्कर इति । P. 41.

The second variety of Saṁkara is the combination of an Arthālaṁkāra and Śabdālaṁkāra. The third is the combination of more than one Arthālaṁkāra. This is called in the Locana एकवाच्यांशे अनेकेऽर्थालङ्काराः. These several

Arthālaṁkāras sometimes become the fourth variety called Anugrāhyānugrāhaka Saṁkara, when one Alaṁkāra helps another.

Mammaṭa also accepts this analysis but simplifies it. He gives the names slightly differently. The first variety given by him is Aṅgāṅgibhāva Saṁkara. It is the fourth variety of Udbhaṭa. Mammaṭa himself interprets Aṅgāṅgibhāva as Paraspara-anugrāhya-anugrāhakatā. The next variety given is Sandeha Saṁkara, in the definition of which he reproduces the essential part of Udbhaṭa's verse with a slight modification.

एकस्य च ग्रहे न्यायदोषाभावादनिश्चयः । X. 54

Mammaṭa recognises only three varieties of Saṁkara, the third being one that includes both the second and the third of Udbhaṭa. It is explained by him as the presence of two figures in the same place. One Śabdālaṁkāra may be combined with one Arthālaṁkāra or the two may be both Arthālaṁkāras. In either case, two Alaṁkāras are available in the same verse and Mammaṭa calls this Ekapada-pratipādyatā. This is also known as Eka-vācakānupraveśa. Mammaṭa says that Saṁkara is only of these three varieties. He means that if further subdivisions are introduced, it will become endless, since minor varieties are infinite. This has been followed completely by Ruyyaka in his *Alaṁkārasarvasva* and consequently by all other writers.

But Bhoja in the middle stands by himself. Though none is more aware than Bhoja of the varieties and different kinds of an idea like the combination of figures, yet he accepts for combination of Alaṁkāras only one name, which he gives amidst his Ubhayālaṁkāras, viz. Saṁsṛṣṭi, a name which he is going to raise to great status by calling it the greatest Alaṁkāra. He uses the word Saṁkara as a synonym of Saṁsṛṣṭi in a few cases, but in the section on Saṁsṛṣṭi Alaṁkāra, he holds it as a species of Saṁsṛṣṭi. His classification is somewhat original. Besides that classification, Bhoja, while explaining Saṁsṛṣṭi in Prabandha as a whole, Prabandha-nānālaṁkāra Saṁsṛṣṭi, quotes Daṇḍin's verse on Saṁsṛṣṭi and his two varieties, Aṅgāṅgibhāva and Samakakṣyatā. The Aṅgāṅgibhāva Saṁsṛṣṭi of Daṇḍin is the Saṁkara of the same name in Mammaṭa. It is the Anugrāhyānugrāhaka Saṁkara of Udbhaṭa. The other variety of Samakakṣya includes all the other varieties of Saṁkara, the remaining two of Mammaṭa and three of Udbhaṭa.

Bhoja follows all and notes all the various kinds of combination. He combines Bhāmaha, Daṇḍin and Vāmana who speak of Saṁsṛṣṭi only, with Rudraṭa who speaks of Saṁkara only. To Bhoja, Saṁkara and Saṁsṛṣṭi are names of the same thing. While interpreting the term Nānālaṁkāra Saṁsṛṣṭi, he speaks of it as Rasaguṇālaṁkāra *Saṁkara*. He adopted Rudraṭa and added the third variety called Vyaktāvyakta.

संसृष्टिरिति विज्ञेया नानालङ्कारसङ्करः ।
सा तु व्यक्ता तथाव्यक्ता व्यक्ताव्यक्तेति च त्रिधा ।।
तिलतण्डुलवद्व्यक्ता छायादर्शवदेव च ।
अव्यक्ता क्षीरजलवत् पांसुपानीयवच्च सा ।।

व्यक्ताव्यक्ता च संसृष्टिः नरसिंहवदिष्यते ।
चित्रवर्णवदन्यस्मिन् नानालङ्कारसङ्करे ।। *S. K. Ā.* IV. 88-90

In the above verses Saṁsṛṣṭi and Saṁkara mean the same thing. In the class of Vyakta Saṁkara, to which one will not give the name Saṁkara but will give only the name Saṁsṛṣṭi, Bhoja has two varieties. The mixture as of rice and sesamum is already given by Rudraṭa. Bhoja adds a variety like the mirror and the reflection in it. In the Avyakta Saṁkara to which the name Saṁkara applies properly, Bhoja has besides the old Kṣīra-nīra, a second variety called Pāṁsupāniya. Vyaktāvyakta also has two varieties, Narasiṁha and Citravarṇa. All these can be called either Saṁsṛṣṭi or Saṁkara. As a rule, Bhoja calls the figure itself Saṁsṛṣṭi, and its several kinds, Saṁkara. He gives Nānālamkāra Saṁsṛṣṭi as the main head and gives its varieties as Rasaguṇa Saṁkara, Guṇālaṁkāra Saṁkara, Rasālaṁkāra Saṁkara etc.

At the end of the Alaṁkāra section, in the *Śṛ. Pra.*, Bhoja praises Saṁsṛṣṭi as the most beautiful Alaṁkāra, संसृष्टिरतोऽभिशोभते । As a matter of fact, Saṁsṛṣṭi is the one and only Alaṁkāra of Bhoja. Bhoja has taken Guṇas, the figures and the Rasas as Alaṁkāras. The Rasas are held to be most important and the other two are their means. Rasa in a Kāvya is to be secured by Guṇas and Alaṁkāras which are both of them Alaṁkāra. Therefore, the combination (Saṁsṛṣṭi) of manifold 'Alaṁkāras' is the greatest means of Rasāviyoga in Kāvya.

यद्यपि प्रसङ्गतः तत्र (तन्त्र)युक्त्यां तत्र तत्र उपवर्णितः तथापि गुणालंङ्कारसन्निवेशविशेषजन्यत्वात् नानालङ्कारसंसृष्टावेव प्रकृष्टत्वं लभते । *Śṛ. Pra.*

In the *S. K. Ā.* also, he says in chapter V 11: नानालङ्कारसंसृष्टेः प्रकाराश्च ।

In a Vākya, as in a body, Guṇas and Alaṁkāras are not each singly present nor does each appear one by one. The nature of poetry like that of the body is that it possesses at the same time many Guṇas and Alaṁkāras present in combination and enjoyed by us simultaneously. What we perceive is the sum total of numerous features. There is no place in poetry where there are no Alaṁkāras. This is rendered possible by the fact that Bhoja takes Guṇa also as Alaṁkāra and under Alaṁkāra itself brings such features as Rītis, Vṛttis etc. Therefore, the one fact about poetry is Nānālaṁkāra Saṁsṛṣṭi which Bhoja calls the greatest Alaṁkāra, Prakṛṣṭa-bhūṣaṇa.

... प्रायेण हि गुणानामिव शब्दार्थोभयालङ्काराणामनुप्रासजातिरूपकादीनां काव्ये शरीरेष्विव कटककेयूरकुण्डलानां केवलानामदर्शनात्, संसृष्टिरेव प्रकृष्टं भूषणमवधार्यते । ततश्च भोजन इव मधुराम्ललवणकटुकानाम्, वेष इव वस्त्रानुलेपनमाल्यविभूषणानाम्, धूप इव चन्दनागरुकर्पूरसिद्धकानाम्, सङ्गीत इव नृत्तवाद्यपाठ्यानाम्, प्रेमणीव कोपानशयप्रसादसङ्गमसुखानाम्, गार्हस्थ्य इव धर्मार्थकाममोक्षसाधनानुष्ठानानाम्, वाक्यशरीरेऽपि रूपकादीनां संसृष्टिरेव विशेषतः स्वदमाना रसावियोगहेतुर्भवति । अतः प्रागुपदिष्टमपि यत्नतः प्रपञ्च्यते । *Śṛ. Pra.* Vol. II. pp. 356-7

Bahurūpamiśra says in his commentary on the *Daśarūpaka* (Mad. Ms. R. 4188. p. 104):

अयं च रसः गुणालङ्कारवशात् संसृष्टिवशादेव कवीनां पोषणीयः ।

Though in a case of the development of Rasa there is Saṁyoga or Saṁkara of Vibhāvas, Anubhāvas and Vyabhicārins, Bhoja says, it is not a case of Saṁsṛṣṭi or Saṁkara; for, Vibhāvas etc. are not Alaṁkāra; Rasa is Alaṁkāra, and Vibhāvas etc. are Artha-guṇas bringing Rasa into existence. This is explained in a further section.

There are cases of Guṇas and Alaṁkāras which are very intimately fused with Rasa. As for instance, the Guṇas of Mādhurya, Prasāda and Ojas, Bhāvika, Preyas and Aurjitya and the Alaṁkāra of Rītis and certain other Alaṁkāras which naturally come to the poet when he is filled with Rasa are not cases of Saṁkara of Guṇas and Alaṁkāras with Rasa. This has once been explained in the previous chapter on Guṇas and will be explained also in a further context in this chapter. The name Saṁsṛṣṭi or Saṁkara applies to cases where the Guṇa or Alaṁkāra is Pṛthak-siddha, where the Guṇa or Alaṁkāra is specially and consciously introduced by the poet.

Bhoja's Artha and Ubhaya Alaṁkāras and other writers

It was noticed above at the end of the examination of Bhoja's Śabdālaṁkāras that Hemacandra notices the six Pramāṇālaṁkāras introduced by Bhoja as Arthālaṁkāras and criticises them as devoid of charm. The criticism is repeated by Māṇikyacandra.

The *Agnipurāṇa* gives only eight Arthālaṁkāras, Svarūpa (Svabhāvokti), Sādṛśya, Utprekṣā, Atiśaya, Vibhāvanā, Virodha and Hetu. The eighth is missing in the text. The Ubhayālaṁkāras in the *Agnipurāṇa*, which are six, have nothing to do with Bhoja's Ubhayālaṁkāras.

Viśveśvara accepts in his *Camatkāracandrikā* only twenty of the Arthālaṁkāras of Bhoja. He omits four of the six pramāṇas of Jaimini, made into Alaṁkāras by Bhoja, Pratyakṣa, Upamāna, Śabda and Abhāva. These are described in chapter VII. In chapter VIII, Viśveśvara accepts all the twenty-four Ubhayālaṁkāras described by Bhoja. There is a small difference. Under Leśa, Bhoja says that Vyājastuti is not different from Leśa and Viśvesvara prefers to take the main Alaṁkāra as Vyājastuti. While speaking of the last Ubhayālaṁkāra called Saṁkara, Viśveśvara mentions Bhoja by name.

In Chapter IV of his *Rasārṇavālaṁkāra*, Prakāśavarṣa speaks of 28 Arthālaṁkāras, adding four to Bhoja's 24. The four added items are however only those that Bhoja has shown as included in his 24. Under the Arthālaṁkāra of Āgama, Prakāśavarṣa treats of the four Puruṣārthas and their varieties, a subject which Bhoja deals with in four big chapters as the four varieties of his Ahaṁkāra-Śṛṅgāra Rasa, in his *Śṛ. Pra.* (Chaps. XVIII-XXI). The Ubhayālaṁkāra chapter of the *Rasārṇavālaṁkāra* is missing in the Madras manuscript.

V

Guṇas and Rasas are also Alaṁkāras

Bhoja explains the numerous varieties of the Saṁsṛṣṭi of several Alaṁkāras, Nānālaṁkāra Saṁsṛṣṭi, in chapter V of the *S. K. Ā.* and chapter XI of

his *Śṛ. Pra.* In explaining the phrase *Nānā*laṁkāra Saṁsṛṣṭi[1] he quotes Daṇḍin and explains how Guṇas and Rasas are also Alaṁkāra.

तत्र 'अलङ्कारसंसृष्टेः' इत्येव वक्तव्ये नानालङ्कारग्रहणं गुणरसानामुपसंग्रहार्थम्। तेषामपि हि काव्यशोभाकरत्वेन अलङ्कारत्वात्। यदाह काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते।

etc. (Daṇḍin) *S. K. Ā.* p. 621.

तत्र 'काव्यशोभाकरान्' इत्यनेन श्लेषोपमादिवद् गुणरसभावतदाभासप्रशमादीनप्यनुगृह्णाति। मार्गविभागकृद्गुणानामलङ्क्रियोपदेशेन श्लेषादीनां गुणत्वमिवालङ्कारत्वमपि ज्ञापयति। P. 612

Bhoja has increased the number of Guṇas and he considers that his additional Guṇas also are Alaṁkāras according to Daṇḍin himself. Bhoja seems to opine that it is not that Daṇḍin did not know the existence of other Guṇas besides the ten, Śleṣa etc., but he restricted himself to the ten Guṇas which helped to distinguish Mārgas. Therefore, when Daṇḍin refers to those ten Guṇas as Alaṁkāras, he means that other Guṇas also are Alaṁkāras. The infinity of Alaṁkāras is expressly mentioned by Daṇḍin himself.

इति श्लेषादीनां दशानामेव मार्गविभागकारितां ब्रुवन् काव्यशोभाकरत्वेन गुणान्तराणामप्यलङ्कारत्वमुपकल्पयति। तदाह 'कस्तान् कात्स्न्येंन वक्ष्यति'। युक्तमिदमुक्तम्। P. 612

Having proved that the Guṇas are also Alaṁkāras according to the view of Daṇḍin that any beautifying feature in Kāvya is Alaṁkāra, Bhoja proceeds to show how according to Daṇḍin, Rasas also are Alaṁkāras. Says Bhoja:

अयुक्तं त्विदमुक्तं रसानामलङ्कारतेति, तेषां गुणानामिव अलङ्कारव्यपदेशाभावात्। नायुक्तम्। युक्तोत्कर्षाणामूर्जस्विरसवत्प्रेयसामलङ्कारेषु उपदेशात्। तद्यथा-

प्रेयः प्रियतराख्यानं रसवद्रसपेशलम्।
ऊर्जस्वि रूढाहङ्कारं युक्तोत्कर्षं च तत् त्रयम्॥ (*K. Ā.*, Daṇḍin, II. 275)

Thus, Rasas also are Alaṁkāras by virtue of their being Kāvya-śobhākara-dharma. The further interpretations Bhoja gives to this verse of Daṇḍin and how he tries to extract out of that verse the ideas connected with his new Alaṁkāra theory of Rasa and a criticism of Bhoja's interpretation of this verse are to be found in the Rasa chapter of the present work.

Bhoja has thus held all the features of poetry and all items recommended as Upādeya Guṇas, Alaṁkāras and Rasas in the main, as Alaṁkāras. The last which is the most important is to be developed to its fullest extent only by the intermixture of the former two, Guṇas and Alaṁkāras, both of which are however called by the same name Alaṁkāra. Thus mixture of Alaṁkāra of various kinds, Nānālaṁkāra Saṁsṛṣṭi, is the one means of securing Rasa. Bhoja adds here that though there is no place in Kāvya where this Nānālaṁkāra Saṁsṛṣṭi is absent, the name Saṁsṛṣṭi cannot be applied to the intermixture and interplay of the Vibhāvas, Anubhāvas and Vyabhicārins. For, they are not Alaṁkāras and, like Padārthas in a Vākya, they are merely the means of Rasa which is like Vākyārtha; and Rasa is Alaṁkāra.

[1] Though the scope of this Nānālaṁkāra Saṁsṛṣṭi is largely extended by Bhoja, the phrase itself is borrowed by him from Daṇḍin's verse on Saṁsṛṣṭi, *K. Ā.* II. 351.

Another place in Kāvya where there is no Saṁsṛṣṭi is the case of Aṅgāṅgi bhāva among Guṇas, Alaṁkāras and Rasas, as also cases of Virodhi Rasas. Bhāvas are mixed with Alaṁkāras, Guṇas and Bhāvas, and their mixture is called Saṁsṛṣṭi or Saṁkara; but there is no such Saṁsṛṣṭi or Saṁkara between Bhāvas on the one hand and Rasas and Rasābhāsas on the other. For, Bhāvas are Aṅgas to Rasas. Rasa has no Saṁkara with Rasābhāsa since the two are inimical to each other.

Where a poet consciously introduces two figures or two features, one to support and help the other, there we have Saṁsṛṣṭi of the variety called Aṅgāṅgi-bhāva. But where we cannot see the two as introduced by the poet with effort, where one is inevitably connected with the other by nature, there the two are fused together into one, and there the name Saṁsṛṣṭi should not be applied. As for instance, in the case of an Arthāntaranyāsa, the figure Hetu is inevitably present giving rise to Arthāntaranyāsa. It should not be called a case of Saṁsṛṣṭi between those two Alaṁkāras. The above is put in the following manner by Bahurūpamiśra:

अतो रसावियोगहेतुत्वेन गुणालङ्कारावुपादातव्याविति। अत्र दोषवर्जनेन तदभावात्मकाः केचिद्गुणाश्चालङ्काराश्च अयत्नसिद्धा भवन्ति। अयत्नसिद्धगुणालङ्कार (व्यापाराश्च) न पृथक्प्रयत्नापेक्षिणः। येऽपि च पृथक्प्रयत्नमपेक्षन्ते तेऽपि तत्तद्रसपोषाय तत्र तत्र यत्नेन व्युत्पादयितव्या इति।

D. R. Vyā., Mad. Ms. R. 4188, p. 104

There is a valuable and large principle of literary criticism lying under the heap of all this technical statements made by Bhoja. Bhoja makes this difference regarding his Guṇas and Alaṁkāras. He takes Mādhurya, Ojas, Prasāda, Bhāvika, Preyas and Aurjitya as six special Guṇas standing on a different footing from the rest. Their speciality is that they are inevitably and inseparably fused with Rasas. They are either productive of Rasas or are produced by Rasas, Rasārambhaka or Rasārabhya. Between these Guṇas and their Rasas, it cannot be said that the poet introduces the mixture or Saṁsṛṣṭi. The same applies to Alaṁkāras also. There are certain figures of speech which are introduced by the poet with conscious and extra effort, with a desire to decorate. There are other figures which are not introduced by the poet with special effort and which come flowing along with the current of Rasa. That is, these Alaṁkāras are irremovably related to Rasas. Of these which are organically present along with Rasas, it cannot be said that they are in Saṁsṛṣṭi with their Rasas. Here, as in the case of the abovesaid Guṇas, Bhoja adopts and adapts some verses of Ānandavardhana. See the previous chapter on Guṇas. Ānandavardhana speaks of the admissible figures in Dhvani (अलङ्कारो ध्वनौ मतः) in chapter II and elaborates some principles of Alaṁkāra-aucitya. The essence of his Alaṁkāra-samīkṣā has been used by Bhoja. Reproducing Ānandavardhana, Bhoja says:

रसवन्ति हि वस्तूनि सालङ्काराणि कानिचित्।
एकेनैव प्रयत्नेन निर्वर्त्यन्ते महाकवेः॥
रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत्।
अपृथग्यत्ननिर्वर्त्यः सोऽलङ्कारः प्रकृष्यते॥

रसभावादिविषयविवक्षाविरहे सति ।
अलङ्कारनिबन्धो यः स कविभ्यो न रोचते ।। V. 173-5. *S. K. Ā.* p. 631

Bhoja says the same thing in his *Śṛ. Pra.* (ch. XI, vol. II, pp. 404-5), quoting some more verses on the same subject of Alaṁkāras which are intimately connected with Rasas. See above chapter on Dhvani, p. 150.

These Alaṁkāras that come of themselves to the poet in his Rasa-filled state are not said to be Saṁsṛṣṭa with Rasa, even as the Guṇas that are vitally connected with Rasas. Even when they are introduced with a slight effort, the poet should see that they are helpful to Rasa; otherwise they are useless and good poets discard such Alaṁkāras. Though Alaṁkāra has to subserve Rasa, there may be cases where the Alaṁkāra shines out prominetly. That is, we have cases of Rasālaṁkāra which are either Rasa-pradhāna or Alaṁkāra-pradhāna. An expression is Rasa-pradhāna when the character in an emotional situation is himself the speaker. But when a third man or the poet himself describes a man in emotion, he resorts to a more figurative language, expression embellished with Guṇas and Alaṁkāras, expression which is Alaṁkāra-pradhāna. This is also a suggestive and valuable idea. Bhoja suggests here that there should be less of Alaṁkāra when the character himself speaks in his emotion, and that one can indulge to some extent in Alaṁkāra when a third man describes the emotional state of a character. Says Bhoja in his *S. K. Ā.* pp. 631 and 634:

तत्र रसालङ्कारसङ्करो द्विधा—रसप्रधानोऽलङ्कारप्रधानश्च । तयोर्योऽनुभवितैव वर्ण्यते स रसप्रधानः । P. 634

य उदासीनेन वर्ण्यते सोऽलङ्कारप्रधानः, स हि रसभावादेः सङ्करप्रकारमभिधित्सुः स्वभावोक्ति वक्रोक्ति वावलम्बते । P. 631.

In the *Śṛ. Pra.* he says that there is no Saṁsṛṣṭi in cases where the mixture of the two is natural, cases of Apṛthak-siddhatva and Ārabhya-ārambhakatva between Guṇas or Alaṁkāras and Rasas.

यत्र पुनरपृथक्सिद्धयोरेव अलङ्कारयोः (रसभावयोः) वा आरम्भकत्वेन आरभ्यत्वेन च अवस्थितयोः स्वाभाविक उपश्लेषः तत्र सङ्करव्यवहारो न प्रवर्तते । Vol. II. P. 371.

यत्र पृथक्सिद्धयोरुक्तिबलाद् उपकार्योपकारकत्वादिना अङ्गाङ्गिभावः अवस्थाप्यते, तत्रैव संसृष्टिः ।

In a small intervening section here in his *Śṛ. Pra.*, Bhoja says that logical propositions like धूमोऽग्नेः are no Alaṁkāra since Alaṁkāra in general has to be a feature that adds *beauty* to Kāvya. He quotes Daṇḍin's definition of Alaṁkāra काव्य**शोभा**करान् धर्मान् अलङ्कारान् प्रचक्षते with an emphasis on "*Śobhā*" as the primary characteristic without which an expression cannot be an Alaṁkāra. See chapter on Kriyā-kalpa in my *Some Concepts*, pp. 285-8; see also above p. 115-6.

An edition of a portion of the Text on Alaṁkāra
in the Śṛ. Pra. Vol. II. Pp. 370-2

I. ननु च सर्वेषामप्युपादेयानां काव्यशोभाकरत्वाद् अलङ्कारत्वे व्यवच्छेद्याभावात् सङ्करः संसृष्टिरित्येतावदेव वाक्यं भवति । विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरिति विभावादि-

सङ्करस्यापि संसृष्टित्वं प्राप्नोति, तदलङ्कारग्रहणेन निवर्त्यते । न हि विभावादयोऽलङ्काराः, अपि तु भावरसतदाभासानां तदलङ्काराणामभिनिष्पत्तिहेतवोऽर्थविशेषाः ।

नन्वेवमर्थगुणत्वादमीषामप्यलङ्कारत्वं प्राप्नोति । सत्यमेतत् । किन्तु अन्यपरतया उपादीयमानाः तत्रैव न्यग्भवन्ति । न वाक्यार्थप्रतीतौ पदार्थाः पृथक् स्फुरन्तीति ।

II. तत्र भावानाम् अलङ्कारैः गुणैर्भावैश्च सङ्करो भवति, न रसतदाभासैः, तेषां तदङ्गत्वात्, (आभासानां तु विरोधात्)[1] । रसानामलङ्कारैः गुणैः रसभावैश्च सङ्करो भवति, न भावरसाभासैः, भावानां रसाङ्गत्वात्, आभासानां तु रसविरोधात् ।

आभासानाम् अलङ्कारैः गुणैः आभास(सैः)श्च सङ्करो भवति, न रसभावैः विरोधिभाव-अङ्गभावाभ्यामेवेति । ननु च अङ्गाङ्गिनोस्सङ्करव्यवहाराभावे कथमुक्तम्-

अङ्गाङ्गिभावावस्थानं सर्वेषां समकक्ष्यता ।
इत्यलङ्कारसंसृष्टेः लक्षणीया द्वयी गतिः ।। (*K. Ā.* II. 360)

इति, उदाहृतं च 'आक्षिपन्त्यरविन्दानि' इत्यादि—उच्यते । यत्र पृथक्सिद्धयोरुक्तिबलाद् उपकार्योपकारकत्वादिना[2] अङ्गाङ्गिभावः अवस्थाप्यते तत्रैव संसृष्टिः । यत्र पुनरपृथक्सिद्धयोरेव अलङ्कारयोर्भावरसयोर्वा[3] आरम्भकत्वेन आरभ्यत्वेन च अवस्थितयोः स्वाभाविक उपश्लेषः तत्र सङ्करव्यवहारो न प्रवर्तते । यथा अनन्तर एवोदाहरणे हेत्वर्थान्तरन्यासयोः । अर्थान्तरन्यासो हि हेतुनैव आरभ्यते । यदाह-

ज्ञेयस्सोऽर्थान्तरन्यासः वस्तु प्रस्तुत्य किंचन ।
तत्साधनसमर्थस्य न्यासो योऽन्यस्य वस्तुनः ।। (*K. Ā.* II. 169)

तत्र अर्थान्तरन्यास इति लक्ष्यनिर्देशः । वस्तु प्रस्तुत्य किंचन, तत्साधनसमर्थस्य न्यासो योऽन्यस्य वस्तुनः इति लक्षणनिर्देशः । वस्तु प्रस्तुत्य, अन्यस्य वस्तुनः, एतावत्युच्यमाने घटोऽस्तीत्यत्रापि प्रसङ्गः, तदर्थमाह तत्साधनसमर्थस्येति ।

III. न चैतद्वाच्यं धूमोऽयमग्नेरित्यत्रापि अर्थान्तरन्यासः प्रसजेत् । यद्यपि धूमस्योत्पाद्यस्य साधनसमर्थोऽग्निः तथापि "काव्य**शोभा**करान् धर्मानलङ्कारान् प्रचक्षते ।" (*K. Ā.* II. 1) इत्येतदपि सर्वालङ्कारसाधारणं लक्षणमनुवर्तितव्यम् । तस्मिन् सति सर्वालङ्कारजातयः वक्रोक्त्यभिधानवाच्या भवन्ति । तदुक्तम्-

वक्रत्वमेव काव्यानां परा भूषेति भामहः ।
श्लेषः पुष्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ।।

IV. ननु चैवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेवालङ्कारेण । नैवम्; त्रिविधः खल्वलङ्कारवर्गः—वक्रोक्तिः स्वभावोक्तिः रसोक्तिरिति; तत्र उपमाद्यलङ्कारप्राधान्ये वक्रोक्तिः, गुणप्राधान्ये[4] स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।

Then Bhoja briefly explains the names Vibhāva, Anubhāva, Vyabhicāri-bhāva and Sthāyi-bhāva, and takes one by one the illustrations of Daṇḍin

[1] 'आभासानां तु विरोधात्' seems to be missing here.
[2] For this reading see the Duplicate MS.
[3] For this reading see the Duplicate MS.
[4] श्लेषादिगुणप्राधान्ये. Duplicate MS.

for the eight Rasavadalaṁkāras. These constitute the third Varga of Bhoja's Alaṁkāra named Rasokti.

Then Bhoja propounds his new theory of Rasa at the end of which he says: एवमवस्थापितें गुणरसतदाभासभावानामलङ्कारत्वे षट्प्रकार: अलङ्कारसङ्कर: सम्भवति ।

Vol. II. p. 388

Here he finally says that he has held and proved Guṇas and Rasas to be Alaṁkāras.

In this section in the *Śṛ. Pra.*, Bhoja has explained an idea of his which he has just mentioned in the *S.K.Ā.*, ch. V. In one of his Kārikās in ch. V. of the *S.K.Ā.*, Bhoja says that the realm of poetic expression falls into three departments, according as it is dominated by Guṇas, Alaṁkāras or Rasas. The three are called Svabhāvokti, Vakrokti and Rasokti, and the last is the best and the most beautiful.

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ *S. K. Ā.*, p. 475.[1]

It is in the *Śṛ. Pra.*, that Bhoja explains the idea in this verse. It is Vakrokti when expression is dominated by the Alaṁkāras Upamā, Rūpaka etc. It is Svabhāvokti when there is the prominence of neither Alaṁkāra nor Rasa, i.e. when the expression is dominated by Guṇas. For, the Guṇas are eternally and inseparably associated with poetry and are present even when Alaṁkāras are absent. Svabhāvokti is the case in which there is the least amount of Vakrokti and so Bhoja says that the next department of poetic expression is that dominated by Guṇas called Svabhāvokti. The third department called Rasokti is expression in which is depicted the interplay of Vibhāvas etc., calling forth Rasa. All these three are the three kinds of Alaṁkāra. Thus the whole realm of poetic expression is Alaṁkāra to Bhoja. A critical examination of this view of Bhoja, how this marks an advance over Bhāmaha and Daṇḍin, and how Bahurūpamiśra relates this position of Bhoja to Bhāmaha's conception of poetry as Vakrokti and Bhaṭṭa Nāyaka's conception of poetry as Vyāpāra-pradhāna have all been explained at length in the chapters above on Ukti, Svabhāvokti, Vakrokti, and Bhoja and Bhaṭṭa Nāyaka (pp. 105-137) and in my paper on Bahurūpamiśra, *J.O.R.*, Madras, VIII, p. 325.

VI

Bhoja's Prabandhālaṁkāras

Just as there is Rasa in a Vākya and just as Rasa in a Vākya is secured by the avoidance of the Doṣas of a Vākya, and the securing of Guṇas and Alaṁkāras

[1] Dhanapāla, who flourished in the court of Bhoja, knows this Rasokti of Bhoja and praises it as the best among Uktis or Bhaṇitis in his *Tilakamañjarī*.

"रसोक्तिमिव भणितीनामधिकमुद्भासमानाम्" p. 130. K. M. edn.

Viśveśvara's *Camatkāracandrikā* gives a recast of the above verse of the *Ś. K. Ā.*—

चिरं जीवतु वक्रोक्ति: स्वभावोक्तिश्च तिष्ठताम्(त्) ।
रसोक्तिरेव काव्यानि(व्येषु) ग्राहिणीति मतिर्मम ॥ Mad. Ms. p. 70

of a Vākya, so also Rasa is secured in a Prabandha as a whole. That is, Prabandha-rasāviyoga has also to be secured by Prabandha Doṣahāna and Prabandha Nānālaṁkāra-saṁsṛṣṭi. This subject is very briefly dealt with in chapter V of the *S.K.Ā.*, in some Kārikās in the beginning and in a very small section in the end.

वाक्यवच्च प्रबन्धेषु रसालङ्कारसङ्करान् ।
निवेशयन्त्यनौचित्यपरिहारेण सूरय: ॥
चतुर्वृत्त्यङ्गसम्पन्नम्०— *S. K. Ā.*, V. 126-317

वाक्यवदेव प्रबन्धेषु अनौचित्यपरिहारेण गुणालङ्कारसन्निवेशो भवति । *S. K. Ā.*, p. 642

On pp. 642-3 of the *S.K.Ā.*, Prabandha Doṣahāna is dealt with; and then Bhoja says (p. 643): (प्रबन्धे) गुणोपादानं तु सम्यग्गुणयोगेन संविधाने सुसूत्रता । With this small line, Prabandha-guṇas are dismissed and then Bhoja takes up Prabandhālaṁkāras. The Vṛttis and their Aṅgas, which are Alaṁkāra for Bhoja, are dealt with up to p. 647. Then Bhoja gives running comments on the features of Mahākāvya taken from Daṇḍin's description of Mahākāvya (pp. 647-8) and with this the work ends. That is, the last subject dealt with is Prabandhālaṁkāras. But Bhoja does not systematically deal with the subject of Prabandha-guṇas and Prabandhālaṁkāras in the *S.K.Ā.* He does not enumerate there the features of the Mahākāvya under the two heads of Prabandha-guṇa and Prabandhālaṁkāra but does so in the *Śṛ. Pra.* where the whole subject is very elaborately dealt with in Chap. XI.

सोऽयं वाक्यविशेषयो: (विषयो) रसावियोग उक्त: । प्रबन्धविषय उच्यते । सोऽपि दोषहान-गुणोपादानेन अलङ्कारसङ्करेण च प्रकाशमानो मनीषिणां मन:प्रहर्षहेतुर्भवति । Vol. II. p. 410.

After illustrating Prabandha-doṣahāna which is the changing of the story in the original to suit the purpose of Rasa, Bhoja briefly says that Guṇas and Alaṁkāras must then be added to secure beauty. Bhoja quotes here a verse from the Prastāvanā to the lost *Rāmābhyudaya* of Yaśovarman, a small bit of which is quoted by Ānandavardhana also. See chapter on Aucitya in my *Some Concepts*, 2nd edn., p. 225.

औचित्यं वचसां प्रकृत्यनुगतं सर्वत्र पात्रोचिता
पुष्टि: स्वावसरे रसस्य च **कथामार्गे न चातिक्रम:**[1] ।
शुद्धि: प्रस्तुतसंविधानकविधौ प्रौढिश्च शब्दार्थयो:
विद्वद्भि: परिभाव्यतामवहितै: एतावदेवास्तु न: ॥

Bhoja then gives the several Prabandha-guṇas and Parbandhālaṁkāras in three sets as pertaining to Śabda, Artha and both. The Guṇas of Prabandha have already been noticed in the previous chapter on Guṇas. The following are the three sets of Alaṁkāras of Prabandha:

नमस्काराद्युपक्रमत्वम्, सम्बन्धादिमदादिवाक्यत्वम्, दुष्करसंस्कृतादिवाक्यत्वम्, भिन्नवृत्तसर्गान्तत्वम्, कविभावाङ्कितसमाप्तित्वम् इति शब्दालङ्कारा: ।

[1] See *Dhva.* Ā. III. Ud. p. 148 where the bit 'कथामार्गे न चातिक्रम:' is quoted.

नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, ऋतुरात्रीन्द्वर्कास्तमयचन्द्रोदयादिवर्णनम्, नायकनायिका-कुमारसहायवाहनादिवर्णनम्, मन्त्रदूतप्रयाणसंग्रामाभ्युदयादिवर्णनम्, वनविहारजलक्रीडामधुपानरतोत्स-वादिवर्णनम् इत्यर्थालङ्कारा: ।

बीजबिन्दुपताकाप्रकरीकार्योपकल्पनम्, गर्भाङ्कचूलिकाङ्कावतारविष्कम्भकप्रवेशकविधानम्, देशकालपात्रचेष्टाकथान्तरानुषञ्जनद्विसन्धानमार्गद्वयानुवर्तनम् इत्युभयालङ्कारा: । Vol. II. p. 431.

As can be clearly seen, many of these three kinds of Prabandhālaṁkāras are only restatements of the points in Daṇḍin's description of a Mahākāvya.

सर्गबन्धो महाकाव्यम् उच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
* * * *
नगरार्णवशैलर्तुचन्द्रार्कोदयर्णनै: ।
उद्यानसलिलक्रीडामधुपानरतोत्सवै: ॥
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनै: ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥ etc. *K. Ā.* I. 14-9

Hemacandra completely borrows from Bhoja here. In chapter VIII, while defining the Śravyakāvya variety called Mahākāvya, Hemacandra says:

पद्यं प्राय: संस्कृतप्राकृतापभ्रंशग्राम्यभाषानिबद्ध-भिन्नवृत्तान्तसर्गाश्वाससन्ध्यवस्कन्धकबन्धं सत्संधि शब्दार्थवैचित्र्योपेतं महाकाव्यम् । P. 330. *K. A.*

P. 334: शब्दवैचित्र्यं यथा—असंक्षिप्तग्रन्थत्वम्, अविषमबन्धत्वम्, अनतिविस्तीर्णपरस्पर-निबन्ध(द्ध)सर्गादित्वम्, आशीर्नमस्कारवस्तुनिर्देशोपक्रमत्वम्, वक्तव्यार्थतत्प्रतिज्ञानं तत्प्रयोजनोपन्यास-कविप्रशंसासुजनदुर्जनस्वरूपवदादिवाक्यत्वम्, दुष्करचित्रादिसर्गत्वम्, स्वाभिप्रायस्वनामेष्टनाम-मङ्गलाङ्कितसमाप्तित्वमिति ।

P. 335: अर्थवैचित्र्यं यथा—चतुर्वर्गफलोपायत्वम्, चतुरोदात्तनायकत्वम्, रसभावनिरन्त-रत्वम्, विधिनिषेधव्युत्पादकत्वम्, सुसूत्रसंविधानकत्वम्, नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, ऋतुरात्रिंदिवार्कास्तमयचन्द्रोदयादिवर्णनम्, नायकनायिकाकुमारवाहनादिवर्णनम्, मन्त्रदूतप्रयाणसङ्ग्रा-माभ्युदयादिवर्णनम्, वनविहारजलक्रीडामधुपानमानापगमरतोत्सवादिवर्णनम् इति ।

P. 336: उभयवैचित्र्यं यथा—रसानुरूपसन्दर्भत्वम्, अर्थानुरूपच्छन्दस्त्वम्, समस्तलोकरञ्जक-त्वम्, सदलङ्कारवाक्यत्वम्, देशकालपात्रचेष्टाकथान्तरानुषञ्जनम् मार्गद्वयानुवर्तनं चेति ।

In these, Hemacandra takes as much as he can from Bhoja and gives them in his own way. He is a faithful follower of Abhinavagupta and of the Prasthāna inaugurated by Ānandavardhana, and cannot follow Bhoja who calls everything an Alaṁkāra. So he casts off Bhoja's classification of these features into Guṇas and Alaṁkāras, calls them neither Guṇas nor Alaṁkāras but simply Vaicitrya. But he accepts Bhoja's classification of these features into those of Śabda, those of Artha and those of both. This certainly simplifies Bhoja's scheme of division of the features into Guṇa and Alaṁkāra, which division was however good in as much as the class of Guṇas was constituted of the more important features, more vitally related to the nature of Mahākāvya than the other class of Alaṁkāras. But, this attitude of his, Hemacandra forgets towards the end while explaining the Ubhaya-vaicitrya called Śabdālaṁkāravākyatva. In his commentary here, he reproduces Bhoja completely and holds these features as Guṇas and Alaṁkāras. Vide p. 337 and commentary lines 4 and 5, Hemacandra's *K. A.*

Another point to be noted is that Hemacandra who appreciates Bhoja's labours, slightly modifies him in certain places and slightly adds to Bhoja's list in some places. Thus the Śabdālaṁkāra of Bhoja called Bhinnavṛtta-sargāntatva is separated by Hemacandra; it is not included in the list of the features called Vaicitrya but is given as a major feature in the definition of a Mahākāvya itself along with the comperehensive feature called śabdārthavaicitrya. The Śabdaguṇa of Bhoja called Anativistīrṇa-sargāditva is elaborated by Hemacandra into Anativistīrṇa-parasparanibaddha-sargāditva. The Śabdālaṁkāra called Sambandhādimadādivākyatva is also similarly elaborated. In Maṅgalācaraṇa, Hemacandra accepts only the three old varieties, Āśis, Namaskāra and Vastunirdeśa and omits those newly given by Bhoja. The Śabdaguṇa Śravyavṛttatva is omitted by Hemacandra and the Ubhayālaṁkāra of the five Sandhis is also separated and given as part of the definition of the Mahākāvya itself at the very beginning. In commenting on them, Hemacandra reproduces Bhoja's *Śṛ. Pra.* with all its illustrations. Pp. 334-337. See section on Bhoja and Hemacandra.

Bhoja then explains one by one these Alaṁkāras of Prabandha with illustrations. The first Śabdālaṁkāra is the beginning of the Kāvya. Daṇḍin gave three kinds of beginning, Āśis, Namaskriyā and Vastunirdeśa. Bhoja adds to these Stuti and Vastūpakṣepa.

तत्र नमस्काराद्युपक्रमत्वमित्यनेन नमस्कार:, स्तुति:, आशी:, वस्तुनिर्देश:, वस्तूपक्षेप इत्युपलक्ष्यते ।

Namaskāra is illustrated by the *Harṣacarita*, Stuti by *Raghuvaṁśa*, Āśis by *Harivilāsa*, a lost Mahākāvya, Vastunirdeśa by the lost *Hayagrīvavadha* of Meṇṭha and Vastūpakṣepa by the lost Prākṛta Kāvya called *Mārīcavadha.*

The second Śabdālaṁkāra is Sambandhādimad-ādivākyatva.

सम्बन्धादिमदादिवाक्यत्वमित्यनेन स्ववंशादिकीर्तनम्, वक्तव्यार्थप्रतिज्ञानम्, तत्प्रयोजनोपन्यास:, कविप्रशंसा, दुर्जनसुजनस्वरूपमित्यादय: संगृह्यन्ते ।

This second item, like the previous one, was overdone in later Mahākāvyas. In illustrating Kavipraśaṁsā, Bhoja mentions a lost Prākṛt poem called *Rāvaṇa-vijaya.*

The third Śabdālaṁkāra is explained as having cantos devoted to the feats of various Bandhas, as in Bhāravi, Māgha and others.

The next Śabdālaṁkāra is the ending of a canto in a different metre, a practice followed by poets from Vālmīki downwards. While illustrating this, Bhoja makes valuable citations which are all discussed here in the last chapter on Works and Authors referred to in the *Śṛ. Pra.*

The next is the marking of the last verse of each canto with some favourite word. Such marks are classified into (i) one's favourite idea, (ii) one's own name, (iii) some favourite name of the author, (iv) some auspicious word and (v) benediction.

स्वाभिप्रायाङ्कता, स्वनामाङ्कता, इष्टनामाङ्कता, मङ्गलाङ्कता, आशंसाङ्कता ।

The illustrations are valuable. Āḍhyarāja (mentioned also by Bāṇa) is said to have the mark Dhairya; Sarvasena, the author of the Prākṛt poem *Harivijaya*, has the mark of the word Utsāha: and Pravarasena, Anurāga. Rājaśekhara is said to have his own name in the last verse of each canto of his *Haravilāsa* and so also two other poets named Govinda and Caturmukha. The latter is the author of an Apabhraṁśa kāvya called *Abdhimathana*. As instances of Maṅgalāṅka, Bhoja says *Kṛṣṇacarita* has Abhyudaya, *Uṣāharaṇa* has Jaya, and Pañcaśikha's *Śūdrakakathā* has Ānanda. The last class of endings called Āśaṁsāṅka does not properly belong to this set, being illustrated by the Bharatavākya of drama. Hemacandra therefore omits it.

The Arthālaṁkāras are completely derived from Daṇḍin's description of the Mahākāvya.

The first of the Ubhayālaṁkāras of Prabandha is the perfect development of the plot through its five Sandhis and five stages. It is called by Bhoja बीजबिन्दुपताकाप्रकरीकार्यकल्पनम् । In his description of the Mahākāvya, Daṇḍin has this bit—सुसन्धिभिः । This is taken by Bhoja as a Guṇa and as meaning, in Mahākāvya, the close relation between one canto and another. Naturally, Daṇḍin's "Susandhi" must be taken to refer to this Ubhayālaṁkāra of Bhoja, the five Sandhis, Mukha etc. But Daṇḍin does not explicitly speak of the Sandhis of drama in Mahākāvya though in chapter II he mentions the dramatic Lakṣaṇas, and Vṛttyaṅgas and Sandhi-sandhyaṅgas as Alaṁkāras. Bhāmaha says that the Mahākāvya has five Sandhis: पञ्चभिस्सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् । Bhoja must be taken to follow Bhāmaha. Bhoja follows Bhāmaha on another occasion also. While explaining the Arthālaṁkāra of the Prabandha called the introduction of Mantra, Dūta, Prayāṇa etc., Bhoja says that, since above all, the Mahakāvya should be able to educate men more in Artha than in other Puruṣārthas, Mantra, etc. must be introduced. He says:

मन्त्रदूतप्रयाणसङ्ग्रामाभ्युदयवर्णनमित्यनेन अर्थप्रधानचेष्टानामुपदेशात् चतुर्वर्गफलत्वेऽपि भूयसार्थोपदेशकृत् महाकाव्यादिकं भवतीत्यभिधत्ते । P. 439

This is an Anuvāda of Bhāmaha's verse incorporated by Bhoja into his own text given above.

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् । I. 21

Bhoja illustrates the five Sandhis, Mukha etc. as existing not only in a Kāvya but also in a Vākya, both in his *S.K.Ā.* and *Śṛ. Pra.* *S.K.Ā.*, p. 647, shows the five Sandhis in the verse: कथमपि कृतप्रत्यासत्तौ प्रिये स्खलितोत्तरे etc.
The *Śṛ. Pra.* does so more than once, in different contexts.

The Praveśaka, Viṣkambhaka, Aṅkāsya, Aṅkāvataraṇa and Cūlikā which are the methods of developing the story,—suggesting the plot, hiding what ought to be hidden, summarily narrating uninteresting and long events,—are then given as Ubhayālaṁkāra. Hemacandra omits this since this pertains only to drama and he deals only with the Mahākāvya.

The next Ubhayālaṁkāra is Deśa-kāla-pātra-ceṣṭā-kathāntarānuṣañjana. This emphasises the idea that a Mahākāvya must envisage many places and scenes of action, past, present and future, many characters, many kinds of activities etc. This quality distinguishes the Mahākāvya from the Khaṇḍa-kāvya.

The next Ubhayālaṁkāra is Dvisandhāna. It is said to be three kinds, *Double Entendre* in Vākya, Prakaraṇa and Prabandha. The first is Śleṣa in a Vākya; the second is an ambiguous situation and the third is whole Kāvyas like the *Rāghavapāṇḍavīya* containing two stories. Bhoja gives here the valuable information that Daṇḍin wrote a Dvisandhāna-kāvya on the stories of the Rāmāyaṇa and the Bhārata.

तृतीयस्य यथा दण्डिनो धनञ्जयस्य वा द्विसन्धानप्रबन्धौ(धो) रामायणमहाभारतार्थाम(व)नुपन्नाति (बध्नाति ?) । Vol. II. p. 444

Two more varieties of Dvisandhāna are than illustrated and Hemacandra omits this also.

The last Prabandha-ubhayālaṁkāra is the method of bringing out the glory of the hero. Daṇḍin gives two methods and Bhoja borrows them. See Daṇḍin I. 21 and 22. These two are the Mārgas meant by Bhoja in his last Ubhayālaṁkāra called "Mārga-dvayānuvartana.' The two verses of Daṇḍin on this subject are also quoted by Bhoja. In this connection Bhoja discusses in the *Śṛ. Pra.* the theme of Mahākāvya as the depicting of the fall of the vicious anti-hero and of the prosperity of the virtuous hero.

Bhoja says of these features of Prabandha that it is not absolutely necessary that every one of them should be introduced. This part of the text of Bhoja is based on the following verse of Daṇḍin:

न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।
यद्युपात्तेषु संपत्तिराराधयति तद्विदः ॥ I. 20

In the end of this chapter, Bhoja says that he has not exhausted Prabandhālaṁkāras and that he would deal with others in the next chapter.

वाक्यप्रबन्धानुगतोऽयमुक्तो मया समासेन रसावियोगः ।
अथेह येऽर्था न विवेचिताः पृथक् विभज्य ते केचिदुदाह्रियन्ते ॥ Vol. II. p. 449

The next chapter deals with drama and its four sets of 64 Aṅgas. These four sets of 64 Aṅgas are: 5 Ārambha-vidhis, 5 Artha-prakṛtis, 5 Avasthās, 5 Saṁsthās, 5 Samavasthās and 5 Sandhis; 5 Vṛttis, 5 Pravṛttis, and 24 Pravṛtti-hetus, 10 Lāsyāṅgas, 13 Vīthyaṅgas, 16 Vṛttyaṅgas; 21 Sandhyantaras, 4 Patākāsthānas; 64 Sandhyaṅgas; and 64 Lakṣaṇas. All these are Prabandhālaṁkāras and the view is based on the verse of Daṇḍin, II. 366:

यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।
व्यावर्णितमिदं चेष्टमलङ्कारतयैव नः ॥ *K. Ā.*

Kuntaka's position has striking similarity with that of Bhoja in respect of the concept of Alaṁkāra and with reference to the Prabandha-features. Kuntaka has two sets of features called Prakaraṇa-vakratā and Prabandha-vakratā, many of whose varieties correspond to the Prabandha-guṇas and Prabandhālaṁkāras of Bhoja. This has been pointed out in the chapter on Bhoja, Vakrokti and Kuntaka. See above, pp. 118-122.

Just as the word Vakrokti is developed by Kuntaka, the word Alaṁkāra is developed by Bhoja. To Bhoja, all features which give charm to the Kāvya

are Alaṁkāras, and to Kuntaka all such features are aspects of Vakratā. In the history of the Alaṁkāra-śāstra, these two words Alaṁkāra and Vakrokti have the greatest destiny. It was said by Bhāmaha that Alaṁkāra was Vakrokti. These two words emphasise two aspects. Alaṁkāra emphasises the functional aspect and Vakrokti, the mode of operation, the form and the actual nature of the embellishments. The former found its 'prophet' in Bhoja in Malwa and about his time the latter found its 'prophet' in Kuntaka in Kashmir. Bhoja did not choose the name Vakrokti as a name co-extensive with poetic expression because he was a greater follower of Daṇḍin, after whom he gave Vakrokti as one of three departments of Alaṁkāra, viz. the class Upamā, Rūpaka etc. Kuntaka eliminated Svabhāvokti and the Rasokti as the Alaṁkārya-svabhāva and Rasa, and held all the features adorning those two as various forms of Vakrokti.[1]

[1] Just as Kuntaka called his work Vakrokti-jīvita, Bhoja could have called his work, Alaṁkāra-prakāśa. He called his work *Śṛ. Pra.* because he propounded in it his peculiar and new theory of Śṛṅgāra (Ahaṁkāra) as the one Rasa. But we may suggest that, from the point of view of this conception of Bhoja of Alaṁkāra also, the name Śṛṅgāra Prakāśa is appropriate. Śṛṅgāra is always the Rasa of Ujjvala-prakṛtis. It is Ujjvalaveṣātmaka. Bharata says:

यथा च यत्किञ्चिल्लोके शुचि मेध्यमुज्ज्वलं दर्शनीयं वा भवति, तच्छृङ्गारेण उपमीयते। यस्तावदुज्ज्वलवेषः शृङ्गारवानित्युच्यते । *N. Ś.* VI.

This connection of the word Śṛṅgāra with brilliant dress and ornaments is clearly borne out by the semantics of the word Śṛṅgāra. In course of time the word is used to mean Alaṁkāra. It means definitely *decoration* of an elephant. "Śṛṅgārita" in the sense "Alaṁkṛta", is not wanting in usage, e.g. in Mūka's *Pañcaśatī:*

तुङ्गाभिरामकुचभरशृङ्गारितमाश्रयामि काञ्चिगतम् ।

In Tamil, it means decoration with ornaments. Bhoja's Śṛṅgāra Prakāśa can therefore be, in view of Bhoja's conception of Alaṁkāra, interpreted as Alaṁkāra Prakāśa.

CHAPTER XVIII

BHOJA'S CONCEPTION OF RASA IN THE *S. K. Ā.*

शृङ्गारमेव रसनाद्रसमामनामः । Bhoja's *Śṛ. Pra.* I.

THE *S. K. Ā.* is the earlier work of Bhoja in Alaṁkāra. The *Śṛ. Pra.* followed, as an amplification and also as a more systematic exposition of the original ideas of Bhoja on various subjects, notably Rasa. It is chapter V of the *S. K. Ā.* which is elaborated into the bulk of the *Śṛ. Pra.* The new theory of Rasa had already risen in Bhoja's mind in the *S. K. Ā.* and the very opening verses of chapter V of the *S. K. Ā.* state this theory.

रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते ।
योऽर्थः तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ।।
विशिष्टादृष्टजन्मायं जन्मिनामन्तरात्मसु ।
आत्मसम्यग्गुणोद्भूतेः एको हेतुः प्रकाशते ।।
शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।
स एव चेदशृङ्गारी नीरसं सर्वमेव तत् ।। *S. K. Ā.* V. 1-3

Poetry is beautiful because of the presence of Rasa, and Rasa is called Śṛṅgāra, Abhimāna and Ahaṁkāra. It is by reason of the experiences of many births that we get it in our souls. It is the germ from which other qualities grow. It is the inner Tattva of Ego, the idea in man of the 'I', Ahaṁkāra. It is man's love for his own Self; it is that which makes him take even pain as pleasure.

(येन) रस्यते, यः (येन) अनुकूलवेदनीयतया दुःखमपि सुखत्वेन अभिमन्यते, येन रसिकैरहङ्क्रियते, येन शृङ्गम् उच्छ्रयो रीयते, स खलु तादृशोऽस्ति * * * ।

Bhaṭṭa Nṛsiṁha's *S. K. Ā. Vyākhyā.* V. 1-3. (Mad. MS.)

By virtue of this sense of Ahaṁkāra-Śṛṅgarā-Rasa in the poet, the whole world is rendered beautiful by him. Its absence makes everything stale. This is the Ahaṁkāra-Abhimāna-Śṛṅgāra theory of Rasa which Bhoja has stated briefly in the *S. K. Ā.* and which he is going to elaborate in the *Śṛ. Pra.*

As elaborately explained in the sub-section under Saṁsṛṣṭi in the chapter on Bhoja's Conception of Alaṁkāra, Bhoja holds Guṇas, Alaṁkāras and Rasas to be Alaṁkāras. He follows Daṇḍin here. It is known very well that Daṇḍin considers Guṇas and Rasas also as Alaṁkāras, because they are also factors which contribute to the beauty of the Kāvya, Kāvya-śobhākara-dharma. Bhoja says that he has the sanction of Daṇḍin for holding Guṇas and Rasas as Alaṁkāras and he quotes the following verse of Daṇḍin:

प्रेयः प्रियतराख्यानं रसवद्रसपेशलम् ।
ऊर्जस्वि रूढाहङ्कारं युक्तोत्कर्षं च तत् त्रयम् ।। *K. Ā.* II. 275

Bhoja says that here Rasavat, Preyas and Ūrjasvi are given as Alaṁkāras and this sanctions the view that Rasas also are Alaṁkāras.

युक्तोत्कर्षाणाम् ऊर्जस्विरसवत्प्रेयसामलङ्कारेषु उपदेशात् । *S. K. Ā.* p. 613.

According to Bhoja, this simple verse of Daṇḍin has some subtle meaning. When these three are 'Yuktotkarṣa', they are called Rasas and Rasavad-alaṁkāras, and when they are not so (when they are Ayuktotkarṣa), they are only Guṇas and are accordingly called Preyas, Bhāvikatva and Aurjitya. While explaining this verse, Bhoja gives us something more of his new Rasa theory. He says:

तत्र 'ऊर्जस्वि रूढाहङ्कारम्' इत्यनेन आत्मविशेषनिष्ठस्य उत्कृष्टादृष्टजन्मन: अनेकजन्मानुभवसंस्काराहितद्रढिम्न: संग्रामे (समग्रात्म) गुणसम्पदुत्पाद-अतिशयहेतो: अलं(हं)कारविशेषस्य उपसङ्ग्रहात् **अहङ्काराभिमानशृङ्गार–अपरनाम्नो रसस्य** मानमयविकाररूपेण अभिमानिनां मनसि जाग्रत: **परां कोटिम्** उपवर्णयति ।

'**रसवद्रसपेशलम्**' इत्यनेन विभावानुभावव्यभिचारिसात्त्विकसंयोगाद् रसनिष्पत्तिरिति रत्यादिरूपेण अनेकधाविर्भवत: अभिवर्धमानस्य परप्रकर्षगामिन: **शृङ्गारस्य मध्यमावस्थां** सूचयति ।

'**प्रेय: प्रियतराख्यानम्**' इत्यनेन समस्तभावमूर्धाभिषिक्ताया: रते: परप्रकर्षाधिगमाद् भावनाधिगमे भावरूपतामुल्लङ्घ्य प्रेमरूपेण परिणताया: उपादानात् भावान्तराणामपि परप्रकर्षाधिगमे रसरूपेण परिणतिरिति ज्ञापयन् **अहङ्कारस्य उत्तरां कोटिम्** उपलक्षयति । सर्वेषामपि हि रत्यादिप्रकर्षाणां रतिप्रियो रणप्रिय: परिहासप्रिय: अमर्षप्रिय इति प्रेम्ण्येव पर्यवसानं भवति ।

S. K. Ā. p. 613

Daṇḍin's verse simply says that there are three Alaṁkāras called Preyas, Rasavad and Ūrjasvi, and these are of a special kind and *stand on a higher level, since they are connected with Bhāvas*. But Bhoja quotes it and utilises it for his own purpose, pushing into it all his new wine. The Rasavat of Daṇḍin is the Alaṁkāra of the eight Rasas. Preyas is an Alaṁkāra of Prīti and Bhakti, and as such, it is dealt with by Daṇḍin along with the first Rasavat of the Bhāva called Rati. Thus even in Daṇḍin, we can see the relation between Preyas and the first Rasavat of Śṛṅgāra. Ūrjasvi has nothing to do with Preyas, but can be related to the third Rasavat of Vīra. But even that is not indicated by Daṇḍin. Bhoja, however, takes all the three together as three aspects of the same Rasa. He begins from the end. Ūrjasvi which is defined as 'Rūḍhāhaṁkāra' is the Rasa of the basic or fundamental phase of the one Rasa which, in the shape of Alaṁkāra and Abhimāna, abides in every soul, as a result of the experiences of previous births. This Abhimāna or Ahaṁkāra or Śṛṅgāra develops into dignity, self-respect, and a love for one's self, Māna, illustrated by the verse given as illustration for Ūrjasvi. This Ahaṁkāra-phase is called the 'Parā-koṭi' of Rasa. The next stage is called 'Madhyamāvasthā' where the one basic Ahaṁkāra Rasa manifests itself as Abhimāna for several outward objects with which it has come into contact. The one Rasa thus multiplies into many Bhāvas. This is the stage where the several Bhāvas, which rose out of the one Ahaṁkāra, themselves develop to a state of climax attended by their respective developing conditions. These developed Bhāvas of the middle stage are really Bhāvas though they are in climax, but can be secondarily called Rasa for, the one Ahaṁkāra-Rasa extends its character of Rasa to these also. This is the stage where Rati, Hāsa, Utsāha, etc.

attain to the developed state of Śṛṅgāra, Hāsya, Vīra etc., and it is this stage that is referred to by the words in Daṇḍin's verse "रसवद्रसपेशलम्." The third and final stage is found in the words प्रेय: प्रियतराख्यानम् ', which describe Preyas. It is called the 'Uttarā-koṭi'. Here all the Bhāvas, Rati etc., which attain individual Prakarṣa become one unitary Rasa called Preman. That is, the Prakarṣa of Rati, Hāsa etc. is only Preman. The several Rasas of the middle stage get synthesised, so to say, in the one Rasa of Preman. Thus Ahaṁkāra or Abhimāna of the first stage becomes Abhimāna for various outward objects and becomes the manifold Bhāvas of Rati etc., and those Bhāvas themselves develop into respective Rasas and culminate in Love or Preman through which they again pass into the first fundamental Rasa of Ahaṁkāra. Bhoja explains that all Bhāvas are fundamentallly of the form of Love; the warrior of Vīra-rasa fights because he *loves* to fight (Raṇa-priya), the clown *loves* to laugh (Hāsa-priya) and so on.

Thus we have two stages called the Parā and the Uttarā Koṭis in both of which Rasa is only one. We are there in a monistic Pāramārthika stage. Between these two is the Vyāvahārika stage, the stage of practical politics where alone we have Rasa-pluralism. Between the first and the third stages, the third is only a return of the several manifestations of the middle stage, the several Vikṛtis, to the first stage again, to the one Prakṛti. This third stage is therefore only the involution of the evolved.

According to this theory, Bhoja has one fundamental Rasa, then a number of Bhāvas all capable of becoming Rasas themselves, though the name Rasa applies to them only through Upacāra, and lastly he has the one Rasa of Preman. It must be noted that in this theory, the word 'Ahaṁkāra' is not used in the sense of egotism but as a philosophical concept meaning Ego. Similarly, Śṛṅgāra used as a synonym of this Ahaṁkāra must not be confused with the developed climax-state of the first Bhāva of Rati between man and woman. Śṛṅgāra here means Love Absolute, Love Subjective, Love Objectless. It is also called Abhimāna because it is this that is responsible for making beings enjoy as pleasure even painful things. Since man thinks pain to be pleasure, it is called Abhimāna; pleasure is really the *sense* of pleasure. It is called Ahaṁkāra because of the refinement of self-consciousness in the Rasikas. It is called Śṛṅgāra because it takes one to the peak of perfection of one's personality and is itself the summit.

"येन रस्यते, येन अनुकूलवेदनीयतया दु:खमपि सुखत्वेन अभिमन्यते, येन रसिकैरहङ्क्रियते, येन शृङ्गम् उच्छ्रयो रीयते, स खलु तादृशोऽस्ति * * ।"

Bhaṭṭa Nṛsiṁha on *S. K. Ā.* V. 1-3.

Similarly, Rasa also is used in two significances by Bhoja. Primarily Rasa is only one and is the one element of Ahaṁkāra. Secondarily it is the developed states of Rati, Hāsa etc. This secondary Rasa is of the middle stage, that is, the stage with which the other Ālaṁkārikas concern themselves; it is in that stage that they carry on the discussion whether Rasas are eight or nine or more, whether Rasas are from Bhāvas or *vice verse* and so on.

In this middle stage, Bhoja would recognise not merely eight Rasas, not only one or two more Rasas, but as many Rasas as there are Bhāvas; for, to

him, all the Bhāvas, in the middle stage, are equal. There is no distinction among them that eight or nine of them are 'permanent' (Sthāyins), thirty-three are transient (Sañcārins), and eight are Sāttvikas. All of them are born of the one Ahaṁkāra; all of them can become Sthāyins, all of them are according to circumstances Sañcārins; and all of them are Sāttvikas because they are all mind-born, Sattva meaning nothing more than mind. It is here that Bhoja differs most from the accepted view of the number and nature of Rasas.

In *S. K. Ā.* V. 13, Bhoja says that Rasa becomes the various Bhāvas of Rati etc. Immediately he says in the next verse that the Bhāvas which thus arise out of Rasa are the eight Sthāyins.

आलम्बनविभावेभ्यः स्वेभ्यस्स्वेभ्यस्समुन्मिषन् ।
रसो रत्यादिरूपेण भाव इत्यभिधीयते ।।
रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चाष्टौ स्थायिभावाः प्रकीर्तिताः ।। 13-14

One would at once suppose that Bhoja dismisses even Śānta and belongs to the school which recognises only eight Rasas. The fact is different. It is to illustrate his point that he first gives eight Sthāyins. In V. 23, he says that Garva, Sneha, Dhṛti and Mati are Sañcārins in Rati but they are Sthāyins in the Rasas Uddhata, Preyas, Śānta and Udātta. What are these four new Rasas? In V. 9-11, Bhoja gives a list of topics on Rasa, one of which is 'Viśeṣa' (Śl. 9). Viśeṣa means 'varieties of Rasa'; i.e., Bhoja wants to say that Rasas are not eight only but there are others also like Uddhata, Śānta, Preyas and Udātta. Bhoja takes up the topic of Viśeṣa on p. 511 where he says in Kārikā 164 that Rasas are Śṛṅgāra and the other seven plus Śānta, Udātta, Uddhata and Preyas. In the previous verse Bhoja says that he has explained Rati and other Rasas and will now proceed to speak of some more varieties (viśeṣas) of Rasa.

Preyas. Bhāmaha mentions it as an Alaṁkāra in the same varga with Rasavat; and Daṇḍin classes it with Rasavat and Ūrjasvi, putting all the three on a higher footing as different from other Alaṁkāras. But soon Preyas gained greater importance, and in Rudraṭa we find it already numbered as one of the Rasas. Bhoja illustrates and explains it. It is to provide a Sthāyin for this Rasa that he recognises a Sañcārin named Sneha in V. 16.

"यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत् प्रियं यत् करोति सा ।।

अत्र **वत्सलप्रकृतेः** धीरतया ललितनायकस्य प्रियालम्बनविभावादुत्पन्नः **स्नेहस्थायिभावः** विषयसौकुमार्यात्मप्रकृत्यादिभिरुद्दीपनविभावैः उद्दीप्यमानः समुपजायमानैः मोहधृतिस्मृत्यादिभिः व्यभिचारिभावैः अनुभावैश्च संसृज्यमानः निष्पन्नः **प्रेयान्** इति प्रतीयते ।"

"रतिप्रीत्योरपि अयमेव मूलप्रकृतिरिष्यते, यदित्थमाहुः-
अहेतुः पक्षपातो यः तस्य नास्ति प्रतिक्रिया ।
स हि स्नेहात्मकः तन्तुः अन्तर्मर्माणि सीव्यति ।।" *S. K. Ā.* p. 514

Preyas is the same as Prīti or Vātsalya. Bhoja follows Rudraṭa regarding its Sthāyin. Rudraṭa says: स्नेहप्रकृतिः प्रेयान् । XV. 17. Bhoja also follows

Daṇḍin and holds Preyas as very closely related to Rati and Śṛṅgāra. Both are 'Ahetu-pakṣapāta' or 'Nirvyāja-manovṛtti' as Rudraṭa puts it, but differ in this that while Rati is Sāmprayogika, Preyas is non-sexual love. Bhoja gives it as underlying even sexual love.

Śānta. The Śānta Rasa which many accept as the ninth, but which Bhoja excluded in the first set of eight Rasas, is introduced by him here. The peculiarity to be noted in his description of this Rasa is that he holds for it a new Sthāyin, namely Dhṛti. He says, others hold Śama as its Sthāyin but it makes no difference, for, Śama is only a kind of Dhṛti. He says:

अन्ये पुनरस्य शमं प्रकृतिमामनन्ति, स तु धृतेरेव विशेषो भवति ।
S. K. Ā. p. 515

Udātta. While Bhoja had precedents for introducing Preyas and Śānta, he had none when he mentioned Udātta and Uddhata among his Rasas. Udātta is the Rasa of magnanimity. He describes it and illustrates it thus:

"साधारण्यान्निरातङ्कः कन्यामन्योऽपि याचते ।
किं पुनर्जगतां जेता प्रपौत्रः परमेष्ठिनः ।।

अत्र रामस्य **उदात्त**प्रकृतेः निसर्गत एव तत्त्वाभिनिवेशिनी **मतिः** नाकृत्यविषये प्रवर्तते, न च प्रवृत्ता उपारमति, सा च सीतेयं मम स्वीकारयोग्येत्येवंरूपेण प्रवृत्ता रावणप्रार्थनालक्ष्मणप्रोत्साहनाभ्याम् उद्दीप्यमाना समुपजायमानचिन्तावितर्कव्रीडावहित्थस्मृत्यादिभिः कालोचितोत्तरानुमीयमानैश्च विवेकचातुर्यौदार्यधैर्यादिभिः संसृज्यमाना **उदात्तरस**रूपेण निष्पद्यते ।" P. 515

Bhoja gives this Udātta Rasa as developing from the Sthāyin called Mati which is 'Tattvābhiniveśinī'. The Sthāyin is 'the truthful bent of the mind'. But this seems to be unsatisfactory; for such Sthāyin would mean knowledge and would be more relevant in Śānta Rasa. Earlier, while describing the Vyabhicārin Mati, Bhoja says: शास्त्रोक्तार्थानुसन्धानाद् अर्थनिर्धारणं मतिः । P. 502. This Mati produces Samyag-jñāna or Śama, both of which other writers have held as Sthāyins for Śānta. Bhoja himself in a later context, while giving the varieties of Mati, gives Śama as one of its varieties: मतिविशेषः शमो यथा । P. 523.

Uddhata. This is the second and altogether new Rasa introduced by Bhoja. He holds it as developing from the Bhāva of Garva which is given as its Sthāyin.

"अपकर्ताहमस्मीति मा ते मनसि भूद् भयम् ।
विमुखेषु न मे खड्गः प्रहर्तुं जातु वाञ्छति ।।

अत्र मया अस्य अपकारः कृत इति यच्चेतसि भयं, तन्मा भूत् 'पराङमुखेषु मे खड्गः कदाचिदपि न प्रहर्तुमुत्सहते' इति सर्वदैव रूढोऽहङ्कारः प्रतीयते । सोऽयं **गर्वप्रकृतिः उद्धतो** नाम रसः ।"

The above-given illustration is given by Daṇḍin to illustrate Ūrjasvi which Daṇḍin defines as 'Rūḍhāhaṁkāra'. Since Garva and Ahaṁkāra go together, Bhoja takes it as an illustration for his Uddhata Rasa. This would also mean that Bhoja simply converted Daṇḍin's Ūrjasvi into his Uddhata Rasa.

Bhoja adds here that certain writers (whose identity we do not know) consider Ūrjasvi and Udātta as identical and illustrate Ūrjasvi differently, eliminating Garva from it.

" केचित् पुनः—आस्थामालम्ब्य नीतेषु वशं क्षुद्रेष्वरातिषु ।
व्यक्तिमायाति महतां माहात्म्यमनुकम्पया ॥ '

इत्येवम् ऊर्जस्वीत्युदात्तपक्षे निक्षिपन्तः पूर्वोक्तमेव गर्वप्रकर्षोदाहरणं 'धृतायुधो यावदहम्' इत्याद्युद्धतनिष्पत्तौ वर्णयन्ति ।" P. 515

In the *Śr. Pra.* he calls Udātta-rasa by the name Ūrjasvi and similarly holds Śama as the Sthāyin of Śānta instead of Dhṛti. That is, what has been given here in the *S. K. Ā.* as the view of others is given as the main view of Bhoja himself in the *Śr. Pra.*

This section of the fifth chapter of the *S. K. Ā.* would make one suppose that Bhoja recognises 12 Rasas, adding to the 8 old Rasas four more, of which two are already Rasas in others' writings and two are introduced entirely afresh by Bhoja. But this also is not a fact. It has been explained above how in Bhoja's theory of Rasa, the one Ahaṁkāra produces the 49 Bhāvas, Rati etc., and among these 49, there is no difference. All of them are Sañcārins and Sthāyins according to the situation. This is the Madhyamāvasthā of Rasa. It is to illustrate this view of his that all the Sañcārins can be Sthāyins and thereby Rasas, that Bhoja picks out 4 Vyabhicārins, Sneha, Dhṛti or Śama, Mati and Garva, and shows that they develop into the four Rasas of Preyas, Śānta, Udātta and Uddhata. Bhoja really means that there are other Rasas, even as these Udātta and Uddhata, developing from the other Bhāvas.

Though the view is not expounded with elaborate arguments in this chapter in the *S. K. Ā.*, it is seen throughout in the *S. K. Ā.*, chapter V. There are places which prove that Bhoja held the view which Rudraṭa held in an earlier period that all Bhāvas become Rasas. As we shall see in the next chapter on Bhoja's Conception of Rasa in the *Śr. Pra.*, Bhoja acutally quotes Rudraṭa's text (*K. A.* XII. 4). We meet with passages in *S. K. Ā.* V which take for granted our knowledge of Bhoja's view that all Bhāvas are fit to become Rasas. We see here Sañcārins and Sāttvikas in the great state of Rasa. It is in the section on the Saṁkara of Rasa with Guṇa and Alaṁkāra, beginning with p. 624, that these numberless additional and new Rasas are seen. On p. 627 *S. K. Ā.*, Bhoja gives the following Rasas:

" अत्र वीर-औद्धत्य-**स्वातन्त्र्य**रसानाम् आनन्दप्रशम-**पारवश्य**रसैः * * * ।"

On p. 629 Bhoja mentions Sādhvasa, Vilāsa, Anurāga and Saṁgama as Rasas.

" . . . साध्वस-विलास-अनुराग-सङ्गमरसैः . . . ।"

On the same page Lāvaṇya and Vilāsa are mentioned as Rasas:

" . . . लावण्यविलासवर्णनीयरसयोश्च . . ."

On p. 630 four Rasas are mentioned, Rati, Amarṣa, Viṣāda and Jugupsā. Perhaps Bhoja here means the Rasas of Śṛṅgāra, Raudra, Karuṇa and Bībhatsa, though he does not clearly say so. On the same page Nirveda is also mentioned as a Rasa.

" . . . .चत्वारश्च रत्यमर्षविषादजुगुप्सात्मानो रसाः . . . ।"
" . . . रसस्तु निर्वेद एवैकः . . . ।'

On p. 631 we find as Rasas, Rati, Utkarṣa, Dhṛti, Utkaṇṭhā, Āvega, Vismaya, Mati, Vitarka, Cintā, Capalatā, Hāsa, Utsāha, Stambha, Gadgada, Unmāda, Vrīḍā, Avahittha, Bhaya and Śaṅkā, numbering twenty.

" . . . रसास्तु रत्युत्कर्षहर्षधृत्युत्कण्ठावेगविस्मयमतिवितर्कचिन्ताचपलताहासोत्साहस्तम्भगद्गदोन्मादव्रीडावहित्थभयशङ्काः विंशतिः . . . ।"

On p. 636 we find Praharṣa as a Sthāyi-bhāva reaching to the climax of a Rasa named Ānanda.

" . . . प्रहर्षस्थायिभावे * * * प्रकर्षारोपणाद् **आनन्दरसताम्** आपद्यमाने स्थायिनि * * * ।"

Earlier also, Bhoja says in explaining Rasa-Saṁkara (on p. 492) that Harṣa is a Rasa on par with those developing from Bhaya, Śoka, Vismaya and Krodha. Harṣa is the Sthāyin and Mud, in the illustrative verse 'Mudā vikasitam' meaning Ānanda, is the Rasa. " . . . भयशोकविस्मयक्रोधहर्षैः अपि रसान्तरैः . . . ।" P. 492. On p. 493 we find Roṣa mentioned as a Rasa "अत्र योषिति **रोषाख्यरसान्तर**तिरस्कारात् . . . ।" P. 493.

On p. 494 Bhoja mentions Lajjā and Roṣa as two Rasas appearing and subsiding in the Rasa of Rati. रतावेव लज्जारोषरूपरसान्तरयोः प्रशमो यथा । He mentions here the residual Roṣa-rasa found in Rati-rasa: रतावेव रोषरूपरसस्य शेषो यथा । P. 494. On pp. 498-500 Bhoja illustrates Sāttvikas becoming Rasas with the same name, Stambha-rasa, Romāñca-rasa and so on. Similarly all the Vyabhicārins are given as Rasas, Ūha, Smṛti etc.

Thus there is no Bhāva which is not a Rasa for Bhoja. This is a strange view indeed which considers even Sāttvikas as Rasas. Bhoja however seems to realise that, to attain to Prakarṣa when alone Rasa results, a Bhāva has to be attended by other subsidiary developing emotional conditions. But these do not exist in the case of Sāttvikas which are themselves subsidiary conditions qualifying and contributing to the development of other major emotional states. Bhoja says that there is a difference between the Rasas from Sāttvika-bhāvas and the Rasas from Rati and similar Bhāvas. The difference is that since the former are Sāttvikas, which are by nature attendant upon other major Bhāvas, they do not have subsidiary emotional conditions, attending upon and developing them!

" अयं च पुष्टोऽपि सात्त्विकत्वात् सदैव अन्यानुयायीति नानुभावादिभिरनुबध्यते ।"
" अस्यापि सात्त्विकत्वाद् अन्यानुबन्धादयो न जायन्ते ।" P. 498

But what does Bhoja mean by calling these Rasas? If they are not attended upon by other conditions, how do they attain Prakarṣa to become Rasas? And what is the meaning in belittling in this manner the import of the name Rasa itself? When Bhoja says they are not attended upon, themselves being attendants upon others, it is only another way of saying that they are not Rasas. Similar are the cases of Bhoja's illustrations of Vyabhicārins as Rasas. He calls all Bhāva-kāvya, Rasa-kāvya. Besides the 49 Bhāvas, many others like Vilāsa, Svātantrya and Pāravaśya have also been taken as Rasa. If however Bhoja thinks that all these are Rasas because of being enjoyed—' Rasanād rasatvam eṣām ' as Rudraṭa

says—surely anything in Kāvya or Kāvya as a whole can be called Rasa, even as, according to Bhoja, every beautifying feature in Kāvya is Alaṁkāra, by virtue of its being 'Kāvyaśobhākaradharma'. A more elaborate criticism of Bhoja's Rasa theory is reserved for the next chapter.

Bhaṭṭa Nṛsiṁha's commentary on *S. K. Ā.* ch. V clearly explains Bhoja's theory that all the forty-nine Bhāvas are Rasas. Commenting on *S. K. Ā.*, V. 23, where Bhoja gives four Sañcārins that become Sthāyins, Bhaṭṭa Nṛsiṁha says:

"य एते स्थायितया व्यभिचारितया चोक्ता: ते ति(किं) नियमेन एवंरूप(पा:) ?नेत्याह- रताविति। (*S. K. Ā.* V. 23) ये स्थायितया उक्ता: भा(हा)सादय:, ते रतौ शृङ्गाराख्यौस- (ख्यरस)विशेषात्माना परिणतिभाजि स्थायित्वं परित्यज्य व्यभिचारिणो भवन्ति। ये च व्यभि- चारिण: गर्वस्नेहधृतिमतय: ते उद्धत-प्रेय:-शान्त-उदात्ताख्येषु रसविशेषेषु व्यभिचारित्वं [अ]परित्यज्य स्थायिन एव भवन्तीति।" P. 152, Mad. MS.

Extracts from Bhaṭṭa Nṛsiṁha's commentary on the fifth chapter of the *S. K. Ā.* on Rasa are given in a supplement at the end of this chapter.[1]

Therefore, Bhoja recognised in his *S. K. Ā.* first eight, then twelve, and then numerous Rasas.[2]

Who are the later writers who have taken notice of or criticised or accepted Bhoja's views on Rasa?

Daṇḍin illustrates the figure Ūrjasvi thus:

अपकर्ताहमस्मीति मा ते मनसि भूद् भयम्।
विमुखेषु न मे खड्ग: प्रहर्तुं जातु वाञ्छति॥

[1] It is a pity that we do not have Bhaṭṭa Nṛsiṁha's commentary on the *S. K. Ā.* fully. It is evident in the small part of his commentary on the fifth chapter that has been spared to us that he has seen and understood the *Śṛ. Pra.* and gives a correct interpretation of Bhoja's strange ideas on Rasa.

[2] In the section on painting in his *Samarāṅgaṇasūtradhāra*, Bhoja mentions eleven Rasas.

रसानाम(स्य ? थ) वक्ष्यामो दृष्टीनां(वोइ ?)लक्षणम्।
तदायत्ता यतश्चित्रे भावव्यक्ति: प्रजायते॥
शृङ्गारहास्यकरुणा: रौद्रप्रेयोभयानका:।
वीर-(प्रत्ययाक्षौ ?) (अहंप्रत्ययाख्यौ) च बीभत्सश्चाद्भुतस्तथा॥
शान्तश्चैकादशेत्युक्ता रसाश्चित्रविशारदै:।

S. A. S., Gaek. Edn., Vol. II, Ch. 82, 1-3.

Besides Preyas and Śānta, Bhoja has given here one new Rasa which is corrupt in the text. A definition of these Rasas follows where one hopes to have the name of this eleventh Rasa but here again two verses are missing and the new Rasa is lost in this gap (p. 298). The corrupt words वीरप्रत्ययाक्षौ have been reconstructed by my Professor, Mm. S. Kuppuswami SASTRI, as वीराहंप्रत्ययाख्यौ. This is quite intelligible. We saw above that Bhoja recognises in the *S. K. Ā.* two new Rasas called Udātta and Uddhata. Bhoja refers to another view regarding Udātta that some take it as identical with Ūrjasvi and give Ahaṁkāra as its Sthāyin. Uddhata rasa is one developing from Garva and it is possible to combine Udātta-Ūrjasvi with Uddhata and their Sthāyins Ahaṁkāra and Garva. Besides, Bhoja expounds both in the *S. K. Ā.* and the *Śṛ. Pra.* the theory of one fundamental Rasa, named Ahaṁkāra. All these may be combined in the one 'Aham-pratyaya' of the *Samarāṅgaṇasūtradhāra*. Therefore 'Ahampratyaya', the eleventh Rasa in the *S. A. S.*, may be taken to refer to Ahaṁkāra-Abhimāna-Śṛṅgāra Rasa, as also to Udātta-Ūrjasvi and to Uddhata Rasas.

एवमुक्त्वा परो युद्धे निरुद्धो दर्पशालिना।
पुंसा केनापि तज्ज्ञेयम् ऊर्जस्वीत्येवमादिकम्। *K. Ā.* II. 293-4

Commenting on these verses Taruṇavācaspati says:

"'ऊर्जस्वि' इत्येतदलङ्कार: गर्वस्थायिभाव उद्धतरस इति, प्रेयो रस: प्रीतिस्थायिभाव: प्रेयानलङ्कार इति केचित्कथयन्ति। तेन 'युक्तोत्कर्षं च तत् त्रयं' इत्युक्तम्॥"

Earlier, while commenting on the text of Daṇḍin II. 275 "प्रेय: प्रियतराख्यानम्", Taruṇavācaspati says: केचित् प्रेय इति रसवद् वर्णयन्ति, उद्धतमिति च। (P. 151, Madras Edn.). Taruṇavācaspati refers here surely to Bhoja who is the author who holds the Uddhata Rasa. Bhoja again is the author who makes Daṇḍin's Preyolaṁkāra into the Rasa of Preyas. Taruṇavācaspati is however slightly mistaken in his statement. He equates Ūrjasvi and Uddhata, the one Ahaṁkārātmaka and the other Garvasthāyika. Though in the *S. K. Ā.* Bhoja has given rise to some confusion on the other name of the Udātta Rasa, he is very clear in his *Śṛ. Pra.* that what is synonymous with Ūrjasvi is Udātta, and it is Ūrjasvi whose Sthāyin is Ahaṁkāra and it is not Uddhata that is otherwise called Ūrjasvi. Similarly, Taruṇavācaspati makes another mistake when he gives Prīti as the Sthāyin of the Preyorasa. Bhoja gives Sneha but the two may be taken as not different.

The *Sāhityamīmāṁsā* (TSS.) refers to these additional Rasas of Bhoja, Udātta, Uddhata and Preyān and says that some would include them in the eight old Rasas.

उदात्त उद्धत: प्रेयान् इति कैश्चित् त्रय: स्मृता:।
अन्तर्भावमपीच्छन्ति तेषामपि रसाष्टके॥ P. 59. (Printed Text corrupt)

Kavikarṇapūra Gosvāmin, in his *Alaṁkārakaustubha*, says in the fifth kiraṇa: **भोजस्तु वत्सलप्रेमभ्यां एकादश** रसानाचष्टे—वात्सल्ये ममकार:, प्रेमणि चित्तद्रव: स्थायी। एकादशैव दृश्ये श्रव्येऽपि च रसिकसंसद: प्रेष्ठा:। P. 123, Varendra Res. Soc. Edn. of S. P. Bhattacarya, p. 145, illustrations of these two Rasas.

Kavikarṇapūra certainly refers here not to the *Śṛ. Pra.* of Bhoja but only to the *S. K. Ā.* But while stating Bhoja's view of Rasa, the author seems to have written without seeing the *S. K. Ā.* For, while we can understand a writer saying that Bhoja recognised twelve Rasas, we cannot understand how Kavikarṇapūra says that Bhoja recognised eleven Rasas, with the two additional Rasas as Preyas and Vatsala. Vatsala itself is not any new Rasa introduced by Bhoja but it has been in existence since the time of Rudraṭa. Premān or Preyas and Vātsalya do not differ. The Rasas newly introduced by Bhoja are Udātta and Uddhata of which Kavikarṇapūra had not heard. Further, the author says that Mamakāra is the Sthāyin of Vātsalya but Bhoja gives Sneha. Higher Mamakāra, and that too never in this name but only as Ahaṁkāra and Abhimāna, Bhoja gives as a Rasa lying at the root of all other Rasas. Lower Mamakāra, Bhoja gives as Sthāyin for the Ūrjasvi Rasa with the name Ahaṁkāra in his *Śṛ. Pra.* which corresponds to the Udātta Rasa of his *S. K. Ā.* with Mati as its Sthāyin. Kavikarṇapūra says of Preman that its Sthāyin is Citta-drava. Firstly, there is no Rasa in the *S. K. Ā.* as Preman. Corresponding to his one fundamental Ahaṁkāra, Bhoja does give Preman as the culmination of all other

Rasas and as representing the Uttara-koṭi of Rasa. Besides this Preman, Bhoja recognises a Preyas of the Madhyamāvasthā with Sneha or Prīti as its Sthāyin but that is not different from Vātsalya. It is also not understandable how Citta-drava can be the Sthāyin of Preman. Many other Rasas are of the form of Citta-drava. So, every bit of information given by Kavikarṇapūra as Bhoja's view of Rasa is wide of the mark. He had not followed closely the *S. K. Ā.* or the *Śṛ. Pra.*, but when he says regarding Prema Rasa, as a votary of the Vaiṣṇavite school of Alaṁkāra of Bengal:

प्रेमरसे सर्वे रसा अन्तर्भवन्तीत्यत्न महीयान् प्रपञ्चः * * * तथा च—

उन्मज्जन्ति निमज्जन्ति प्रेम्ण्यखण्डरसत्वतः ।
सर्वे रसाश्च भावाश्च तरङ्गा इव वारिधौ ॥ Pp. 145-6

he gives almost the same idea of Preman as found in Bhoja's *Śṛ. Pra.*

Four writers really saw the *S. K. Ā.* ch. V and said something regarding Bhoja's view of Rasa. They are Viśveśvara, the author of the *Camatkāra-candrikā*, his patron King Siṃhabhūpāla, the author of the *Rasārṇavasudhākara* and Bopadeva and Hemādri, the authors of the *Bhāgavata-muktāphala* and the *Kaivalya-dīpikā* thereon.

Viśveśvara used the *S. K. Ā.* for writing his *Camatkāracandrikā.* On Doṣas, Guṇas and Alaṁkāras, he almost follows Bhoja. On Rasa, Viśveśvara does not follow Bhoja and holds Rasas to be only eight, dismissing even Śānta. But in some general aspects of Rasa, Viśveśvara takes something from the *S. K. Ā.* He says of Rasa 'तदन्वयेन काव्यश्रीः कमनीयत्वमश्नुते ।' which is simply a recast of *S. K. Ā.*, V. 1: 'योऽर्थः तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ।' Bhoja says in *S. K. Ā.*, V. 8 that of the three Uktis in Poetry namely, Svabhāvokti, Vakrokti and Rasokti, the Rasokti is the most charming:

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्ति प्रतिजानते ॥

and Viśveśvara recasts this verse of Bhoja thus:

चिरं जीवतु वक्रोक्तिः स्वभावोक्तिश्च तिष्ठताम्(त्) ।
रसोक्तिरेव काव्येषु ग्राहिणीति मतिर्मम ॥ Pp. 69-70. Mad. MS.

The stages of Rasa-development given by Bhoja in *S. K. Ā.* V. 9-11, are taken by Viśveśvara.

सत्तास्फुरत्तानुबन्धः निष्पत्तिः पुष्टिसङ्करौ ।
ह्रासाभासौ शमः शेष इत्युक्ता हि रसोक्तयः ॥

Viśveśvara also borrows *S. K. Ā.*, V. 27.

Viśveśvara never criticised Bhoja, though he could not accept Bhoja's views. But his patron who also held only eight Rasas, dismissing even Śānta, criticises Bhoja for recognising any Rasa beyond the eight. In a separate section on Bhoja and Siṃhabhūpāla in this work, I have indicated the places in the *Rasārṇava-sudhākara* where Bhoja and his *S. K. Ā.* and *Śṛ. Pra.* are referred to or criticised or followed by Siṃabhūpāla. The fifth criticism of Bhoja in the *Rasārṇavasudhākara* pertains to Rasa. Siṃhabhūpāla says here that Bhoja recognised four additional

Sthāyins named Garva, Sneha, Dhṛti, and Mati, and four additional Rasas therefrom, Uddhata, Preyas, Śānta and Udātta.

भोजेनोक्ताः स्थायिनोऽन्ये गर्वः स्नेहो धृतिर्मतिः ।
स्थास्नुरेव उद्धतप्रायः(प्रेयः) शान्तोदात्तरसेष्वपि ॥
तत्र स्नेहो रतेर्भेदः स्त्रीपुंसेच्छात्मकत्वतः ।
अन्ये पोषासहिष्णुत्वान्नैव स्थायिपदोचिताः ॥ Pp. 168-170

Preyān is a Rasa older than Bhoja and all writers who reject it advance the same argument that it is unnecessary to accept it as a distinct Rasa, it being but an aspect of Rati. Siṃhabhūpāla says the same thing. His criticism of Śānta also is not anything new, for, Śānta is a Rasa older than Bhoja and many before Siṃhabhūpāla have refuted it. Of the three Sthāyins, Garva, Dhṛti and Mati, Siṃhabhūpāla says as a point of common criticism applicable to all the three that they cannot be developed.

अन्यें पोषासहिष्णुत्वात् नैव स्थायिपदोचिताः । P. 170

He examines Bhoja's illustration of Garva developing into the Uddhata Rasa. He comes to the conclusion that there is no Garva in the instance but only Pauruṣa-sāttvika-bhāva. He says, even in case one insists on the presence of Garva in it, that Garva is not the main Bhāva but is only the Sañcārin qualifying the Sthāyin, the Sthāyin of Raudra, namely Krodha.

न तावदत्र गर्वः, पूर्वम् अपकर्तारं पश्चाद् भीतं द्विषन्तम् आलोक्य जातया समरविमुखं न हन्मि मा भैषीरिति वाक्यसूचितया नीचे दयया कस्यचिद् वीरसार्वभौमस्य शोभनः पौरुषसात्त्विकभावः प्रतीयते । यदि वा, अभीतमपि शत्रुं भीतो यदि, तर्हि पलायस्वेत्यधिक्षिपति इति गर्व इति चेद्, अस्तु वा गर्वः । तथापि असत्यभीतिकल्पनारूपचित्ताध्यवसायप्रकाशनद्वारेण शत्रुवधक्रोधमेव पुष्णाति । किंच विमुख-अप्रहाररूप-आत्मसम्भावनारूपगर्वस्य असत्यभीतिकल्पनोपबृंहणादेष भावकानां वैरस्याय न केवलं, स्वादाभावाय चेति, नास्मिन्नुदाहरणे गर्वस्य स्थायित्वम् उपपद्यते । P. 170. *R. A. S.* TSS.

The following is Siṃhabhūpāla's criticism of Śānta and its proposed Sthāyins:

"अत्र तावदनुकूलदारसिद्धिजनिताया धृतेस्तु रतिपरतन्त्रत्वमाबालगोपालप्रसिद्धम् । ननु वस्तुतत्त्वालोचनादिभिरस्याः स्थायित्वं कल्प्यत इति चेत्, न । नैस्पृह्यवासनावासिते भावकचित्ते विभावादिष्वपि नैस्पृह्योन्मेषाद् धृतेर्मूलच्छेदप्रसङ्गात् । अर्थसम्पत्तिजनिता धृतिस्तु अगृध्नुलक्षणलोकोत्तरत्वप्राप्तिव्यवसायरूपमुत्साहमनुसरन्ती वीरोपकरणतामाप्नोति इति नात्र धृतेः स्थायित्वम् । धृतिस्थायित्वनिराकरणसंरम्भेनैव नष्टस्तद्विषयः शमस्थायी कुत्र वा लीनो न ज्ञायते ।" P. 171. *Ibid.*

Siṃhabhūpāla advances here four arguments against Dhṛti or Śama being a Sthāyin. First, if contentment or tranquillity should be of the Gṛhastha who has secured a wife who is very congenial to him, the Dhṛti or Śama born of this domestic harmony is not a separate Sthāyin by itself, but is only an ancillary Bhāva helping the major Bhāva of Rati which is the Sthāyin. This criticism, however, applies only to a limited number of cases where Śānta exhibits itself in a Gṛhastha. The second argument against Śānta is an old one. If Dhṛti or Śama is born of Tattvajñāna and is of the form of Naispṛhya, no activity, no drama is possible. The third argument of Siṃhabhūpāla is directed against Dhṛti in the second Puruṣārtha of Artha. He replies that a man who is materially

contented and unavaricious wants to attain the greatness called 'Lokottaratva' 'being above the common run'. The effort to attain to this greatness is some Utsāha, and hence this Dhṛti is a Bhāva ancillary to Vīra Rasa. This is not a satisfactory criticism. All Pravṛtti-dharmas, and even many activities of the Nivṛtti-mārga, can be reduced to some kind of Utsāha; thus Vīra Rasa will swallow all other Rasas and we will land in a 'Vīra-synthesis' since no activity is possible without Utsāha. It is further far-fetched to equate unavariciousness with Utsāha. Siṃhabhūpāla adds at the end that what he has said of Dhṛti holds good for Śama also.

Bhoja's Udātta Rasa and its illustration are then taken up for criticism. Mati in the illustrative verse is either a Sañcārin in Rati here, or is again only a kind of Utsāha of Rāma for attaining 'Lokottaratva'. This Utsāha is thus a veritable panacea!

"अत्र तावत् सीताविषया आत्मस्वीकारयोग्यत्वनिश्चयरूपा रामस्य मतिस्तु रतेरुत्पत्तिमात्रकारणमेव, तदनिश्चये रतेरनौचित्यात्। अत्र न्याय:—साधारण्यनिश्चयो मति:। तस्या: स्थायित्वमिच्छाम इति चेत्, न। सा हि रावणविषयलक्ष्मणासूयादोषनिराकरणद्वारेण कार्यंकर(ण? णा)-पराङ्मुखीभावलक्षणलोकोत्तरत्वप्राप्तिव्यवसायरूपं रामोत्साहं भावकास्वादयोग्यतया प्रोत्साहयति।

तदष्टावेव विज्ञेया: स्थायिनो मुनिसम्मता:।" P. 172. *R. A. S.* TSS.

It is clear from his reference to and criticism of Bhoja's Miśra-vṛtti that Siṃhabhūpāla had access to the *Śṛ. Pra.* But in this place where he criticises Bhoja's additional Rasas, Siṃhabhūpāla is referring to and quoting only from the *S. K. Ā.* The line स्यास्नूनेवोद्धतप्राय:(प्रेय:) शान्तोदात्तरसेष्वपि। p. 169. *R.A.S.* is Bhoja's *S. K. Ā.*, V. 23. Further, Siṃhabhūpāla gives Dhṛti as the Sthāyin of Śānta, Mati of Udātta, and the Udātta Rasa as Udātta itself; this is in accordance with the *S. K. Ā.* only, and not the *Śṛ. Pra.* The latter gives Śama as the Sthāyin of Śānta and calls the Udātta, Ūrjasvi, giving its Sthāyin as Ahaṁkāra.

S. K. Ā. ch. V has not been carefully examined by Siṃhabhūpāla. Credit no doubt goes to him for being the only writer to note and criticise Bhoja's Udātta and Uddhata Rasas. But if Siṃhabhūpāla had seen the fifth chapter of the *S. K. Ā.* more minutely, he would have seen that Bhoja made the Sāttvikas and all the Sañcārins into Rasas and what is more, added such new Rasas like Svātantrya, Pāravaśya, Vilāsa etc. The fifth Vṛtti of Bhoja which Siṃhabhūpāla criticises is not the greatest thing Bhoja said in his *Śṛ. Pra.* The theory of the one and only real Rasa of Ahaṁkāra, the theory of all the forty-nine Bhāvas being born of this one Ahaṁkāra, the theory that though these Bhāvas Rati etc., may attain Prakarṣa, they are strictly only Bhāvas, and can be called Rasas only in a secondary sense, that among the forty-nine Bhāvas there is no pre-ordained distinction into peers and plebeians, and all the forty-nine belong to a democracy with equal chances to become Sthāyins, and that they are therefore dual in personality as Sthāyins and Sañcārins, and that as a result of this, Rasas are not restricted in number—these Siṃhabhūpāla does not notice at all.

Earlier than Siṃhabhūpāla, Bopadeva and Hemādri (*c.* 1260-1300), had seen the *S. K. Ā.* and its additional Rasas, Preyas, Udātta and Uddhata. In ch. XI of the (*Bhāgavata*) *Muktāphala* (*Calcutta Oriental Series* 5, Pt. I), Bopadeva describes a Viṣṇubhakta and classifies him into nine kinds in accordance with his experience of the Lord through the nine different Rasas. The nine Rasas are themselves considered as forms of the one Rasa called Bhakti (p. 183). In the commentary called *Kaivalyadīpikā* ascribed to Hemādri, on this portion, there is a discussion on Rasas. After establishing Bhakti as a Rasa as against Abhinavagupta and Hemacandra, Hemādri says that Rasas are only nine. He then adds that there are other Rasas according to King Bhoja and others, and gives Bhoja's Preyas (Sneha-sthāyin), Udātta (Mati-sthāyin) and Uddhata (Garva-sthāyin). The illustrations are the same as found in the *S. K. Ā.* and the explanatory passages are also mostly identical with those in the same work (see p. 183 of the *Kaivalyadīpikā*,[1] pp. 403-4 above in this book and *S. K. Ā.* pp. 514-5). After citing Bhoja's view, Hemādri criticises it as impossible, for, Garva, Sneha and Dhṛti are counted among Vyabhicārins, and to speak of Vyabhicārins as Rasas is self-contradictory. If it is however held that these Vyabhicārins are Sthāyins, there will be as many Rasas as Vyabhicārins.

"स नवधेति। सन्त्येव हि रसान्तराणि भोजादिभिर्दर्शितानि। तथा हि स्नेहस्थायिभाव: प्रेयान्, यथा—'यदेव रोचते etc.' * * * तथा सति(मति)स्थायिभावादुदात्तो, यथा—'साधारणो(-रण्यात्) etc.' * * * गर्वस्थायिभाव उद्धतो, यथा—'धृतायुध: etc.' * * * इति। नैवम्। मौलिकस्य स्थायिन एवात्र सद्भावात्। स्नेहादयो हि व्यभिचारिषु तैरेव पठिता: 'गर्व: स्नेहो धृतिर्व्रीडा' इत्यादिना। व्यभिचारिण: स्थायिनश्चेति तु 'मम माता वन्ध्या' इतिवत् विप्रतिषिद्धे वचसि(सी)। एवमप्युच्यमाने व्यभिचारिसंख्यया रससंख्यापत्ति: स्यात्। अत एवेदमस्पृष्टं भरतादिभि:।" Pp. 188-9.

Modern scholars have erred in the same manner as the ancient writers like Kavikarṇapūra and the many others of old whom I have reviewed below in the chapter on Bhoja and his Successors. One can understand scholars not being in the know of the things said in the long lost and only recently discovered and yet unpublished *Śṛ. Pra.*, but what is strange is that no recent writer on Alaṁkāra has correctly given Bhoja's view of Rasa as found in his *S. K. Ā.*, a work which is easily available, being in print now for a long time

Mr. Abhaya Kumar GUHA writing on 'Rasa Cult in Caitanyacaritrāmṛta' in the *Asutosh Silver Jubilee Volume* III, says on p. 375:

"Another rhetorician, Bhojarāja, adds one more, *e.g.* Preman (love). Thus according to Bhojarāja, eleven Rasas in all." That is, this writer says that Bhoja himself added to the eight plus Śānta (nine), one more Rasa named Preman. This is incorrect as can be seen from what has been stated above as Bhoja's view of Rasa in the *S. K. Ā.* Nor is this true of the *Śṛ. Pra.* If Preman is the same as Preyas and is Vātsalya, Bhoja is not the writer who added it; it was Rudraṭa. What Bhoja added was Udātta and Uddhata, if we can say that Bhoja put forward twelve Rasas. Really, Bhoja recognised numberless Rasas.

Dr. S. K. DE, on p. 347 of Vol. II of his *Sanskrit Poetics*, makes a similar mistake. He says that Bhoja, in his encyclopaedic *S. K. Ā.* "mentions as many as *ten* Rasas" "including Śānta and Preyas". On p. 264, Vol. II, Dr. DE says

[1] The Calcutta edn. of the *Muktāphala* with commentary has many mistakes.

of the fifth chapter of the *S. K. Ā.* that "Bhoja mentions here as many as *ten* Rasas, adding the Śānta and the Preyas (the last occurring also in Rudraṭa) to the eight orthodox Rasas mentioned by Bharata." This statement is doubly wrong. Not only Preyas but Śānta also is found in Rudraṭa. As a matter of fact, it appears even in Udbhaṭa. Secondly, it is not Śānta and Preyas or these alone that Bhoja adds. What exactly must be noted as the Rasas added by Bhoja are Udātta and Uddhata for, in a way, we can say that Bhoja gave, in the middle of his argument, an indicative list of twelve Rasas, his final view however being either one or numerous Rasas.[1]

Extracts from
Bhaṭṭa Nṛsiṃha's Commentary on Bhoja's S. K. Ā. (Madras Ms.)

Chapter V—Rasa

P. 147. "एवम् अलङ्कारयोगमुक्त्वा रसावियोगपदं, रसस्वरूपं तदुपयोगं च तावदाह-**रस इति**। (येन) रस्यते, यै:(येन) अनुकूलवेदनीयतया दु:खमपि सुखत्वेन अभिमन्यते, येन रसिकै: अहंक्रियते, येन शृङ्गम् उच्छ्र्यो रीयते, स खलु तादृशोऽस्ति सर्वजनस्वसंवेदन(सिद्ध:) तत्तदुपाधिना (तेन) तेन रसाभिमानादिशब्देन अभिधीयमान(:) स्वादात्मा(।) तस्य प्रतिपाद्यता(रा)मादिपात्र-गतस्य संविधानेन (औ)चित्यवशेन यद्योजनं सामकारव्येन(रामकाव्येन), तस्मादन्वयात् काव्यं कमनीयं भवति सामाजिकंहृदयानुकारी भवति।

ननु न पात्रगतो रस:, तस्य अतिवृत्तत्वात्, किंतु सामाजिकगत:, एषां वर्तमानत्वात्, (का)-व्यस्य अतत्परत्वाच्च; न खल्विति(खल्वति)वृत्ता रामादय: कथं रसिका: स्यु: इति कवय: काव्यं निर्मिते (निर्मिमते); अपि तर्हि सामाजिका: कथं रसभाज: स्युरिति। तस्मात् सामाजिकगतो रस:, न पात्रगत:।

मैवम्। सामाजिकगतस्य रसस्य किमुत्पादकं, किं वा ज्ञापकमिति वाच्यम्। उच्यते। काव्यमेव ज्ञापकम् उत्पादकं च। तथा हि—सुकविनिर्मित: काव्यसन्दर्भ: सामाजिकहृदये विभावानुभावस्थायि-सात्त्विकसञ्चारणा(रिण:) साक्षादिव समर्पयति। तेऽमी सामग्रीभूता: तत्र रसमारभन्ते। तस्मात् रससामग्रीप्रापकतया काव्यमेव तदुत्पादकं, तन्मूलविभावादिबोधकतया तदेव ज्ञापकं चेति। P. 148.

नैतदेवम्। कथं हि काव्यप्रतिपादिता: विभावादय: सामाजिकगतस्य रसस्य कारणम्? करणहीना: (कारणं हि) कार्यनियतप्राग्भावि। काव्यश्रवणसमये[ये] विभावादीनां सत्त्वमेव दुस्सम्पादं, दूरे नियम:। तद्ज्ञानं तावदस्तीति चेत्, किमत:? न हि विभावादिज्ञाने रसनिष्पत्ति:, किं तु तत्स्वरूपेणैव, विभावानुभावव्यभिचारिसंयोगात् रसनिष्पत्तिरिति उक्तत्वात्। ज्ञान(य)मानतयैव विभावादे: कारणत्वमिति चेत्, किं स्थाय्यादीनामपि (किं काव्यादीनामपि तथा;) तथैवेति चेत्, तर्हि अन्यसम्बन्धिनो विभावादय: काव्ये ज्ञाप्यमाना: सामाजिकचेतसि प्रमोदहेतव इति, आयातं (काव्यत्वं) नीरसस्यापि। तथात्वे को दोष:? सामाजिकहृदयं गत: प्रमोद एव काव्ये रसशब्दा-लम्बनमिति चेत्, मैवम्। तर्ह्ययं पारिभाषिको रसशब्दो गौणतया प्रयोगासम्भवात् (पात्रगतो न स्यात्। अत:) पात्रगत एव मुख्यो रस:, सामयिकशब्दस्तु (सामाजिके रसिकशब्दस्तु) गौण इति।

[1] See also my book *The Number of Rasas*, Adyar IIIrd edn., especially pp. 20, 53, 75, 76, 77, 121, 130-141, 183, 189, 190, 191-3 199-201, 208-9.

किं च शब्दव्यापार एक एव निष्पादको बोधकश्चेति दुर्घटं, निष्पत्त्युत्तरकालत्वाद् बोध[क]स्य, शब्दस्य च विरम्यव्यापारवशात्(विरहात्)। तस्मात् पात्रगत एव रस:, काव्यप्रतिपादित: सामा-जिकैरनुभूयत इति।

यदि पात्रभूता रामादय एव रसिका:, कथं तर्हि सामाजिकानां रसिकत्वव्यपदेश:, कथं रसोत्पादनाय काव्यप्रवृत्ति:? उच्यते। रसस्य पात्रगतत्वेऽपि कवि: तदुचितै: शब्दै: सामाजिकचेतसि साक्षादिव रसं समर्पयति। तत्समर्पितं रसमनुभवन्त: सवि(संविदास्वादा)तिशयेन विस्मृतस्वपरभेदास्ते, तदनुभव(p. 149)-(जनित)प्रमोदस्य तदुचितस्तम्भतन्त्र(तनू)रुहोद्भेदादिप्रापकस्य भाजनं भवन्ति। त एते रसिकत्वव्यपदेशा (शं)पादनाया (आसादयन्ति।) तदुत्पादन एव तात्पर्यं काव्यस्यापि।

ननु तर्हि उत्पाद्येतिवृत्तेषु काव्येषु का वात्मी(वार्ता)? न हि तत्र रसाश्रय: पात्रमस्ति; केवलं कविकौशलेन कल्प्यते; उच्यते। (न कवि)ना सदेव वक्तव्यमिति नियम:, अतात्पर्यात्। किं तु सदसद्वा।

पात्रं रसाश्रयतया प्रतिपाद्यमानं यदि सहृदयहृदयप्रमोदाय स्यात्, तावतैवासौ चरितार्थ: स्यात्, अर्थव्यक्तिवत्। यथा स्वरूपस्य साक्षाद् भणनात्मनि अर्थव्यक्तिगुणे सन्तम् असन्तं वा अर्थं तथा प्रतिपा-दयन्नेव कवि: श्रोतृजनचित्तमनुरञ्जयति, नार्थस्य सत्त्वमपेक्षते, तद्वदिहापि। तत्र प्रतिपाद्यमानात् जाती-येऽपि(प्रतिपाद्यमानसजातीयेऽपि) तावत् तथाविधसत्त्वमस्तीति चेत् तद्वदिहापि समानम्। तस्मात् पात्रगतस्यैव रसस्य सामाजिकप्रमोदात्(प्रमोदोत्पाद)नपरतया सम्यक् प्रतिपादनमेव काव्ये रसान्वय:। स एव च तस्य का(क)मनीयताहेतुरिति तस्य हेतुं कार्ये चाह—**विशिष्टेति**।

Kārikā 2. अयं रस: जन्मिनाम् अन्तरात्मसु विशिष्टेन केनापि अदृष्टेनैव जन्यते, यद्बलात् न सर्वोऽपि जनो रसिको भवति। ननु(न तु) रत्यादिभि: स्थायिभाव:। अत्र हेतु:, **एक इति**। यदि हि रत्यादिभिरसौ जायेत, तदानीम् एको न स्यात्, तेषां बहुत्वात्।

ननु अष्टावेव रसा: रसादिभि:(रत्यादिभि:) स्थायि(p. 150)भिरुत्पन्ना:? मैवम्। स्थायिनामेव कथमष्टत्वमुच्यते? काव्यार्थसम्भेदे सति विकासविस्तारक्षोभविक्षेपै: शृङ्गार(रादि)फलभूतै: श्रोतृणां चतुरवस्थं मनो जायते। ताभि: चतसृभिरप्यवस्थाभि: काव्यप्रतिपादितरत्यादिसहिता: शृङ्गाराद्या: चत्वारो रसा निष्पन्ना ज्ञायन्ते। आरब्धशृङ्गारादिरसाभि: ताभि: पुन: अपरे चत्वारो हास्यकरुण-भयानकाद्भुता जायन्ते। अतोऽष्टौ रसा इति।

मैवम्। चतुरवस्था(स्थ)त्वे मननस्य(मनस:) चत्वार एव रसा: स्यु:, नाष्टौ। अवेदिति-(पूर्वोदित)-रसास्तु अवस्था(द्य)न्तरै: पुनरपि रसान्तराण्यारब्धानि व्यञ्जयन्तीति चेत्, तर्हि अष्टावेव रसा(:) [न्तर:] इति नियम: कुत:? भावान्तराण्यपि सहायीकृत्य यावद्भावम् एकोन-पञ्चाशद् रसा: व्यञ्जयन्तु; न व्यञ्जयन्ति, भावान्तराणां अस्थायित्वादिति चेत्, अष्टावेव स्थायिन इति कुत:? तावतामेव स्वादात्मकत्वादिति चेत्, किमेतेष्वनुस्यूत एक: स्वादात्मा? तर्हि अनक्षरमि-दमुक्तम्, एतेषां कूटस्थ एक एव स्वादात्मा। एते च तद्विशेषा इति। कथं चतुरवस्थत्वमपि मनस: न भाविकं (सम्भावितम्)? विकासात् विस्तरस्य विक्षोभात् विक्षेपस्य च अनर्थान्तरत्वात्। विकारात्(विकासात्मक)शृङ्गारस्य(रात्) (हास्या)भिव्यक्तिरपि कथम्? आनन्दात्मकत्वात् शृङ्गारस्य, तस्य च मनोनिमीलनात्मकत्वात्।[1]

यदा(यथा) शोकक्रोधजुगुप्साभयादीनि स्वादात्मकतया स्थायित्वं प्रतिपत्त्यन्धा(प्रतिपद्य रसान्) आरभन्ते, तथा किमपरार्थं(द्धं) गर्वस्नेहधृतिमतिप्रभृतिभि:?

[1] The second criticism that from Śṛṅgāra which is Ānandātmaka and Vikāsātmaka, Hāsya which is Manonimīlana and Vikāra, cannot be produced, is based on Bhoja's own description of Hāsya in the *Ś. K. A.*, V. (p. 475): न्यङ्गव्रीडादिभिश्चेतो**विकारो** हास उच्यते।

अत्र(अतः) सर्वेषां कूटस्था(स्थ) एक एव स्वादात्मा, स एवैषामात्मगामिनां गुणानाम् उद्भवहेतुः, एतैरेव कार्यभूतैः स परेषां प्रकाशते। स्वयं तु स्वानुभवसिद्धः संविधानौचित्यवशेन च पात्रगतस्सन् सामाजिकैरनुभूयत इति सर्वमनवद्यम्।

Page 151. Kārikā 3. यदि पात्रगतस्यैव रसस्य प्रतिपादकमात्रं काव्यम् किमिति तर्हि किंचित् सरसं किंचिन् नीरसं भवति। तत्र **शृङ्गारी चेदिति** व(र)चयितुः कवेः सारस्यवैरस्ये एव काव्ये रसान्वयतदभावयोः तन्त्रम्। न पात्रगते रसस्य सत्त्वासत्त्वे इत्यर्थः।

Kārikās 4, 5 and 6. कथं तन्त्रत्वमित्यत्र तद्विभावितः (तद्विभावयोः?) शब्दार्थयोः रसास्फुरणास (ग्राम्यतायां रसास्फुरणात्) तदग्राम्यतायां तत्स्फुरणाच्चेत्याह—**पश्येत्यादिना** श्लोकत्रयेण। तत्र प्रथमेन शब्दग्राम्यतातद्विपर्ययौ दर्शितौ। (द्वितीय)तृतीयाभ्याम् अर्थग्राम्यतातद्विपर्ययाविति।

Kārikā 7. शब्दार्थयोः किमग्राम्यतामात्रेण रसान्वयो निर्वहति नेत्याह—नवोत्थः(**नवोऽर्थ**) इति। न केवलं तदग्राम्यतात्न(मा)त्रेण श्र(व्रण)-निर्मा(र्वा)णश्रुत्यनुप्रासालौकिकार्थावचनादिभिरपीत्यर्थः। अग्राम्यतैव रसान्वये प्रधानं, श्रव्यबन्धादयस्तु तत्सहकारिण इति भावः। उक्तं हि—"कामं सर्वोऽप्यलङ्कारो रसमर्थे" (का. आ. १. ६२) इति।

Kārikā 8. कतिविधा सूक्तिः? का च तत्र प्रधानम्? तत्राह—**वक्रोक्तिश्चेति**। अलङ्कारप्रधाना वक्रोक्तिः, रसप्रधाना रसोक्तिः, गुणप्रधाना स्वभावोक्तिरिति।

Kārikās 9-12. एवम् उक्तमूलस्य काव्ये रसस्य विभूतिप्रकारान् उद्दिशति।

Kārikā 13. उद्देशक्रमेण दर्शयन् प्रथमं तावद् भावं दर्शयति—**भाव इति, आलम्बनविभावेभ्यः स्वेभ्य इति**। यद्यप्ययं विशिष्टादृष्टजन्मा तथापि(तत्-)तदालम्बनवेद्यः तत्तद्रत्यादिभावेन उन्मिषन् रसो भाव इति व्यवह्रियते।

Kārikā 14. इत्येवं भावसामान्यं लक्षयित्वा विभजन् स्थायिभावानुद्दिशति—**रतीति**।

Kārikā 15. सात्त्विकानुद्दिशति—**स्तम्भेति**।

Kārikās 16-18. व्यभिचारिण उद्दिशति—**स्मृतिरिति**।

Kārikā 19. शब्दनिर्वचनपूर्वं स्थायिभावानां सामान्यलक्षणमाह—**चिरमिति**। ये चित्ते संस्कारात्मना चिरमवतिष्ठन्ते (p. 152) अनुबन्धिभिः व्यभिचारी(रि)सात्त्विकादिभिः सम्बद्धच प्रवृद्धाः शृङ्गारादिरसविशेषत्वं प्रतिपद्यन्ते ते स्थायिभावा इति।

Kārikās 20-22. * * * * * * * * *

Kārikā 23. य एते स्थायितया व्यभिचारितया च उक्ताः ते किं नियमेन एवंरूपाः? नेत्याह—**रताविति**। ये स्थायितया उक्ताः भा(हा)सादयः, ते रतौ शृङ्गाराख्यरसविशेषात्माना परिणतिभाजि स्थायित्वं परित्यज्य व्यभिचारिणो भवन्ति। ये च व्यभिचारिणः गर्वस्नेहधृतिमतयः ते उद्धतप्रेयःशान्तोदात्ताख्येषु रसविशेषेषु व्यभिचारित्वं परित्यज्य स्थायिन एव भवन्तीति।

CHAPTER XIX

BHOJA'S CONCEPTION OF RASA IN THE *ŚṚ. PRA.*

रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते।
योऽर्थः तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ॥ Bhoja's *S. K. Ā.*, V. 1.

1. The place of Rasa in Bhoja's scheme of Poetics; explanation of the term Rasa-aviyoga.

Rasa is considered by Bhoja as Rasavad-alaṁkāra or Rasokti, one of the three departments of poetic expression or Ukti, the other two being Vakrokti (Alaṁkāras) and Svabhāvokti (Guṇas). Criticism of Bhoja's derivation of his view of Rasas as Ahaṁkāra from a verse of Daṇḍin (Preyaḥ priyatarākhyānam... yuktotkarṣam ca tat trayam) and of Bhoja's further interpretation of Daṇḍin's expression 'yuktotkarṣa' and the equation of the three Rasas with three Guṇas.

The meaning of the word 'Rasavat'.

The Āśraya of Rasa.

II. The number of Rasas accepted by Bhoja.

Refutation by Bhoja of Bharata's scheme of four Prakṛti Rasas producing four derivative Rasas.

Consideration of the eight Rasas of Bharata; addition of four more; Bhoja's view that all the 49 Bhāvas are capable of becoming Sthāyins and Rasas; the names Sthāyin, Vyabhicārin and Sāttvika apply to all the 49 Bhāvas; similar view of earlier writers,—Mātṛgupta, Lollaṭa, Rudraṭa, and a view referred to by Dhanañjaya; new Rasas spoken of by Bhoja, Pāravaśya, Svātantrya etc.

Criticism of Bhoja's view of Rasa; strange views on Rasa recorded in the *Locana* and the *Rasagaṅgādhara*; *Pāravaśya* etc. criticised; Vyabhicārins and Sāttvikas as Rasas criticised; what is Bhāva, Sthāyibhāva and Rasa? Abhinavagupta's clear exposition of the distinction of Sthāyin and Vyabhicārin.

III. The other extreme: Bhoja denies Rasavat to Rati etc.; Ratyādiprakarṣa is not Rasa; Ahaṁkāra, the one and only Rasa.

Three phases of the fundamental Rasa of Ahaṁkāra: (*a*) Ahaṁkāra-Abhimāna-Śṛṅgāra; (*b*) Prakarṣa of the 49 Bhāvas; and (*c*) their synthesis in Preman.

Explanation of Rasika.

Vedic, Purāṇic and Philosophic ideas corresponding to Bhoja's idea of the one Ahaṁkāra-Śṛṅgāra Rasa.

Ideas in Bharata corresponding to Bhoja's theory of Ahaṁkāra-Śṛṅgāra as pertaining to the four Puruṣārthas.

IV. Bhoja's explanation of Rasika; comparison and contrast with Abhinavagupta's explanation of Sahṛdaya and Bharata's definition of Prekṣaka. Difference in human nature and charcter correlated to diversity in literary taste and judgment and to the diversity in dramatic types.

V. The nature of the Śṛṅgāra in the Rasa-Śṛṅgāra equation of Bhoja. Confusion in the minds of authors between Bhoja's new and strange Śṛṅgāra and the well-known Śṛṅgāra.

Passages in the *Śr. Pra.* which create such a confusion.

The real relation between the two Śṛṅgāras. Bhoja's glorification of 'Rati-prakarṣa Śṛṅgāra' side by side with the glorification of Ahaṁkāra-Śṛṅgāra.

VI. Bhoja's Rasa-theory, the Sāṁkhya philosophy, Bhaṭṭa Nāyaka, Abhinavagupta and Madhusūdana Sarasvatī.

VII. The phases of Rasa,—Prakṛṣṭa, Bhāva and Ābhāsa.

Explanation of Bharata's Rasa Sūtra, the action of Vibhāvas of both kinds, Sañcārins and Sāttvikas, the Niṣpatti and the Upacaya of Rasa.

VIII. Bhoja and Western Parallels.

IX. Bhoja's Rasa-theory and the *Agni Purāṇa*.

Bhoja's Rasa-theory and Śāradātanaya.

X. Sanskrit Texts:

a. The *Śṛ. Pra.* on Rasa.

b. Three sections from the *Abhinavabhāratī*.

RASA is one of the factors comprehended in the Sāhitya of Bhoja which, as far as the poetical part of it is concerned, comprises the absence of flaws, the presence of excellences, the addition of figures and the *non-divorce from Rasa*. This fourfold Sāhitya lifts the grammatically related word and sense, 'Śabdārtha', into Poetry. Bhoja lays emphasis on all the four. He quotes Daṇḍin "तदल्पमपि नोपेक्ष्यम्" etc." and Bhāmaha "नाकवित्वमधर्माय etc.", and emphasises that the poet should try to see that his poetry does not have even a single flaw. Guṇas, he holds, like Vāmana, as inseparably united with Kāvya. Following Daṇḍin, he considers Guṇas, Alaṁkāras, Rasas and many other things also as Alaṁkāra which concept attains the greatest proportions in Bhoja's *Śṛ. Pra.* But, all the time, Bhoja is aware of the importance of Rasa. In his *S. K. Ā.* he says that Rasa is greater than Guṇa and Alaṁkāra, that Rasokti is of greater charm than Svabhāvokti (Guṇa) or Vakrokti (Alaṁkāra).

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥ *S. K. Ā.*, V. 8

In his *Śṛ.Pra.* he says that though a piece of composition is flawless and is adorned with Guṇas and Alaṁkāras, it is Rasa that is the greatest factor of beauty, and that the poet should see that no part of his composition is devoid of it. For, in its absence, all other beauties are in vain, even as all the graces and gifts of the nature of a woman are in vain, if she has no love. Says Bhoja at the beginning of chapter XI of the *Śṛ. Pra.*:

निर्दोषस्य गुणवतोऽलङ्कृतस्य च काव्यशरीरस्य कामिनीशरीरस्येव शोभातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपायो गीयते।

कल्या मूर्तिः कुलममलिनं यौवनं रूपसम्पत्
सौभाग्यर्द्धिः प्रियवचनता शीलवैदग्ध्ययोगः ।
शालीनत्वं विनयपरतेत्यङ्गनाभूषणं यत्
तत्प्रेमार्द्रं प्रणयिनि मनो नास्ति चेत्, नास्ति किंचित् ॥ P. 352, Vol. II

See also above p. 318. In a different context Abhinavagupta quotes the following verse of his own, which can be compared to the one above quoted by Bhoja:

समस्तगुणसम्पदः सममलङ्क्रियाणां गणैः
भवन्ति यदि भूषणं तव तथापि नो शोभसे ।
शिवं हृदयवल्लभं यदि यथातथा रञ्जयेः
तदेव ननु वाणि ते जगति सर्वलोकोत्तरम् ॥ *Locana*, p. 75

Neither Guṇa nor Alaṁkāra forms her essential beauty, but only her love. There is thus no doubt that Bhoja attaches the greatest importance to Rasa. Following Vāmana, he gives the Arthaguṇa Kānti as a Guṇa of Rasa, Dīpta-rasatva. And Guṇas, Bhoja considers as inseparably associated with Kāvya. Bhoja actually says that like Guṇas, the Rasas are in eternal relation with Kāvya. नित्यो हि काव्ये गुणयोग इव रसावियोगः । P. 369, *Śṛ. Pra.*

But Bhoja is also a follower of the ancient view-point of Bhāmaha and Daṇḍin. Bhoja does not feel that the supremacy of Rasa is affected by holding it as comprehended in Alaṁkāra. As we shall see presently, Bhoja calls Rasa Rasavad-Alaṁkāra or Rasokti, one of the three departments of poetic expression, the other two departments being natural description (Svabhāvokti) and figurative description (Vakrokti). We do not find in Bhoja's writings the philosophical terminology of Śarīra and Ātman with respect to the expression and the emotional content, Śabdārtha and Rasa, with which we are familiar from Ānandavardhana onwards in Kāśmīrian Alaṁkāra literature. In the passage quoted above from the *Śṛ. Pra.*, we see Bhoja using the expression Kāvya-*śarīra* of which he thinks Rasa is the greatest means of beautification. Rasa is placed on a par with Guṇa and Alaṁkāra though considered superior to both of them. But in the verse which Bhoja quotes for comparison, we find Rasa compared to the love in a woman's heart. Guṇas are compared here to the Guṇas of the woman and it should be taken that Alaṁkāras are compared (it is implied) to the ornaments on her body. All this is Kāśmīrian, but still, while theoretically expounding the subject of Rasa, Bhoja considers Rasa as Alaṁkāra. He applies the name Alaṁkāra to it because he follows Daṇḍin's definition of Alaṁkāra as any feature that beautifies poetry, Kāvya-śobhākara-dharma. It would thus seem that Bhoja makes Rasa also Vācya-śobhākara. But it cannot be forgotten that he makes Rasa the chief element and subordinates both Guṇa and Alaṁkāra (and in the latter Rītis, Vṛttis etc. are included) to it as the means of its securing.

How is this Rasa to be secured? How is its non-divorce from the composition, Aviyoga, to be achieved? The poet has to see that Rasa is not absent, not only from verse or sentence, Vākya, but also from the poem as a whole, Prabandha. The means to secure this Rasa-aviyoga in Vākya as well as Prabandha are the avoidance of flaws, Doṣa-hāna, the taking in of Guṇas, Guṇādāna, and the adding of figures, Alaṁkāra-yoga. Though, generally speaking, all flaws have to be avoided and all Guṇas and Alaṁkāras have to be utilised, the poet has to see that he does not fail to avoid certain flaws which are specially antagonistic to Rasa namely, all kinds of vulgarity, Aślīla-amaṅgala-ghṛṇāvadartha-grāmya, to take in among Guṇas the Guṇa of Kānti and among Alaṁkāras (of Śabda) the Rītis and the Vṛttis. These three are most related to Rasa. He says in the *Śṛ. Pra.* (p. 356. Vol. II):

तस्य अवियोगो द्विधा——वाक्यविषयः, प्रबन्धविषयश्च । तयोर्वाक्यविषयः अश्लीलामङ्गलघृणावदर्थग्राम्यमित्यादिदोषहानेन, दीप्तरसत्वं कान्तिरित्यादिगुणोपादानेन, कैशिकीवैदर्भीत्यलङ्कारयोगेन च।

and in the *S. K. Ā.*:

पश्यति स्त्रीति वाक्ये हि न रसः प्रतिभासते । (शब्दग्राम्य)
विलोकयति कान्तेति व्यक्तमेव प्रतीयते ॥ (शब्द-अग्राम्य)

कन्ये कामयमानं मां न त्वं कामयसे कथम् । इति ग्राम्योऽयमर्थात्मा वैरस्यायैव कल्पते ।।	अर्थग्राम्य and
कामं कन्दर्पचण्डालो मयि वामाक्षि निर्दयः । त्वयि निर्मत्सरो दिष्टचेत्यग्राम्यार्थो रसावहः ।।	अर्थ--अग्राम्य

[1]नवोऽर्थः **सूक्तिरग्राम्या** श्राव्यो बन्धः स्फुटा श्रुतिः ।
अलौकिकार्था युक्तिश्च रसमाहर्तुमीशते ।। V. 4-7.

—तथापि नानालङ्कारसंसृष्टावेव प्रकृष्टत्वं लभते । P. 357, Vol. II. (See also Alaṁkāra Chapter above).

Just as in a Vākya, in a Prabandha or work too as a whole, Rasāviyoga is secured by Doṣa-hāna, Guṇādāna and Alaṁkāra-yoga. There are Doṣas, Guṇas and Alaṁkāras of a work as a whole. When a story from the epics or the well-known story-books like the *Bṛhatkathā* is taken by a poet and changes suitable to the Rasa are introduced by him by eliminating those bits of the story that are inappropriate to the Rasa which he wants to delineate, the poet is said to have avoided theme-flaws, Prabandha-doṣas. Bhoja illustrates from many dramas how the original story has been altered by poets. This Prabandha-doṣa-hāna is the first means of securing Prabandha-rasa-aviyoga. The features that go up to make the story of a poem or drama, well knit and embellished with all excellences, constitute the Guṇas and the Alaṁkāras of the Prabandha.

"सोऽयं वाक्यविषयो रसावियोग उक्तः । प्रबन्धविषय उच्यते । सोऽपि दोषहानेन गुणोपादानेन अलङ्कारसङ्करेण च प्रकाशमानो मनीषिणां मनःप्रहर्षहेतुर्भवति । **तत्र दोषहानमनौचित्यादिपरिहारेण**[2], यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः न मातापितृभ्यामिति निर्दोषदशरथे * * * * * * * * P. 410, Vol. II

एवमन्यदपि दोषहानमुदाहार्यम् । गुणोपादानं तु वक्ष्माणप्रबन्धभेदानां **सम्यक् श्लक्ष्णयोगेन संविधान[क]स(सु)सूत्रता** । तेष्वेव नगरार्णववर्णनादीनां सन्निवेशप्राशस्त्यमलङ्कारसङ्कर इति । तदुक्तम्-

औचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य च, कथामार्गे न चातिक्रमः ।
शुद्धिः प्रस्तुतसंविधानकविधौ, प्रौढिश्च शब्दार्थयोः,
विद्वद्भिः परिभाव्यतामवहितैरेतावदेवास्तु नः ।।[3] P. 411

"तत्र गुणो द्वेधा, शब्दगुणः, अर्थगुणश्च । अलङ्कारोऽपि शब्दालङ्कारः अर्थालङ्कारश्च । ताभ्यामुभयगुणालङ्कारो व्याख्यातः । तत्र महाकाव्यादौ etc.[4]" Pp. 430 ff.

Since Guṇas are also Alaṁkāra and since in a given piece of poetry, we do not separately see one or the other element of Alaṁkāra but feel and enjoy only the combined presence of all, the combination of all the Alaṁkāras, Nānālaṁkāra-saṁsṛṣṭi, is the greatest means of securing Rasa-aviyoga.

---

[1] *Cf.* Bāṇa, *Harṣacarita* I. 8, after which this is partially modelled.

[2] See ch. on Aucitya in my *Some Concepts*, pp. 225-6, 239-40, 256-7

[3] This verse is from the prologue of Yaśovarman's *Rāmābhyudaya;* the bit 'Kathāmārge na cātikramaḥ' is quoted by Ānandavardhana. See ch. on Aucitya, *Some Concepts*, pp. 225-6.

[4] I have quoted the texts on these Prabandha-guṇas and Prabandha-alaṁkāras of Śabda, Artha and both and explained them in the chapters on Guṇa and Alaṁkāra. See above pp. 305-6 and 393-7. See also the chapter on Bhoja and Vakrokti, pp. 120-1.

These features are mentioned as Guṇas and Alaṁkāras so far as an epic poem, Mahākāvya, is concerned. In a drama, the Avasthās, Artha-prakṛtis, Sandhi, and their Aṅgas, the Lakṣaṇas—all these are Alaṁkāras of Prabandha. That is, Bhoja requires that every bit of the work shall contribute towards establishing the eternal presence of Rasa in it. Every feature of the poem and the drama is for the sake of Rasa; for, Alaṁkāra is given as the supreme means of the end called Rasa.

In accordance with his allegiance to Bhāmaha and Daṇḍin, (to the latter in a large measure), Bhoja considers the Rasas as Rasavad-alaṁkāra or Rasa-ukti, expression dominated by Rasa, Rasa-pradhāna, He definitely explains Rasokti as the expression or Vākya in which Rasa is portrayed through the conditions developing it namely, Vibhāva, Anubhāva and Vyabhicāri-bhāva.

विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पतौ रसोक्तिरिति । P. 372, Vol. II, *Śṛ. Pra.*

That is, what Ānandavardhana and his followers would call a case of Rasa, Bhoja would call a case of Rasokti. This Rasokti, as has often been pointed out above, is one department of poetic expression or Ukti, the other two being Vakrokti and Svabhāvokti, expressions figurative and natural. All these three are three kinds of the poet's beautiful expression, i.e., three kinds of Alaṁkāra. Bhoja quotes Daṇḍin here and, following him considers the Guṇas and the Rasas also as Alaṁkāra. I have already explained this position of Bhoja fully in the chapter on Bhoja's Conception of Alaṁkāra, (pp. 391-2 above) where I have also quoted the relevant text from Bhoja. On page 38°, Vol. II, Bhoja says: "एवमवस्थापिते गुणरसतदाभासभावानामलङ्कारत्वे—" *Śṛ. Pra.*

When all these features of beauty in Kāvya are Alaṁkāra, there is nothing but Alaṁkāra in the realm of poetry. In a given place, having Guṇas, Śabdālaṁkāras, Arthālaṁkāras and Rasas, what we have, according to Bhoja, is the combined presence of various kinds of Alaṁkāra, Nānā-alaṁkāra-saṁsṛṣṭi, and therefore, as mentioned already, this one fact of Nānā-alaṁkāra-saṁsṛṣṭi is the sole means of securing Rasa-aviyoga in poetry.

But there is this difference between Bhoja's position and the positions of Bhāmaha and Daṇḍin; and Bhoja's position is a distinct advance. In Bhāmaha we had the state of affairs in which, under the concept of Vakrokti the two other departments of Svabhāvokti and Rasavad-alaṁkāra were included. That is, by virtue of the strikingness characteristic of a poet's expression, even the so-called natural description and the portrayal of pure emotion were classed as Vakra-ukti, striking expression. Daṇḍin followed and separated Svabhāvokti, since it involved least deviation from the existing nature of things. He divided the realm of poetic expression into Vakrokti and Svabhāvokti and the latter, he described as Ādyā Alaṁkṛtiḥ, since it served as the basis for the further operation of the poet's skill in the line of Vakrokti. But Daṇḍin still had the Rasas under Vakrokti. This was felt to be illogical, for, if the delineation of Rasa can be clubbed together with another, it can with propriety be linked with Svabhāvokti and not Vakrokti. For, while Svabhāvokti described the nature of things as they were, Rasokti described the nature of emotions as they were. As different from these two, Vakrokti described both the nature of things and the

emotions in a figurative manner. So Bhoja made the more scientific analysis and released the Rasas from being kept under Vakrokti. Bhoja therefore had three Uktis, Svabhāva, Vakra and Rasa Uktis. This has been explained at length in the chapters on Ukti, Svabhāvokti, Vakrokti, and Bhoja's Conception of Alaṁkāra. (See above pp. 110-1, 115, 136-7, and 401. See also ch. on Svabhāvokti in my *Some Concepts*, pp. 120-1).

It was noted above that, to prove that Rasas also are Alaṁkāra, Bhoja quoted the verse of Daṇḍin प्रेयः प्रियतराख्यानम् etc. Daṇḍin mentions in this verse three Alaṁkāras, Preyas, Ūrjasvi and Rasavad. And Daṇḍin remarks that these three are superior—युक्तोत्कर्षं च तत् त्रयम्. This is also plain from his combining the three together. It has been pointed out by his commentator that the speciality or superiority attached to these three is due to their being of the form of Bhāvas and Rasas. This is also the straight and plain meaning of Daṇḍin's remark युक्तोत्कर्षं च तत् त्रयम्. Bhoja made Preyas and Ūrjasvi into his Preyān and Udātta Rasas and brought them under Rasavad. Thus he did not have the three separately.

Bhoja exploits this verse for establishing his new-found Ahaṁkāra theory of Rasa having three phases. He puts a strained meaning upon the expression 'Yuktotkarṣam ca tat trayam'. Bhoja says that the three, Preyas, Rasavad and Ūrjasvi, become Rasas and Ahaṁkāra when they are 'Yuktotkarṣa' and when they are not 'Yuktotkarṣa', they are the Guṇas called Preyas, Bhāvikatva and Aurjitya. See pp. 613-4. *S. K. Ā.* (The passage occurs in the same mannei in Chapter XI of the *Śṛ. Pra.*). It is very difficulr to understand what Bhoja is driving at here. Daṇḍin's meaning of the Utkarṣa is plain, as has been explained above. How are the three Yuktotkarṣas when they are Rasas, and how do they lose their Utkarṣa and become the Guṇas which Bhoja gives as corresponding to them? Bhoja equates here Preyorasa with the Guṇa Preyas, Rasavad with Bhāvika guṇa and Ūrjasvi with Aurjitya guṇa. Bhoja seems to forget here how he had defined these three Guṇas in the Guṇa-section in their two aspects as pertaining to Śabda and Artha.

Taking Ūrjasvi, we can see that by the Ūrjasvi rasa, Bhoja means first of all the Udātta-rasa characterising the Dhīrodātta hero and then the Ahaṁkāra which is his new Rasa. This Ahaṁkāra can be considered to be Yuktotkarṣa, for, Bhoja considers it as the summit (Śṛṅgāra: येन शृङ्गं रीयते) and as lying at the root of all the good qualities of man. He says in the *Śṛ. Pra.*:

1. सर्वात्मसम्पदुदयातिशयैकहेतुः।
2. शृङ्गारो हि नाम * * आत्मगुणसम्पदामुत्कर्षबीजम् * *
3. अनेकजन्मानुभवजनितात्तु संस्कारादुत्कृष्यते।

Corresponding to this Ūrjasvi, Bhoja gives the Guṇa of Aurjitya as Ayuktotkarṣa. Does he mean Śabda-aurjitya or Artha-aurjitya? The former, he cannot mean, for, it is defined as Gāḍha-bandhatva. He must therefore mean Artha-aurjitya. And he defines, illustrates and explains it thus:

रूढाहङ्कारता और्जित्यम्, यथा-

उमा वधूर्भवान् दाता याचितार इमे वयम्।

वरः शम्भुरलं ह्येष त्वत्कुलोद्भूतये विधिः॥

अत्रेमे वयम् इत्यात्मान्वितव्रतचर्यादिसमुत्थप्रौढाहङ्कारप्रतिपादनादौर्जित्यम्॥

This corresponds to his conception of the Udātta-rasa of the Dhīrodātta hero, which he calls by the very name Ūrjasvi in *Śṛ. Pra.* and holds as the manifestation of Ahaṁkāra seen in such cases as the dignified personal reference by the plural 'We'. The same definition of the Ūrjasvi-alaṁkāra or Rasa given by Daṇḍin is taken here as the definition of the Guṇa of Aurjitya and Ratneśvara not only makes no difference but even identifies Ūrjasvi and Aurjitya as referring to the same, new, basic Ahaṁkāra Rasa of Bhoja.

Similarly, taking Preyas, the Artha-guṇa Preyas is absolutely irrelevant here. The Śabda-guṇa is defined as 'प्रियतराख्यानम्'. This is Daṇḍin's definition of Preyo-rasa or Preyolaṁkāra and here also we are not able to see the difference of Yuktotkarṣatva and Ayuktotkarṣatva between the Rasa and the Guṇa.

We shall examine the pair Bhāvikatva and Rasavat. The Śabda-bhāvika is thus defined and illustrated:

भावतो वाक्यवृत्तिर्या भाविकं तदुदाहृतम्।

यथा—'एह्येहि वत्स रघुनन्दन पूर्णचन्द्र etc.' अत्र **हर्षवशाद् अनौचित्येनापि** 'वन्देऽथवा चरणपुष्करकद्वयम्' इत्यादीनामुक्तत्वाद् भाविकत्वम्॥ P. 58, *S. K. Ā.*, I

Ratneśvara, in his comments upon this, explains Bhāvika as the flow of word from a heart filled with emotion, Bhāva.

हर्षादिभावितचेतसो हि वीचिप्राया उक्तिभेदाः प्रादुर्भवन्ति, यैरप्रत्यूहमेव भावोऽभिव्यज्यते। तदिदमुक्तं या भावतो वाचः काव्यरूपायाः प्रवृत्तिः सैव भाविकम्।

All Vācika-abhinaya is thus Bhāvika. Bhoja points out that it is utterance under *stress* of emotion. Ratneśvara gives another illustration where Rāma's joy breaks into wave after wave of loving expression, इयं गेहे लक्ष्मीः etc. (*Uttararāmacarita*). This is not a case of Bhāva-kāvya, for, the Viśrānti here is only in Rasa. Where does the occasion for the Ayuktotkarṣa come at all?

Bhoja's Artha-bhāvika is a minor variety of Vyājokti, a clever speech intended to decieve others. This is not relevant here for our discussion of Bhāva as Rasālaṁkāra and as Guṇa.

It also seems that if Bhoja wanted to equate the three Rasas with the three Guṇas, he must have equated the former with the latter as pertaining to Artha (Artha-guṇas) and not to Śabda (Śabda-guṇas).

Thus we can clearly see that, when at a later stage, Bhoja thought of pouring new wine into Daṇḍin's verse and put up some meaning on Daṇḍin's phrase 'Yuktotkarṣam ca tat trayam' by equating Preyas, Rasavat and Ūrjasvi Rasālaṁkāras with the three Guṇas of Preyas, Bhāvika and Aurjitya, with the difference of the presence and absence respectively of Utkarṣa, he forgot how he had defined the three Guṇas in the Guṇa-section.

As is clear from Ratneśvara's elucidation of these three Guṇas, Bhoja is repeating himself, even as he does in the case of the Rīti and the Vṛtti. Bhoja treats of the Rīti two times in the *Śṛ. Pra.*, once as Śabdālaṁkāra and again as

Anubhāva. Vṛtti Bhoja treats of three times, once as Śabdālaṁkāra, a second time in the chapter on Drama and lastly under Anubhāvas. Similarly, we must accept that in the three Guṇas of Aurjitya, Preyas and Bhāvika, he is treating of the Bhāvas and the Rasas themselves which he is going to deal with in a further section. Rasa enters into Bhoja's scheme through many doors: once as the Artha-guṇa Kānti which, following Vāmana, Bhoja defines as a case of Dīpta-rasa; again as the Artha-guṇa Aurjitya and again as the Śabda-guṇas of Preyas and Bhāvika, these in addition to its main treatment under the heading Rasa-aviyoga. Similar is the case of Dhvani in the *Śṛ. Pra.* It comes first as the Guṇa of Śabda called Gāmbhīrya and then under Tātparya. That under these three Guṇas Bhoja means the Bhāvas and the Rasas themselves is plain from Ratneśvara's comments thereon which simply give succinctly under those Guṇas Bhoja's conception of Rasa, with the same expression as used by Bhoja in the *Śṛ. Pra.* Therefore Bhoja's interpretation of the last foot of Daṇḍin's verse on these three Rasālaṁkāras is an after-thought and is difficult to be explained or justified.[1]

The Meaning of the Word Rasavat

In Bhāmaha and Daṇḍin, the word Rasavat must have meant the expression or Alaṁkāra *having* Rasa. The case is similar to the names of some of the other Alaṁkāras *Sa*-sandeha, Bhrānti-*mān*, etc. Bhoja explains the word thus: The suffix can be a 'Matvarthīya', possessive suffix, or the comparative 'Vat' which is used according to the Sūtras तेन तुल्यं क्रिया चेद् वतिः and तत्र तस्येव. The Matvarthīya is strictly inexplicable, because Rasas pertain to sentient beings and not to inanimate Kāvya; but it can be explained in a way. Bhoja says that Kāvya can be called Rasavat, since it emanates from Rasa, i.e., it is the expression of characters who have Rasa. The case of Vat in the second sense also seems to be apparently inexplicable. For, the Kāvya is not comparable with Rasa nor is there anything in Kāvya which is like something which Rasa has. रस इव, रसस्येव वा। न च रसैस्तुल्यं वर्तते। But even this can be explained. Bhoja says that this 'Vat' is used according to the Sūtra 'Tadarham'. That which is capable of expressing Rasa is Rasavat.

रसवतो रामादेर्यद्वचनं, तद्रसवत्वाद् रसवत् । रसान् प्रतिपादयितुं यदर्हति तद्रसवत् ।[2]
P. 370, Vol. II.

[1] Bhoja goes into the grammar of the question also in his remarks on this verse of Daṇḍin and what it means for him. He explains the Matup-suffix in all these words, Preyas, Rasavat and Ūrjasvi, and explains the significances of Bhūmā, Nindā, Praśaṁsā, Nityayoga, Atiśāyana and Saṁsarga with respect to these words as Guṇas and as Rasālaṁkāras. Nindā is absolutely out of question in respect of these three either as Guṇas or as Alaṁkāras (Rasas), Bhūmā and Atiśāyana apply to Ūrjasvi and Rasavat as Rasālaṁkāras and Praśaṁsā, Nityayoga and Saṁsarga, as Guṇas. In the case of Preyas, it is Atiśāyana as Guṇa, and as Rasālaṁkāra, its utkarṣa as contrasted with the Guṇa of the same name, is to be made out not by the suffix in the word itself, but externally from the qualifying expression 'yuktotkarṣam ca tat trayam.'

[2] Kuntaka has elaborately discussed the concept of Rasavat and the meaning and significance of the suffix in the word. He places it alongside of Svabhāvokti as Alaṁkārya and refuses to call it Alaṁkāra. He does not also accept the accepted meaning of Rasavadalaṁkāra or Rasālaṁkāra as expounded by Ānandavardhana. See *V. J.* (De's Edn.), III. 10, pp. 156-166.

The Āśraya of Rasa

It will be plain when we go into the new Ahaṁkāra-theory of Rasa of Bhoja that the cultured individual as such is the seat of Rasa. The Ātman of the Rasika is the Āśraya of Rasa. The Rasika may be the spectator and the connoisseur, the poet, or the characters like Rāma in the story. Thus primarily sentient and cultured beings are the seat of Rasa.

रसा हि सुखदुःखावस्थारूपाः। ते च शरीरिणां चैतन्यवतां, न काव्यस्य। तस्य शब्दार्थरूपतया अचेतनत्वेन etc. P. 369, Vol. II, *Śṛ. Pra.*

It is out of the Rasa called Ahaṁkāra in a character like Rāma that all his feelings arise. These feelings also are Rasa. The poetry which expresses these feelings can also be called the seat of Rasa. The actor who acts the character of the story is also Rasavān. The poet who expresses these feelings is also Rasavān.

रसवतो रामादेः यद्वचनं तद् रसमूलत्वाद् रसवत्। अभेदसमध्यारोपाच्च कविना अनुक्रियमाणस्य तस्य अनुकरणमपि रसवत्। P. 370, Vol. II, *Śṛ. Pra.*

श‍ृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत्।
स एव चेदश‍ृङ्गारी नीरसं सर्वमेव तत्॥ *S. K. Ā.* V. 3

cf. Abhinavagupta: कविर्हि सामाजिकतुल्य एव। तत एवोक्तं 'श‍ृङ्गारी चेत् कविः' इत्याद्यानन्दवर्धनाचार्येण। *Abhi. Bhā.* p. 295, Vol. I, GOS. edn.

To Bhoja, Rasa, *as ordinarily understood*, means what it meant to Daṇḍin and Lollaṭa, the Prakarṣa of the Sthāyi-bhāva. It is in the character, in the poet, in the actor, and in the composition. To him Rasa does not mean *primarily only* the aesthetic subjective Saṁvāda of the Sahṛdaya and thus to him the Sahṛdaya is not the *only primary* seat of Rasa. Of his main concept of Rasa as the one principle of Ahaṁkāra underlying all feelings and activities, by which characters come into various moods, the poet is enabled to portray them, the actor is enabled to enact them, and the Rasika is enabled to enjoy them, the seat is the soul of all cultured men.

आत्मस्थितं गुणविशेषमहङ्कृतस्य श‍ृङ्गारमाहुरिह जीवितमात्मयोनेः।
तस्यात्मशक्तिरसनीयतया रसत्वं युक्तस्य येन रसिकोऽयमिति प्रवादः॥ *Śṛ. Pra.* I.

Bhoja clearly says that all men are not Rasikas. It is not all men that have the Rasa of Ahaṁkāra or Śṛṅgāra in them. One has to come by it, as by genius, by birth and one must have done numerous good deeds in the past lives to possess it.

(*Continued from page 422*)

See also pp. 174-7, where Kuntaka takes the 'vat' in 'tulyārtha' and applies the name Rasavadalaṁkāra to cases like the Samāsokti in the verse 'Upoḍharāgeṇa' where Śṛṅgāra-rasa is used as an embellishment. That is, Rasavadalaṁkāra is a case similar to one of Rasa but is not exactly one of Rasa (especially pp. 175-6). I have discussed the explanations of the term 'Rasavat' according to Kuntaka, as also Bhoja, in a separate paper 'The Rasavadalaṁkāra' in the *Prof. Hiriyanna Birth-Centenary Commemoration Volume* (Mysore 1972), pp. 238-246.

किमेते रत्यादयः स्वेभ्यः स्वेभ्यः आलम्बनेभ्यः उत्पद्यमानाः सर्वस्याप्युत्पद्यन्ते उत कस्यचिदेव। यदि तावत् सर्वस्य, तदा सर्वं जगद् रसिकं स्यात्। न चैतदस्ति, यतः कश्चिद्रसिकः कश्चित्तु नीरसो दृश्यते। न च दृष्टविपरीतं शक्यमनुज्ञातुम्। अतो न सर्वस्य रत्यादयो जायन्ते, अथ कस्यचित्, तत्र निमित्तमभिधानीयम्। तद् दृष्टमदृष्टं वा स्यात्। न तावद् दृष्टम्, अनुपलभ्यमानत्वात्। अदृष्टं तु साधारणम्, असाधारणं वा। साधारणे पूर्व एव दोषः, सर्वं जगद्रसिकं स्यादिति। असाधारणं तु प्रत्यगात्मगतानादिवासनानुबन्धिधर्मकार्यं भवितुमर्हति। *Śr. Pra.*, Vol. II.

The character, the actor, the poet, and the spectator must all be such Rasikas. If the poet is not one endowed with this Rasa, his Kāvya becomes Nīrasa; if he has it, he renders the whole world Sarasa or Rasamaya. Bhoja quotes, putting his own meaning of Ahaṁkāra on the word Śṛṅgāra, the following verse of Ānandavardhana:

शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत्।
स एव चेदशृङ्गारी नीरसं सर्वमेव तत्॥ *S. K. Ā.*, V. 3

Through Paramparā-sambandha, the poetic composition can also be called the seat of Rasa or Rasavat.[1]

Bhoja's Criticism of the Theory of Four Secondary Rasas from Four Primary Rasas

Bharata says that of the eight Rasas, four are primary and that the other four rise out of the four primary Rasas.

तेषामुत्पत्तिहेतवः चत्वारो रसाः। तद्यथा शृङ्गारो, रौद्रो, बीभत्स इति। अत्र
शृङ्गाराद्धि भवेद्धास्यः रौद्राच्च करुणो रसः।
वीराच्चैवाद्भुतोत्पत्तिः बीभत्साच्च भयानकः॥
शृङ्गारानुकृतिर्या तु स हास्यस्तु प्रकीर्तितः।
रौद्रस्य चैव यत्कर्म स ज्ञेयः करुणो रसः॥
वीरस्यापि च यत्कर्म सोऽद्भुतः परिकीर्तितः।
बीभत्सदर्शनं यच्च ज्ञेयः स तु भयानकः॥ *N. Ś.*, VI. 39-41

When Śṛṅgāra is imitated, Hāsya is produced, i.e., Śṛṅgāra-anukāra is the Vibhāva of Hāsya. The acts in Raudra result in Karuṇa; Raudra is Karuṇa's Vibhāva. The warrior's deeds of valour produce wonder, i.e., Vīra is the Vibhāva of Abdhuta, Bībhatsa-sights bring fear, i.e., Bībhatsa produces Bhayānaka. Bhoja states this scheme of Janya-janaka Rasas of Bharata, illustrates it and then criticises it.

---

[1] Bhoja explained the word Rasika as one having Rasa, giving here the derivation of the possessive suffix of 'Matup'.

It must be noted here that some theory of Rasa in drama, denoting a stage of development far more advanced than is assumed in the usual explanations of the words "Śaubhika' and 'Grānthika' occurring in the *Mahābhāṣya*, is presupposed by Patañjali in his *Bhāṣya* on V. ii, 95, where he discusses the expression "रसिको नटः" This must mean that as an exhibitor of feelings, the actor is called Rasika, one having Rasa; or as a master of his art and as one omniscient of the workings of emotion, he is a man of taste and aesthetic understanding; for, we have here a Matvarthīya-suffix on the word Rasa, रसः अस्य अस्तीति रसिकः।

यथा चैते भावेभ्यो रसाः रसेभ्यो भावाः, तथा रसेभ्यश्च रसा भवन्तीति भरताचार्यः। तत्र शृङ्गाराद्धास्यरसनिष्पत्तिर्यथा—॥ * * * वीरादद्भुतनिष्पत्तिर्यथा—॥ * * * रौद्रात्करुण-निष्पत्तिर्यथा—॥ * * * बीभत्साद्भयानकनिष्पत्तिर्यथा—॥ * * * एतच्चायुक्तम्।
Śr. Pra. Vol. II, pp. 376-7.

Bhoja gives his criticism on pp. 378-381. The four Prakṛti-rasas cannot be held to be the Vibhāvas of the four other Rasas respectively. For, we actually find instances of Anvaya and Vyatireka Vyabhicāra. From Śṛṅgāra, we do not have Hāsya as a rule and we see Hāsya being produced from elsewhere also. Instances there are where Karuṇa is produced from Rati and not all cases of Raudra produce Karuṇa. Nor is Karuṇa the only Rasa that is produced by Raudra. Raudra can cause Bhayānaka much more than Bībhatsa can do. Abdhuta can arise from Śṛṅgāra and even in Vīra, the Uttamaprakṛtis have no Abdhuta at all. But Bhoja accepts Bharata when he says that the imitation of Śṛṅgāra produces laughter but Bhoja adds that one should not restrict the imitation to Śṛṅgāra because imitation as such and of anything and of any Rasa produces Hāsya.[1]

अथोच्यते 'शृङ्गारानुकृतिर्येह स हास्यो रस इष्यते' तर्हि 'वीरस्यानुकृतिर्येह सोऽपि हास्य इतीष्यताम्'। *Śr. Pra.*, Vol. II, p. 380.

Thus, with the above-noted limitations and modifications, Bharata's scheme can be accepted, as one that does not state the things thoroughly but only indicates. As for instance, Bharata mentions in connection with the origin of Hāsya, the imitation of Śṛṅgāra only, because we find Hāsya in a large measure in love-dramas, as an auxiliary to love. Therefore it is that without posing himself as a critic of Bharata but as a commentator on his text, Abhinavagupta has explained Bharata thus: 'Hāsya is produced by the semblance and imitation, Ābhāsa and Anukāra, of Śṛṅgāra and this is indicative of the fact that the Ābhāsa and Anukāra of any Rasa will give rise to Hāsya.' Nor is Śṛṅgāra productive of Hāsya only; it gives rise to Karuṇa through Vipralambha as in the case of Rati in Canto IV of the *Kumārasambhava*. It gives rise to Vīra and Adbhuta. Raudra produces Karuṇa but Karuṇa is produced from other causes also. Vīra no doubt produces Adbhuta but it produces fear also in the hearts of the enemies, even as Hāsya in the clown promotes love in the Nāyaka towards the Nāyikā who laughs at the clown's pranks. There is no rule that Bhayānaka is produced from Bībhatsa alone, though, no doubt, the Vibhāvas of Bībhatsa may be the Vibhāvas of Bhayānaka also. Further, the Śṛṅgāra given by Bharata as one of the four Prakṛtis can itself be a Janya-rasa. For, cases of Vīra produce Śṛṅgāra as in the stories of warriors, princes and heroes; Abhinavagupta gives Draupadī's Svayaṁvara as an instance. Thus Bharata's text must be taken to mean as indicating a study of Rasas from the point of view of their inter-relation, of how emotions are closely related and of how one leads to another. (See *Abhi. Bhā.* Gaek. Edn. Pt. I, ch. VI. 296-299; the Gaek. Edn. being full of mistakes, I have given at the end of

---

[1] I have dealt with this in detail in my "Comic Element in Sanskrit Literature', to be published.

this section an edition of the relevant portion of the *Abhi. Bhā.* purified, with the help of my Professor Mm. S. Kuppuswami Sastri). And Bhoja himself accepts that one Rasa is the Vibhāva of another, though no invariable or hard and fast rule between any two Rasas can be established.

हेतुत्वं तु तदुत्पत्तौ तस्यापि न निवार्यते ।

* *

इत्यालम्बनहेतुभ्यो विभावेभ्यो न भिद्यते ॥[1] P. 381, Vol. II, *Śṛ. Pra.*

Bhoja's Critique of the Old Ideas on Rasa

After having criticised in this manner Bharata on the four Prakṛti Rasas producing four other derivative Rasas, Bhoja applies himself to the task of

[1] The *Daśarūpaka* (IV. 43-45, p. 123) holds that the Citta has four different states Vikāsa, Vistara, Kṣobha and Vikṣepa. These four are the states of the four Rasas which Bharata gives as the Prakṛti or primary Rasas, Śṛṅgāra, Vīra, Bībhatsa and Raudra. From these four, four others arise, for, they also are of the same mental condition of Vikāsa etc. respectively.

स्वादः काव्यार्थसम्भेदाद् आत्मानन्दसमुद्भवः ।
विकासविस्तरक्षोभविक्षेपैस्स चतुर्विधः ॥
शृङ्गारवीरबीभत्सरौद्रेषु मनसः क्रमात् ।
हास्याद्भुतभयोत्कर्षकरुणानां त एव हि ।
अतस्तज्जन्यता तेषामत एवावधारणम् ।

When explaining the above, it may be noted that the *Avaloka* too accepts that this is not a statement of strict 'kārya-kāraṇa-' bhāva', as there are other 'causes' (*kāraṇas*) too in each case. *Avaloka*—

* * चतुर्धा चित्तभूमयो भवन्ति । तद्यथा शृङ्गारे विकासः, वीरे विस्तरः, बीभत्से क्षोभः, रौद्रे विक्षेप इति । तदन्येषां चतुर्णां हास्याद्भुतभयानककरुणानां स्वसामग्रीलब्धपरिपोषाणां त एव चत्वारः विकासाद्याः चेतसः सम्भेदाः । अत एव-"शृङ्गाराद्धि भवेद्धास्यः * * * बीभत्साच्च भयानकः ।" इति । हेतुहेतुमद्भाव एव सम्भेदापेक्षया दर्शितः, न कार्यकारणभावाभिप्रायेण; तेषां कारणान्तर-जन्यत्वात् । 'शृङ्गारानुकृतिर्या तु स हास्य इति कीर्तितः ।' इत्यादिना विकासादिसम्भेदैकत्वस्यैव स्फुटीकरणादवधारणमपि । अत एव अष्टाविति सम्भेदानां भावात् ।

The *Daśarūpaka* holds that Śṛṅgāra and Hāsya are Vikāsa; Vīra and Adbhuta, Vistara; Bībhatsa and Bhayānaka, Kṣobha; and Raudra and Karuṇa, Vikṣepa. Bhaṭṭanāyaka and Abhinavagupta have given only three mental states, Druti, Vistara and Vikāsa. Śṛṅgāra and Hāsya are Vikāsa; Vīra and Adbhuta are Vistara ; and in these two cases the equation is justified. But Bhaya is not the same Kṣobha as Bībhatsa. Raudra is not Vikṣepa but is Dīpti, similar to the Vistara of Adbhuta. Karuṇa is similar to Vipralambha-śṛṅgāra as Ānandavardhana says and is the height of Druti. Therefore the justification or the explanation of the scheme of four primary Rasas producing four other Rasa on the basis of the respective identity of the mental states of those Rasas does not also seem to be fully correct.

Criticising this scheme of four primary mental states responsible for four primary and four secondary Rasas, which is given as an argument by somebody for proving the existence of eight Rasas, Bhaṭṭa Nṛsiṁha, commentator on Bhoja's *S. K. Ā.* (Mad. MS.) says that the states of mind cannot be four; for, Vikāsa and Vistara are identical, as also Vikṣobha and Vikṣepa. Hence there can be only two primary states. He however does not accept two, but gives only one state called Rasa or Svāda. See extracts from his Commentary appended to the previous chapter on Bhoja's Conception of Rasa in the *S.K.Ā.*

examining all the forty-nine Bhāvas given by Bharata in three classes of eight Sthāyins, thirty-three Vyabhicārins and eight Sāttvikas. He begins to think seriously of what made Bharata separate eight of them and give them the special position of Sthāyins with the right to become Rasas, put thirty-three Bhāvas as Vyabhicārins or Sañcārins attending like servants upon the eight Sthāyins, and lastly, give a small class of eight such servant-bhāvas as Sāttvikas. Bharata says in his Bhāvādhyāya, the seventh:

तत्राष्टौ भावाः स्थायिनः, त्रयस्त्रिंशद् व्यभिचारिणः, अष्टौ सात्त्विका इति त्रिभेदाः । एवमेते काव्यरसाभिव्यक्तिहेतव एकोनपञ्चाशद् भावाः प्रत्यवगन्तव्याः । * * * *

Bharata says that eight Bhāvas are Sthāyins, thirty-three Vyabhicārins and eight Sāttvikas. Bharata himself then asks the question that if Rasas are produced by all these forty-nine Bhāvas coming into interplay, why should it be that only eight are capable of becoming Rasas. In answer, he asks another question: When all are men, why should certain men become kings or masters, while the rest obey and serve them? The eight Bhāvas are called Sthāyins and they become Rasas because they are, by nature, major and the thirty-three Bhāvas are only subservient to those eight, because they are by nature minor. The former are permanent by nature and the latter transient.

अत्राह—यदि काव्यार्थसंश्रितैः विभावानुभावव्यञ्जितैः एकोनपञ्चाशद्भावैः सामान्यगुणयोगेन अभिनिष्पद्यन्ते रसाः, तत्कथं स्थायिन एव भावाः रसत्वमाप्नुवन्ति? उच्यते । यथा हि—* * * *

यथा नराणां नृपतिः शिष्याणां च यथा गुरुः ।
एवं हि सर्वभावानां भावः स्थायी महानिह ॥

These eight alone were considered as capable of being nourished into the relishable state called Rasa. The Vyabhicārins were held to be incapable of being so nourished. But Rudraṭa thought this ruling to be rather arbitrary. He said: Rasa is so called because it is enjoyed रसनाद् रसत्वमेषाम्—and Bharata also says so: अत्राह—रस इति कः पदार्थः । उच्यते—आस्वाद्यत्वात् ।

N. Ś. VI, p. 289, GOS. Edn. I.

This quality of relishability pertains also to the other Bhāvas. So Rudraṭa considered Nirveda and other Vyabhicārins also as Rasas besides the eight Sthāyins. He considered even the eight Sāttvikas to be capable of becoming Rasas. Rudraṭa said:

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः ।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः ॥

Bhoja's mind flows along this current of thought. Bhoja quotes this verse of Rudraṭa and views like him that all the forty-nine Bhāvas can be Rasas, provided poets develop them.

To begin with, Bhoja says that Rasas are not eight only; there are four more Rasas, Śānta, Preyas, Udātta or Ūrjasvi and Uddhata.

न चाष्टावेवेति नियमः, यतः शान्तं, प्रेयांसम्, उद्धतम्, ऊर्जस्विनं च केचिद्रसमाचक्षते। तन्मूलाश्च किल नायकानां धीरशान्त-धीरललित-धीरोद्धत-धीरोदात्त-व्यपदेशाः । * * *

अत्र शमप्रकृतिः शान्तः, स्नेहप्रकृतिः प्रेयान्, गर्वप्रकृतिरुद्धतः, अहङ्कारप्रकृतिः पुनरोजस्वीति शृङ्गारादिवदेतेष्वपि विभावानुभावव्यभिचारिसंयोगो द्रष्टव्यः।

अन्ये त्वाहुः—सर्वं एव रत्यादयः विभावानुभावव्यभिचारिसञ्चारिसंयोगाद् उत्पद्यमानाः भूमानमापन्ना रसीभवन्ति। तथा हि—'रसनाद् रसत्वमेषाम् * * तेऽपि रसाः॥ (रुद्रटालङ्कारे) सर्वेषां च तुल्ये रसत्वे रत्यादीनामेव परप्रकर्षगामिनां शृङ्गारव्यपदेश इति न घटते ॥[1]

Śṛ. Pra. Vol. II, pp. 377-8.

Bhoja makes a slight change in the list of forty-nine Bhāvas. He omits Bharata's Apasmāra and Maraṇa and in their place gives Īrṣyā and Śama.[2] Out of this list of Vyabhicārins, Bhoja first chooses two, Śama and Garva, and shows them as capable of becoming the Sthāyins which develop into the Śānta and Uddhata Rasas. In his *S. K. Ā.* he has enumerated Sneha as a Vyabhicārin, omitting Śama which he includes as a sub-variety under Dhṛti which is itself held as the Sthāyin of Śānta in the *S. K. Ā.* That Sneha is pointed out as another Sañcārin becoming the Sthāyin for the Preyo-rasa. In the *S. K. Ā.* the Ūrjasvi Rasa of which the *Śṛ. Pra.* gives Ahaṁkāra as the Sthāyin is given as the Udātta Rasa with the Vyabhicārin Mati as its Sthāyin.

रतौ सञ्चारिणः सर्वान् गर्वस्नेहौ धृतिं मतिम्।
स्थास्नूनेवोद्धतप्रेयःशान्तोदात्तेषु जानते॥ *S. K. Ā.*, V. 23

[1] Rudrabhaṭṭa's *Śṛṅgāratilaka* also holds the view found in the *Rudraṭālaṁkāra* that the Vyabhicārins and the Sāttvikas too are capable of becoming Rasas. At the end of the enumeration of the Vyabhicārins, Rudrabhaṭṭa says:

त्रयस्त्रिंशदिमे भावाः **प्रयान्ति च रसस्थितिम्**। I. 14.

At the end of the enumeration of the eight Sāttvikas, he says:

भावा **एवातिसम्पन्नाः प्रयान्ति रसतामभी**।

[2] In *K.A.*, p. 86, Hemacandra mentions Dambha, Udvega, Kṣut and Tṛṣṇā as additional Vyabhicārins which can be included in one or the other of the thirty-three. P. 177, *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra proposes the additional Vyabhicārins Kṣut, Tṛṣṇā Maitrī, Muditā, Śraddhā, Dayā, Upekṣā, Arati (the GOS. edn. is not correct in its reading here), Santoṣa, Kṣamā, Mārdava, Ārjava, Dākṣiṇya etc. (The *Nāṭyadarpaṇa's* conception of Rasa and its ideas on other related issues is an interesting study by itself). Siṃhabhūpāla criticises extra-Vyabhicārins like Udvega, Sneha, Dambha and Īrṣyā. Bhānudatta proposes the additional Vyabhicārin of Chala. Bhānudatta proposes also an additional Sāttvika namely, Jṛmbhā, yawning. Vādijaṅghāla on Daṇḍin I. 18, 'रसभावनिरन्तर', says: सञ्चारिव्यभिचारिभेदाः चतुस्त्रिंशत्। He thus gives thirty-four Vyabhicārins. Rūpagosvāmin, in his scheme of Madhura-rasa, accepts at first the traditional thirty-three Vyabhicārins and adds afterwards thirteen more general Vyabhicārins and again another special set of some more additional Vyabhicārins under some individual Rasas. See Dr. S. K. De, "The Bhaktirasaśāstra of Bengal Vaiṣṇavism", *I. H. Q.*, Dec. 1932, p. 663. De adds that the thirteen general Vyabhicārins added by Rūpagosvāmin are included by himself in one or the other of the thirty-three traditional Vyabhicārins.

See my *Number of Rasas*, Adyar Library Series, pp. 188-194, 3rd Edn.

In the *Śṛ. Pra.* Bhoja gives Preyo-rasa as having Sneha as its Sthāyin and Ūrjasvi-rasa as having Ahaṁkāra as its Sthāyin. These two Bhāvas are not enumerated at all by Bhoja in the *Śṛ. Pra.* Bhāvas for other strange Rasas spoken of by him both in the *Ś. K. Ā.* and in the *Śṛ. Pra.* are not given by him definitely anywhere.

Having first shown these four Vyabhicārins becoming Sthāyins and Rasa to illustrate his point, Bhoja then says, in his *Śṛ. Pra.*, that all Bhāvas can be taken to the state of Prakarṣa and made Rasa with their respective Vibhāvas, Anubhāvas and Vyabhicārins.

ग्लान्यादयोऽपि हि श्रमादिभिः परं प्रकर्षम् आरोप्यन्ते। *Ś. Pra.* Vol. II., p. 354

हर्षादिष्वपि विभावानुभावव्यभिचारिसंयोगस्य विद्यमानत्वात्। *Ibid.*, p. 355.

रत्यादीनामेकोनपञ्चाशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता। *Ibid,*, p. 381

Not only are the Vyabhicārins capable of becoming Sthāyins and Rasa but Sāttvikas also. Therefore the classification of Bharata of the forty-nine Bhāvas into eight fixed Sthāyins, thirty-three Vyabhicārins and eight Sāttvikas goes. All of them are Sthāyins or Sañcārins according to time, circumstance, condition and nature of man. If a poet nourishes them with their suitable attendant emotional circumstances in the form of Vibhāvas etc., even the Vyabhicārins and Sāttvikas become Rasas. When one Bhāva becomes Sthāyin and Rasa, the rest become its Vyabhicārins. Even the so-called Sthāyins and so-called Sāttvikas are Vyabhicārins inasmuch as, in a given Rasa, all of them appear to heighten it. Again, all the forty-nine are Sāttvikas since all of them are born of Manas, and Manas it is that is called Sattva.

नन्वष्टौ स्थायिनः, अष्टौ सात्त्विकाः, त्रयस्त्रिंशद् व्यभिचारिण इति ब्रुवते। न तत् साधु। यतोऽमीषामन्यतमस्यैतैरेव परस्परं निर्वर्त्यमानत्वात् कश्चित् कदाचित् स्थायी, कदाचित्तु व्यभिचारी। अतोऽवस्थावशात् सर्वेऽप्यमी व्यभिचारिणः, सर्वेऽपि च स्थायिनः, सात्त्विका अपि सर्वं एव, मनःप्रभवत्वात्। अनुपहतं हि मनः सत्त्वमिति उच्यते। *Śṛ. Pra.* Vol. II, pp. 354-5

Before Abhinavagupta and before Ānandavardhana, Lollaṭa held such a view of Rasa. We learn of such a position of his from two references to it in the *Abhi. Bhā.* Lollaṭa held that the threefold classification of the forty-nine Bhāvas had not much meaning, that according to circumstance, any Bhāva could become Rasa, that Sthāyitva and Vyabhicāritva were names of states and not arbitrarily fixed names of certain Bhāvas only and that as a matter of fact Rasas were infinite, though according to vogue in literary circles, only eight or nine were being spoken of.

एतावन्त एव च रसा इत्युक्तं पूर्वम्। तेन आनन्त्येऽपि पार्षदप्रसिद्ध्या एतावतामेव प्रयोज्यत्वमिति यद् **भट्टलोल्लटेन** निरूपितं तदवलेपेन अपरामृश्येत्यलम्।

Abhi. Bhā. p. 299, GOS. Edn., Pt. I.

तेन **रसान्तरसम्भवे**ऽपि पार्षदप्रसिद्ध्या संख्यानियम इति यदन्यैः (i. e. लोल्लटादिभिः) उक्तं तत्प्रत्युक्तम्। *Ibid.* p. 341.

That the three names Sthāyin, Vyabhicārin and Sāttvika are interchangeable is also pointed out by Abhinavagupta.

तेषां तु योग्यतावशाद् यथायोगं स्थायिसञ्चारिविभावानु(भाव)रूपता सम्भवति। *Ibid.* p. 343.

जुगुप्सां च व्यभिचारित्वेन शृङ्गारे निषेधन्मुनिः (p. 307) भावानां सर्वेषामेव स्थायित्व-

सञ्चारित्व-चित्ततत्ताजत्व (means सात्त्विकत्व) अनुभावत्वानि योग्यतोपनिपतितानि शब्दार्थबला-कृष्टानि अनुजानाति। *Ibid*. p. 334.

It is writers like Lollaṭa who held that, since Vyabhicārins also can become Rasas, they have their own Vyabhicārins. Abhinavagupta says:

अन्ये तु—* * * इति व्यभिचारिणामपि च व्यभिचारिणो भवन्ति। यथा निर्वेदस्य चिन्ता, श्रमस्य निर्वेद इत्यादि निरूपयन्ति ॥ *Ibid*. 346.

These writers and interpreters of Bharata therefore held that Bharata did not give the number of the Sthāyins. Says Abhinavagupta: स्थायिषु सङ्ख्या नोक्तेत्यपरे। This 'Apare' refers to writers like Lollaṭa with whom Rasas were numerous and consequently the Sthāyins were also numerous.

It can be understood easily that Sthāyins also become Vyabhicārins. That is why that, having once described them as Sthāyins developing into Rasa in the sixth chapter on Rasa, Bharata again describes them in the seventh, the Bhāvādhyāya. And certainly Sthāyins become Vyabhicārins; Hāsa comes up to help Śṛṅgāra; Vīra and Adbhuta come up in Śṛṅgāra. Bhānudatta says:

स्थायिनोऽपि व्यभिचरन्ति। हासः शृङ्गारे। रतिः शान्तकरुणहास्येषु। भयशोकौ करुणशृङ्गारयोः। क्रोधो वीरे। जुगुप्सा भयानके। उत्साहविस्मयौ सर्वरसेषु व्यभिचारिणौ। *Ras. Tar*. V.

The commentary on the *Vyaktiviveka* also says:

स्थायिनामपि व्यभिचारित्वं भवति। यथा रतेर्देवादिविषया(या), हासस्य शृङ्गारादौ, शोकस्य विप्रलम्भशृङ्गारादौ, क्रोधस्य प्रणयकोपादौ, विस्मयस्य वीरादौ, उत्साहस्य शृङ्गारादौ, भयस्याभिसारिकादौ, जुगुप्सायाः संसारनिन्दादौ, शमस्य कोपाभिहतस्य प्रसादोद्गमादौ। Pp. 11-12, TSS.

And Abhinavagupta says that in Śānta rasa, all the Sthāyins from Rati to Vismaya become Vyabhicārins:

तत्त्वज्ञानं च सकलभावान्तरभित्तिस्थानीयं सर्वस्थायिभ्यः स्थायितमं **सर्वा रत्यादिकाः चित्तवृत्तीः व्यभिचारीभावयन्** etc. P. 337.

Earlier, he says that Bharata's text itself grants this, that Sthāyins become Vyabhicārins. The advocates of Nirveda as the Sthāyin of Śānta say that since Bharata's text prohibits Jugupsā as a Vyabhicārin in Śṛṅgāra, it implies that all Sthāyins become Vyabhicārins also. See P. 307, GOS. Edn., Pt. I.

व्यभिचारिणश्चास्य आलस्यौग्र्यजुगुप्सावर्जाः।
जुगुप्सां च व्यभिचारित्वेन शृङ्गारे निषेधन् etc. p. 334.

Again we find on p. 270: "स्थायिन एते तु व्यभिचारिणोऽपि भवन्ति।"
The *Nāṭyadarpaṇa* says on p. 176: "–स्थायिनः क्रमात्। III. 126.

* * तेनामी (स्थायिनः) रसान्तराणां व्यभिचारिणः अनुभावाश्च भवन्ति, तत्रैषामागन्तुकत्वेन स्थायित्वाभावात्।

The list of Vyabhicārins itself contains such Bhāvas as Trāsa, Viṣāda, and Amarṣa which are only lower degrees, 'Vyabhicārin-grades', of the Sthāyins Bhaya, Śoka and Krodha. Śārṅgadeva clearly puts the matter thus:

रत्यादयः स्थायिभावाः स्युर्भूयिष्ठविभावजाः।
स्तोकैर्विभावैरुत्पन्नाः त एव व्यभिचारिणः॥
रसान्तरेष्वपि तदा यथायोगं भवन्ति ते।
यथा हि हासः शृङ्गारे रतिः शान्ते च दृश्यते॥
वीरे क्रोधो भयं शोके जुगुप्सा च भयानके।
उत्साहविस्मयौ सर्वरसेषु व्यभिचारिणौ॥

On this point there is no controversy. Similarly also regarding the applicability of the name Sāttvika to all the Bhāvas. Surely Sattva means Manas and as all Bhāvas are mental moods, they are all Sāttvikas. Sāttvika also means, from the point of view of the actor,—to whom also, as Abhinavagupta points out often (see p. 346, GOS. I), Bharata's *Nāṭya Śāstra* is given as practical teaching,—those Bhāvas in the acting of which the actor has to enter into the mind and show. Though such acting is common to all Bhāvas, it is true most of the Sāttvikas, for a tear has to be shown by an actual tear and horripilation by horripilation. Says Bharata on this point:

अत्राह—किमन्ये भावाः सत्त्वेन विना अभिनीयन्ते यस्माद् उच्यते सात्त्विका इति। अत्रोच्यते एवमेतत्। कस्मात्—इह हि सत्त्वं नाम मनःप्रभवम्। तच्च समाहितमनस्त्वादुच्यते, मनसः समाधौ सत्त्वनिष्पत्तिर्भवतीति। तस्य च योऽसौ स्वभावः रोमाञ्चाश्रुवैवर्ण्यादिलक्षणो यथाभावोपगतः स न शक्यो अन्यमनसा कर्तुमिति। लोकस्वभावानुकरणाच्च नाटचस्य सत्त्वमीप्सितम्। * * * एतदेवास्य सत्त्वं दुःखितेन प्रहृष्टेन वास्ररोमाञ्चौ (प्रदर्शयितव्यौ) इति कृत्वा (सात्त्विका भावा) इत्यभिव्याख्याताः॥ *N. Ś.* VII.

Siṃhabhūpāla also says:

सर्वेऽपि सत्त्वमूलत्वाद् भावा यद्यपि सात्त्विकाः।
तथाप्यमीषां सत्त्वैकमूलत्वात् सात्त्विकप्रथा॥ *R. A. S.*, I. 310.

On this point also there is no quarrel with Bhoja. The only point that must be refuted is his view, following that of Rudraṭa and Lollaṭa, that all Bhāvas can become Sthāyins and consequently Rasas. This we shall criticise in due course.

Now, Bhoja goes farther than both Rudraṭa and Lollaṭa who perhaps restricted themselves to the forty-nine Bhāvas found in Bharata and claimed only all of them as Rasas. Bhoja goes further and calls almost anything Rasa. He has a tendency always to enlarge the scope and meaning of terms. He speaks like Daṇḍin of Alaṁkāra as generally anything which gives beauty to a poem and brings under this Kāvyaśobhākaradharma-Alaṁkāra everything,—Guṇa, Figure, Rasa, Vṛttis, Sandhis, Lakṣaṇas etc. So also Bhoja enlarges the meaning of the word Rasa as anything relished, on the basis of the root-meaning of the word itself: रसनाद् रसः, आस्वाद्यत्वाद् रसः. Thus he speaks in the *Śṛ. Pra.*, as also in Chapter V of the *S. K. Ā.*, of Ānanda-rasa developing from Harṣa as its Sthāyin. He quotes the *Amaruka* verse दृष्टे लोचनवर्त्मना etc. and calls this an instance of Harṣa-sthāyin developing into Ānanda-rasa. *Śṛ. Pra.*, Vol. II, p. 349.

भावप्रशमसङ्करो यथा—
दृष्टे लोचनवर्त्मना * * पादस्पृशि प्रेयसि।

अत्र कस्याश्चित् * * मानवत्या: **प्रियदर्शनालम्बनविभावादुत्पन्ने** प्रकृष्टरतिप्रभवे **प्रहर्षस्थायि-भावे** तत्पार्श्वोपसर्पणादिभि**रुद्दीपनविभावै**रुद्दीप्यमाने, समुत्पद्यमानेषु पुलकादिषु सुखात्मकेषु **व्यभि-चारिषु** * * * **परप्रकर्षारोपणाद् आनन्दरसताम्** आपद्यमाने स्थायिनि–– etc.

See also *S. K. Ā.*, p. 636.

And this same Ānanda-rasa is held by him as the Rasa portrayed in the bit "Mudā vikasitam" at the end of the well-known verse राहोश्चन्द्रकलामिव etc., in the Śmaśānāṅka of the *Mālatīmādhava*. He gives a verse from the *Uttararāma-carita*, विरोधो विश्रान्त: etc., (VI. 11), and holds as present in it the Rasas called Auddhatya, Svātantrya, Ānanda, Praśama and Pāravaśya.

अत्र वीर-औद्धत्य-स्वातन्त्र्यरसानाम् आनन्द-प्रशम-पारवश्य-रसै: तिरस्क्रियमाणानाम् etc., Pp. 394-5. Vol. II. *Śṛ. Pra.* See p. 627, *S. K. Ā.* V. On p. 399, Vol. II. *Śṛ. Pra.*, Bhoja quotes the verse अस्मिन्नगृह्यत पिनाकभृता and points out here the Rasas Sādhvasa, Vilāsa, Anurāga and Saṅgama.

" ––साध्वसविलासानुरागसङ्गमरसै: अतिशय्यन्त इति–– "

(See also p. 629, *S. K. Ā.*)

On p. 400, Vol. II, *Śṛ. Pra.*, and on p. 630, *S. K. Ā.*, he points out Nirveda as a Rasa in a certain verse. रसस्तु निर्वेद एवैक: । The largest number of such Rasas is found on p. 400 of *Śṛ. Pra.* Vol. II, (p. 431, *S. K. Ā.* V); here a number of Vyabhicārins, as also some Sāttvikas, are simply called Rasas.

रसास्तु रत्युत्कर्षधृत्युत्कण्ठा-आवेगविस्मयमतिवितर्कचिन्ताचपलताहासोत्साहस्तम्भगद्गदोन्माद-व्रीडावहित्थभयशङ्का:–– । "

In these places we meet with such things as Sādhvasa, Vilāsa, Pāravaśya etc. as Rasas besides Sāttvikas and Vyabhicārins. Sthāyins for these are not found given anywhere in the list of forty-nine Bhāvas or elsewhere in Bhoja.

Here also Bhoja was not without companions and predecessors. In the *Abhi. Bhā.* we find that some held new Rasas with certain new Bhāvas as their Sthāyins which Bhāvas are not found in Bharata's list of forty-nine. Thus Sneha, Bhakti, Śraddhā and Laulya were proposed as Rasas.

आर्द्रतास्थायिक: स्नेहो रस इति त्वसत् । * * * एषैव **गर्धस्थायिकस्य लौल्यरसस्य** प्रत्याख्याने सरणिर्मन्तव्या । * * एवं भक्तावपि वाच्यम् । P. 342, *Abhi. Bhā.* GOS.

अत एव ईश्वरप्रणिधानविषये **भक्तिश्रद्धे** * * * अङ्गमिति न तयो: पृथग्रसत्वेन गणनम् ।

P. 450, *ibid.*

And the *Daśarūpaka* records a view that some considered Mṛgayā and Akṣa, hunt and dice, as two Rasas: मृगयाक्षादयो रसा: The *Nāṭyadarpaṇa* (Gaek, Edn. p. 163) records views which held other Rasas, Vyasana, Duḥka and Sukha.

सम्भवन्ति त्वपरेऽपि यथा गर्धस्थायी लौल्य:, आर्द्रतास्थायी स्नेह:, **आसक्तिस्थायि व्यसनम्, अरतिस्थायि दु:खं, सन्तोषस्थायि सुखमित्यादि** । केचिदेषां पूर्वोक्तेष्वेव अन्तर्भावमाहु: । See also p. 177.

Mṛgayā and Akṣa Rasas especially mentioned by the *Daśarūpaka* outstrip Bhoja's Pāravaśya, Svātantrya, Saṅgama and other Rasas.

Critical Examination of this View of Rasa

We shall, at the outset, examine the first four Rasas which Bhoja brings in to show the insufficiency of Bharata's eight, viz., Śānta, Preyas, Udātta and Uddhata. These four Rasas are given by him even in the *S. K. Ā.* (Chapter V. See previous chapter). But it is only in the *Śṛ. Pra.* that Bhoja relates these four to the four recognised types of heroes. He says that the Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta are characterised by four Rasas, Udātta or Ūrjasvi, Uddhata, Preyas and Śānta. Bhoja feels these as a necessity. For, without some Rasa as their character, these four types cannot be distinguished. It is as if to explain the long rcognised classification of character into these four types that Bhoja formulates these four Rasas. He says:

न च अष्टावेवेति नियम:, यत: शान्तं प्रेयांसमुद्धतमूर्जस्विनं च केचिद् रसमाचक्षते । तन्मूलाश्च किल नायकानां (धीरशान्त)-धीरललित-धीरोद्धत-धीरोदात्त-व्यपदेशा: । तेषु––

धीरप्रशान्ताश्रय: शान्तो यथा––

सर्वा: सम्पत्तयस्तस्य सन्तुष्टं यस्य मानसम् ।
उपानद्गूढपादस्य ननु चर्मास्तृतैव भू: ।।

धीरललिताश्रय: प्रेयान् यथा––

यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत्प्रियं यत्करोति सा ।।

धीरोद्धताश्रय उद्धतो यथा––

धृतायुधो यावदहं तावदन्यै: किमायुधै: ।
यद्वा न सिद्धमस्त्रेण मम तत्केन सेत्स्यति ।। (वेणीसं० III. 46).

धीरोदात्ताश्रय ऊर्जस्वी यथा––

अपकर्ताहमस्मीति मा ते मनसि भूद् भयम् ।
विमुखेषु न मे खड्ग: प्रहर्तुं जातु वाञ्छति ।। (*K. Ā.* II. 293).

Śṛ. Pra. Vol. II, pp. 377-8

In this study by Bhoja of a type of character as based on the one dominating Rasa of that character, an imaginative mind can see *a shift of emphasis from Rasa to character*. Broadly and very roughly speaking, Western literature, and modern Indian literature which has taken the spirit from the former, belong to what one may call the *character-paddhati*, and Sanskrit literature to the *Rasa-paddhati*. Though the two, character and Rasa, cannot be separately spoken of as two absolutely different things, character being only the substratum of Rasa and Rasa being the distinguishing emotional character of a person, yet one can clearly see the point in the differentiation of the two literatures. When Bhoja wanted to relate a type of man to a Rasa and to define character by Rasa, one hopes that if pursued, this line would have resulted in a lot of literary criticism of the nature of character-study so common in Western critical literature. But the thing stops there except for a slight dawn of the tendency in Bhoja's equation of the four types of characters with four distinct Rasas. This thread we will take up in a further section.

The fourfold equation itself must be examined critically. The Śānta and Preyas are not new Rasas introduced by Bhoja. We have the Śānta from the time of Ubdhaṭa and the Preyas since the time of Rudraṭa. The former is the Rasa related to the fourth and the greatest Puruṣārtha of Mokṣa. See my *Number of Rasas*. Preyas is the Rasa of non-sexual love, friendship, affection etc. It is the Udātta or Ūrjasvi and the Uddhata that Bhoja has newly introduced here.

In the *Śṛ. Pra.* Bhoja classifies his one Rasa of Ahaṁkāra into four main Ahaṁkāras or four main Śṛṅgāras corresponding to the four Puruṣārthas. He thus speaks of Dharma-śṛṅgāra, Artha-śṛṅgāra, Kāma-śṛṅgāra and Mokṣa-śṛṅgāra. These are purely *activities* as such towards the attainment of the four Puruṣārthas. But Bhoja examines them with reference to the life of a married individual, i.e., activities in which a Nāyikā also is included. He uses the word 'Śṛṅgāra' in the higher as well as in the lower sense. To these he devotes four chapters where he describes how Dharma-śṛṅgāra is the Rasa of the character called Dhīrodātta, Artha-śṛṅgāra of Dhīroddhata, Kāma-śṛṅgāra of Dhīra-lalita, and Mokṣa-śṛṅgāra of Dhīra-śānta.

The equation of Dhīra-śānta with the Śānta-rasa is not on all fours. For, according to the recognised meaning of the names of these four types of heroes Dhīra-śānta does not mean one striving only to attain Mokṣa but a kind of Śṛṅgāra-nāyaka, a Brahman or a merchant. The *Mṛcchakaṭika* has the Dhīra-śānta hero in Cārudatta. He is not striving to attain Mokṣa. The Śānta-rasa however has greater scope; nay, it primarily applies to cases of activity towards the attainment of the fourth Puruṣārtha. It might be said that one could strive to attain Mokṣa as a Gṛhastha and that in that case, Śānta became a variety of Śṛṅgāra. It is in this sense that Bhoja takes it in his chapter on Mokṣa-śṛṅgāra. But it has to be remembered that there are also other varieties of Mokṣa-ward activity. Bhoja equates the Dhīra-lalita with Preyo-rasa here. In the chapter on the third Puruṣārtha Śṛṅgāra, i.e., Kāma-śṛṅgāra, Bhoja gives its hero as Dhīra-lalita. That means an equation of Dhīra-lalita with the first Rasa of Rati-śṛṅgāra. This seems to involve a contradiction, for, the Preyo-rasa with which Bhoja equates the Dhīra-lalita is non-sexual love, Prīti, Bhakti, Sneha, Vātsalya etc., and not love towards a woman. The Dhīra-lalita however is only a Śṛṅgāra-nāyaka like Udayana. But Bhoja defines Preyas more fundamentally as the deeper aspect of love as such which includes love for women also. Bhoja considers Preyas as the 'mūla' for Rati as well as Prīti. Hence, one can justify this equation also. Bhoja considers the Dhīrodātta who is the hero of Dharma-śṛṅgāra according to the chapter on Dharma-śṛṅgāra, as characterised by Udātta or Ūrjasvi-rasa. Of this Rasa, the Sthāyin is 'Tattvābhiniveśinī mati' according to *S. K. Ā.* and Ahaṁkāra according to the *Śṛ. Pra.* The Uddhata-rasa is said to characterise the Dhīroddhata who is given later as the hero of Artha-śṛṅgāra. In the four chapters on the four Puruṣārtha-śṛṅgāras Bhoja takes great pains to show how his distribution of the four types of heroes to these four aspects of Ahaṁkāra is to be justified. He explains the 'Dhairya' involved in the four Rasas in four different ways and he also explains the consequences of the Citta-dharma of the four types of heroes, Udāttatā, Auddhatya, Lālitya and Śama, as permeating their activities towards their respective Puruṣārthas. But in all these big chapters, there is not a single reference to the first given equation of the four types of heroes with the four Rasas of Śānta, Preyas, Udātta and Uddhata.

Criticism of the Other New Rasas

Regarding the Rasas Pāravaśya, Svātantrya, Vilāsa etc., one can clearly see that only a very diluted sense of the word Rasa can justify them. Rasa has to be taken as Camatkāra and things like Svātantrya, Sādhvasa etc., giving Camatkāra can then be taken as Rasas. These are very minor or very major, minor like the Vilāsa which Bharata gives as an Alaṁkāra of a woman and major like Saṅgama which is a phase of Śṛṅgāra. The difficulty is also felt by Bhoja of finding suitable names for these Rasas, as also suitable Sthāyins. In none of these cases does Bhoja mention the Sthāyin. In the case of Nirveda, he says the Rasa also is Nirveda. If Nirveda is the Sthāyin, the Rasa has to be of another name, as Bhoja himself has given in the case of Ānanda-rasa from Harṣa-sthāyin. The Bhāvas themselves are simply called Rasas and no difference is made between them and their Prakarṣa which alone is Rasa. And then the list is hopelessly overlapping and indiscriminate. Bhoja speaks of Anurāga-rasa. What is this beyond Śṛṅgāra? He similarly mentions a Saṅgama-rasa and what is this beyond the Sambhoga-aspect of Śṛṅgāra? Sādhvasa which he mentions as a rasa is only a manifestation of the Vyabhicārin Trāsa and the Sthāyin Bhaya. Pāravaśya etc. are Anubhāvas which are infinite and which, Bharata says, cannot be enumerated and must be taken from the world.

तत्र विभावानुभावौ लोकप्रसिद्धौ । लोकस्वभावानुगतत्वाच्च तयोर्लक्षणं नोच्यतेऽतिप्रसङ्गनिवृत्त्यर्थम् । भवति चात्र श्लोकः—

लोकस्वभावसंसिद्धा लोकयात्रानुगामिनः ।
अनुभावा विभावाश्च ज्ञेयास्त्वभिनये बुधैः ।। *N. Ś.* VII, p. 349

As we shall see in a further section, the word Rasa, Bhoja says, can be applied only to Ahaṁkāra by virtue of which we enjoy ourselves, our mental conditions and their projections in the world outside, but that, by extension or Upacāra, the name Rasa can be applied to the Prakarṣa-state of all the Bhāvas. Even this Prakarṣa is not shown by Bhoja in the cases of these strange Rasas. Earlier, Bhoja says that all the forty-nine Bhāvas become Rasas on attaining Prakarṣa by the interplay of their respective Vibhāvas, Anubhāvas and Vyabhicārins.

रत्यादीनामेकोनपञ्चाशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता ।
Śṛ. Pra., p. 381, Vol. II

Such 'Vibhāva-anubhāva-vyabhicāri-saṁyoga' with the Sthāyin is not shown in any of these cases. As a matter of fact, it is impossible to show in these cases the Sthāyin and the attendant circumstances like Vyabhicārins. What is worse, many of them are not Bhāvas at all, but are like Mṛgayā and Akṣa mentioned in the *Daśarūpaka*. If these also are to be Rasas, we have to define Rasa as any relishable

element, 'Rasyamāna-aṁśa', even as Daṇḍin defined Alaṁkāra as Śobhākara-dharma. Such is the very general meaning of the word Rasa in our daily non-technical parlance; but what is to be noted is that such a general and extended use of the word Rasa is as old as Mātṛgupta who speaks of Rasa as pertaining to speech, dress etc., in drama.

रसास्तु त्रिविधा वाचिकनेपथ्यस्वभावजा: ।
रसानुरूपैरालापै: श्लोकैर्वाक्यै: पदैस्तथा ।।
नानालङ्कारसंयुक्तै: **वाचिको रस** इष्यते ।
कर्मरूपवयोजातिदेशकालानुवर्तिभि: ।।
माल्यभूषणवस्त्राद्यै: **नेपथ्यरस** उच्यते ।
रूपयौवनलावण्यस्थैर्यधैर्यादिभिर्गुणै: ।
रस: स्वाभाविको ज्ञेय: स च नाट्ये प्रशस्यते ।

Quoted by Rāghava Bhaṭṭa on *Śākuntala*.[1]

Here, in the text quoted by Rāghava Bhaṭṭa, Mātṛgupta applies the name Rasa to Anubhāvas. Vācikābhinaya, Āhāryābhinaya, Svabhāvābhinaya or Sāmānyābhinaya—these are all Anubhāvas. These are not Rasa but only one of the conditions, namely Anubhāvas, which nourish Rasa. The logic in calling these also Rasa is that they also give Camatkāra though they are, like Padas in a Vākyārtha, but part of Rasa. Bharata himself speaks of Nepathya-rasa, Vācika-rasa etc.

शृङ्गारं त्रिविधं विद्याद् वाङ्नेपथ्यक्रियात्मकम् ।
अङ्गनेपथ्यवाक्यैश्च हास्यरौद्रौ त्रिधा स्मृतौ ।। Ch. VI. 77, Kasi Edn.

Not only can such a view be justified on the basis of the general and extended use of the word Rasa to all these things but it can also be justified on more weighty grounds. When Rasa is Niṣpanna, Rasa, like the milky ocean or the salt ocean, makes everything that falls into it, itself. Says Siṁhabhūpāla: क्षीराब्धिवन्नयन्त्यन्यान् स्वात्मत्वं स्थायिनो हि ते ।

Says the *Daśarūpaka*: आत्मभावं नयत्यन्यान् स स्थायी लवणाकर: ।

The Vibhāvas etc. are considered as the waves:

[1] *Cf.* the *Bhā. Pra.* of Śāradātanaya, Ch. III, pp. 64-65, Śṛṅgāra of Vāg, Aṅga and Kriyā:

भावगर्भं रहस्संविन् मधुरं नर्मपेशलम् ।
सुवृत्तं श्रवणानन्दि **शृङ्गारो वाचिको** मत: ।।
वासोऽङ्गरागभूषाभि: माल्यैर्युक्तं प्रसाधितम् ।
प्राप्तयौवनमङ्गं यत् **शृङ्गार: स्यात् स आङ्गिक:** ।।
दन्तच्छेद्यं नखच्छेद्यं मणितं सहसीत्कृतम् ।
चुम्बनं चूषणं भावो हेलादि: केलयोऽपि च ।
शयनाद्युपचारश्च तथा सङ्गीतकक्रिया ।
इत्याविभावै: कथित: **शृङ्गार: स्यात् क्रियात्मक:** ।।

मज्जन्तश्च निमज्जन्त: कल्लोलास्ते यथार्णवे ।
* * * *
पुष्णन्ति स्थायिनं स्वांश्च तत्र यान्ति रसात्मताम् ।

Quoted in the *Ratnāpaṇa*, my edn. p. 149.

Even as waves, or as Padārthas in a Vākya according to others' phraseology, they are Rasātmaka and hence can be called Rasas. Bhoja also says while describing the Upacaya of Rasa:

यथा लवण-(रस)-आम्लादय: स्वसंयोगिन: मृद्वीकादीनपि आत्मरूपतां नयन्त: उपचीयन्ते, तथा रत्यादीनि विभावादीनप्यात्मरूपतां नयन्ति उपचीयन्ते । *Śṛ. Pra.*, Vol. II, p. 385.

In the next phase, Bhoja says that though each of these three, Vibhāvas, Anubhāvas and Vyabhicārins, differ in nature, they become identical and get merged in the one flood of Rasa. रसता रसेनैव सामान्यं भवति । *Ibid.*, p. 385.

That some considered the drama itself as Rasa, some others the Vibhāvas alone as Rasa, still others the Anubhāvas alone as Rasa, another set of writers all these put together as Rasa,—is recorded by Abhinavagupta in his *Locana* and at a very late time, by Jagannātha Paṇḍita. Such was the confusion that prevailed. The *Locana*:

अपरे तु पुन: * * * तन्नाट्यमेव रसा: । अन्ये तु शुद्धं विभावम्, अपरे तु शुद्धमनुभावम्, केचित्तु स्थायिमात्रम्, इतरे व्यभिचारिणम्, अन्ये तत्संयोगम्, एके अनुकार्यं, केचन सकलमेव समुदायं रसमाहुरित्यलं बहुना । P. 69.

Jagannātha Paṇḍita:

विभावादय: त्रय: समुदिता रस इति कतिपये । त्रिषु य एव चमत्कारी स एव रस:, अन्यथा तु त्रयोऽपि नेति बहव: । भाव्यमानो विभाव एव रस इति अन्ये, अनुभावस्तथा तथा इति इतरे । व्यभिचार्येव तथा तथा परिणमतीति केचित् । P. 28. *R. G.*

Vibhāvas cannot be Rasas, for they are objects and individuals. Surely, such 'Jaḍas' as the moon and the spring season which are the kindling (Uddīpana) Vibhāvas cannot be Rasas. So also the hero and the heroine themselves as such cannot be called Rasas. Similarly, it is impossible for Rudraṭa, Namisādhu or Bhoja to hold the Sāttvikas also as Rasas. The Sāttvikas are not exactly Bhāvas or feelings. They are the physical effects of feelings. How can a tear be a Bhāva? How can a tear be the theme of a poem, a Sthāyin? How is it to be nourished into a Rasa and what feeling is this tear? Is it due to Ānanda or to Duḥkha or to nothing except dust? Such things as the Sāttvikas are not '*final*' in themselves, being common to many other more major things. They are further Bāhya-anubhāvas, physical manifestations, and hence are Jaḍas. Abhinavagupta says that the Sāttvikas cannot be called Bhāvas at all strictly, though we speak of Sāttvika-*bhāva*. The name Bhāva primarily applies only to mental states, the Sthāyins and the Vyabhicārins. Says he:

भावशब्देन तावत् च्चित्तवृत्तिविशेषा एव विवक्षिता: । * * * ये त्वेते ऋतुमाल्यादयो विभावा: बाह्याश्च बाष्पप्रभृतय: अनुभावा: ते न भावशब्दव्यपदेश्या: ।

Ch. VII. p. 343, Gaek. Edn., Pt. I.

Bhoja himself considers the Sāttvikas as Bāhya, बाह्या: स्वेदरोमाञ्चाश्रुवैवर्ण्यादय: । Bhānudatta also says: शारीरस्तु सात्त्विकभावादि: । *R. T.*

As noted above, Bhoja does not give the Sthāyin and the Rasa definitely and differently in the case of a 'Sāttvikabhāva Rasa' of his. He simply says 'Aśru Rasa'. And commenting on an instance of his 'Stambha Rasa' he says:

अयं च पुष्टोऽपि सात्त्विकत्वात् सदैव अन्यानुयायीति नानुभावादिभिरनुबध्यते । *S. K. Ā.* V.

Of 'Romāñca Rasa' he says:

अस्यापि सात्त्विकत्वाद्, अन्यानुबन्धादयो न जायन्ते । *S. K. Ā.*, V. p. 498.

This is giving up the case. It is a contradiction to say that it is Rasa, it is Puṣṭa, but is devoid of further attendants, Anubhāvas and Vyabhicārins. Though Rasa, it is unattended, and what is worse, it is itself attending upon and tending towards another,—not only Ananubaddha but also Anyānuyāyī!

Rasa is Svatantra, 'Svāmin' as Bharata says, and anything which is "unfollowed" and "follows another" is a mere Bhāva, Vyabhicārin or Sāttvika. A description of Stambha is not Rasa but is only a description of the Sāttvikabhāva Stambha which will ultimately suggest Śṛṅgāra-rasa or Adbhuta-rasa as the case may be. With Rasa alone does our mind rest and not with a Sāttvika or even with a Vyabhicārin, both of which are always subservient to a Sthāyin. The Sthāyin is capable of being variegated by subsidiary Vyabhicārins, Vaicitrya-saha; but a Sāttvika at least is incapable of such Vaicitrya.

Similarly, Bhoja considers all cases of Bhāva as Rasa. As has been pointed out already, all Vyabhicārins cannot become Sthāyins and Rasas. Nidrā, Supta, Mada—these can never be Rasas by themselves. Vyabhicārin is that which is Anyamukha-prekṣī, Asvatantra, Apradhāna, and Samāna to many more major Bhāvas called Sthāyins. There can be no Viśrānti of the mind, no final mental rest, with, say, Glāni. Says Bhoja, Glāni also can be developed to its Prakarṣa with Śrama and other Vyabhicārins. But how can fatigue stand by itself? At once arises the question, why is he fatigued? But when it is described that Rāma is fatigued, one does not say that the case is Rāmaglāni-rasa, but says that Rāma is fatigued by search after his lost Sītā; and thus the case is one of Vipralambha-śṛṅgāra-rasa. When one gives that, no more question arises. That is what Bharata means by his distinction of Sthāyins from Vyabhicārins by the simile of King and Subjects, Master and Servants, Leader and Followers. To be Rasa, a Bhāva has to be Pradhāna. Apradhānatā is a bar to a Bhāva being relished or developed to Prakarṣa. Vairasya or Hāsya results, if a writer works at Glāni as the one theme of a work. So Abhinavagupta postulates Apradhānatva as a bar to Rasa-realisation and in that connection explains the rationale of the classification of Bhāvas into Sthāyins and Vyabhicārins and of considering a few only as Sthāyins. *Abhi. Bhā.* pp. 283-5, Gaek. Edn. Pt. I.

अप्रधाने च वस्तुनि कस्य संविद्विश्राम्यति ? तस्यैव प्रत्ययस्य प्रधानान्तरं प्रत्यनुधावत: स्वात्मनि अविश्रान्तत्वात् । **अतो अप्रधानत्वं जडे विभावानुभाववर्गे, व्यभिचारिनिचये च संविदात्मकेऽपि नियमेन अन्यमुखप्रेक्षिणि** । तदतिरिक्त: स्थाय्येव चर्वणापात्रम् ।

तथा हि ग्लानोऽयमित्युक्ते कुत इति हेतुप्रश्नेन अस्थायिता अस्य सूच्यते ।

It is therefore impossible to grant Bhoja's contention that all the Vyabhicārins can be Rasas. Regarding Harṣa, Bhoja himself says while describing the Ānanda-rasa said to come out of it:

अत्र कस्याश्चित् * * मानवत्या: प्रियदर्शनालम्बनविभावादुत्पन्ने प्रकृष्ट**रतिप्रभवे** प्रहर्षस्थायिभावे * * * आनन्दरसतामापद्यमाने—*Śṛ. Pra.* Vol. II, p. 394.

What does Bhoja mean by the Harṣa-sthāyin rising out of the Rati-sthāyin? It only means that Harṣa is not a Sthāyin and that the verse cited is an instance of not any new Ānanda-rasa but only of Śṛṅgāra-rasa of whose Sthāyin, Rati-Harṣa is a Sukhātmaka-vyabhicārin, the case being Saṁgama and not Vipralambha.

From this extreme of "all-rasas," Bhoja goes to the other extreme and says: None of these really deserves the name Rasa. They are called Rasa only by courtesy. The real Rasa is only one. Not even the nourished state of climax or Prakarṣa of Rati, Hāsa etc., is Rasa. If Rati, Hāsa, Śoka etc., are deemed Sthāyins, and Harṣa etc. are denied that status, well can even Rati etc. be denied the name Sthāyin. If they are Sthāyins, well can Harṣa and other Vyabhicārins and Sāttvikas be Sthāyins and Rasas. A Bhāva is a Sthāyin because of its permanence and importance, because of the nature of characters or because of the power of the kindling conditions. If certain men are by nature angry, certain are by nature anaemic and hence always fatigued and tired, and Glāni also can be developed into Rasa with suitable Vyabhicārins etc. Therefore none of these is really Sthāyin, not even Rati and the other seven. Even if they attain Prakarṣa they are only Bhāvas for, they are still in the sphere of Bhāvanā, the process of a name-bound contemplation. They are subject to the limitations of names and such other factors and can be recognised as Bhāvas of such and such name and nature. But real Rasa is transcendental enjoyment and it has no such name as Śṛṅgāra, Vīra etc. Rasa transcends the sphere of Bhāvanā. It is part of man's soul or spirit, enjoyed only in his spirit, without name or form. That which makes it enjoyable is the ultimate reality called Ahaṁkāra or the sense of Ego or 'I' in man which is the mark of the development of character, of the perfection of man's nature and of the level of his culture. It is the distinguishing feature of man's personality, his character and culture. This Ego-consciousness is the first germ from which is every other emotion born. It is the Ātman's love for itself, Ātma-rakti and Ātma-kāma. Hence it is that the Veda says:

"कामस्तदग्रे समवर्तताधि मनसो रेत: प्रथमं यदासीत् ।" "सोऽकामयत बहु स्यां प्रजायेयेति ।"

Says Śāradātanaya:

या चेयमिच्छा जगतां सिसृक्षो: परमात्मन: ।
विषयाक्ता रति: सैव शृङ्गार इति गीयते ।। P. 55. *Bhā. Pra.*

This Love of Self exhibits itself as love for outward objects. The *Bṛhadāraṇyaka* declares: आत्मनस्तु कामाय सर्वं प्रियं भवति ।

When this Ahaṁkāra or Self-love comes into contact with outward objects it is born thousandfold, into a world of Bhāvas, all of which are enjoyed by man only by this power of Ahaṁkāra. One who has this sense developed in him is

a Rasika and one who has this not is a rustic or a brute. The Sahṛdaya or the Rasika, the poet and the characters are permeated by this Ahaṁkāra which is the basis of all the manifestations of the mind. Every Bhāva in its lower degree or higher degree of Prakarṣa only helps to heighten the ever-glowing light of this inner Rasa of man's Ego, like flames of a fire emblazening the fire more and more.

Bhoja's Ahaṁkāra is called also Abhimāna because it imparts its quality of pleasure to all experiences, including pain. It is also called Śṛṅgāra, because it is itself the peak (Śṛṅga) and takes man to the peak of perfection. येन श्रृङ्गं रीयते, स श्रृङ्गारः। From this basic Rasa which alone is Sthāyī, permanent in the real sense, and which alone is Rasa, the relished and that which makes us relish other Bhāvas also, there arise the forty-nine Bhāvas Rati etc. The Ahaṁkāra-Abhimāna-Śṛṅgāra is the Pūrva-koṭi. It is the basis or the substratum, one end. From it arise the Bhāvas which, attended by their own Vyabhicārins, Anubhāvas and Vibhāvas, reach a climax and reaching that, nourish only the Ahaṁkāra-rasa. Thus, though themselves Prakṛṣṭa, they are really Vyabhicārins for the one Rasa of Ahaṁkāra. By courtesy, of course, the name Rasa can be given to their Prakarṣa also. This is the stage of Vyavahāra and here we have a plurality of Rasas. This is the world which all the other Ālaṁkārikas deal with. Bhoja calls this the Madhyamāvasthā of his Rasa, the middle stage, the manifest stage. This is the stage of many Bhāvas from the one Rasa: रसाद् भावाः एकोनपञ्चाशत्। This is also the stage in which the Bhāvas attain the Prakarṣa when they are called Rasas and hence in this same stage also we have Rasas from Bhāvas. भावेभ्यो रसाः। It is in this stage that Bhoja holds as Rasas not only all the Vyabhicārins and Sāttvikas but such things also as Vilāsa, Sādhvasa, Pāravaśya etc. For, to him, all are alike Bhāvas, Śṛṅgāra alone being the Rasa.

The third stage of Rasa is called by Bhoja the Uttara-koṭi, the other end. It is a synthesis of all these scattered Bhāvas again in a phase of the fundamental Ahaṁkāra, the phase called Preman. That is, the Bhāvas return to the one Rasa from which they sprang up. They pass the Bhāvanā-stage after attaining Prakarṣa and dissolve in the Rasa of Ahaṁkāra through the stage of Preman. In the stage of Preman, every Bhāva is a kind of love, Preman, and finally every kind of love is a kind of love of Ātman, Ahaṁkāra, Abhimāna or Śṛṅgāra.

एतेन रूढाहङ्कारता रसस्य **पूर्वा कोटिः**। रत्यादीनामेकान्नपञ्चशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे **रसव्यपदेशार्हता** रसस्यैव **मध्यमावस्था**। प्रेयः प्रियतराख्यानमिति उपलक्षणेन यथा रतेः प्रेमरूपेण परिणतिः तथा भावान्तराणामपि परमपरिपाके प्रेमरूपेण परिणतौ रसैकायनमिति रसस्य **परमा काष्ठा** इति प्रतिष्ठितं भवति। P. 351. *Śṛ. Pra.*, Vol. II.

रसं त्विह प्रेमाणमेवामनन्ति सर्वेषामपि हि रत्यादिप्रकर्षाणां रतिप्रियो रणप्रियोऽमर्षप्रियः परिहासप्रिय इति प्रेम्ण्येव पर्यवसानात्। P. 352, *Ibid.*

Bhoja holds that his new theory of this triple-aspected Rasa, Ahaṁkāra, Bhāva-prakarṣas and Preman, is based on Daṇḍin's verse on the three emotion-figures called Ūrjasvi, Rasavat and Preyas.

प्रेयः प्रियतराख्यानं रसवद्रसपेशलम्।
ऊर्जस्वि रूढाहङ्कारं युक्तोत्कर्षं च तत् त्रयम्॥

Bhoja takes the verse from the end. This verse is first cited by Bhoja to prove that Rasas also are Alaṁkāras and is used immediately to prove his new Rasa theory. "Ūrjasvi Rūḍhāhaṁkāram" is taken as indicating the well developed and firmly established imperishable Tattva of Ahaṁkāra in the soul of the cultured man. It is taken as the Ahaṁkāra or Ego of the Pūrva-koṭi of Bhoja which is the germ from which the multi-branched tree of emotion grows, and by which we are Rasikas. This Ahaṁkāra is the one and only true Rasa enabling us to enjoy anything in this world. It is not due to any visible cause but is the result of a number of good deeds in our past births as a result of which it is begotten in our souls. This is in nature Love Absolute and when coming into contact with various objects of the outside world, it becomes love or Abhimāna for various objects. The process can be examined and analysed from the outward object. Bhoja gives here a beautiful illustration. A man is glanced at by a beautiful damsel and at once he goes into ecstasies over himself and *bows again and again to himself*. The love for the woman is because he loves himself as being loved by her. *He congratulates himself.*

अहो अहो नमो मह्यं यदहं वीक्षितोऽनया।
मुग्धया त्रस्तसारङ्गतरलायतनेत्रया॥ *Śṛ. Pra.* Vol. II. pp. 366-7.

We find the same idea if we analyse the ordinary expressions of men when they attain some prized object: "I should congratulate myself, I am proud of it" and so on. The Upaniṣad says: "आत्मनस्तु कामाय सर्वं प्रियं भवति।" "सोऽयमात्मा श्रेष्ठश्च प्रेष्ठश्च।" The *Bhāgavata* also says:

सर्वेषामपि भूतानां नृप स्वात्मैव वल्लभः।
इतरेऽपत्यवित्ताद्याः तद्वल्लभतयैव हि॥ X-A. 14. 50.

"King, it is one's own soul that is the dearest for all beings; it is because of their love for their Selves that children, wealth etc. are dear to them." Bhoja analyses our experiences and arrives at this fact of Ahaṁkāra which enables us to enjoy, and from this fact of its being the root cause of our enjoyment, he calls it Rasa. It is called Śṛṅgāra not only as that which takes man to the acme of perfection but also because it is Love, it is the very life of Ātmayoni or Kāma. Kāma is not meant here as sexual love, even as Śṛṅgāra is not used by Bhoja here in the sense of love between man and woman and even as Bhoja's Ahaṁkāra here is not egotism.

आत्मस्थितं गुणविशेषमहङ्कृतस्य
श्रृङ्गारमाहुरिह जीवितमात्मयोनेः।
तस्यात्मशक्तिरसनीयतया रसत्वं
युक्तस्य येन रसिकोऽयमिति प्रवादः॥ *Śṛ. Pra.* Vol. I Intro. verses

"तत्र ऊर्जस्वि रूढाहङ्कारम्' इत्यनेन आत्मविशेषनिष्ठस्य उत्कृष्टादृष्टजन्मनः अनेकजन्मानुभवसंस्काराहितद्रढिम्नः समग्रात्मगुणसम्पदुदयातिशयहेतोः अलं(हं)कारविशेषस्य उपसङ्ग्रहाद्

अहङ्कारा(द)भिमानश्रृङ्गाराद्यपरनाम्नः रसस्य मानमयविकाररूपेण अभिमानिनां मनसि जाग्रतः **पूर्वां कोटिम्** उपवर्णयति। यदाह—

सत्त्वात्मनाममलधर्मविशेषजन्मा
जन्मान्तरानुभवनिर्मितवासनोत्थः।
सर्वात्मसम्पदुदयातिशयैकहेतुः
जागर्ति कोऽपि हृदि मानमयो विकारः॥ *Ibid.*, Vol. II. p. 366.

"श्रृङ्गारो हि नाम विशिष्टेष्टदृष्टचेष्टाभिव्यञ्जकानामात्मगुणसम्पदामुत्कर्षबीजं बुद्धिसुखदुःखेच्छाद्वेषप्रयत्नसंस्कारातिशयहेतुः आत्मनोऽहङ्कारविशेषः **सचेतसा** रस्यमानः रस इत्युच्यते। यदस्तित्वे रसिकः, अन्यथात्वे नीरस इति॥ *Ibid.*, p. 353.

All men are not called Rasikas and some explanation must be found for calling only a choice few Rasikas. Rasika means one who has Rasa in him. Bhoja says that this cannot be due to any known cause; it is due to past Dharma and it is Śṛṅgāra, Ahaṁkāra, Abhimāna. He adds that according to the Satkārya-vāda of the Sāṁkhyas, if the Rasika enjoys or Rasa manifests in him, it must be present in him as a Guṇa of his Ātman.

असाधारणं तु प्रत्यगात्मगतानादिवासनानुबन्धि धर्मकार्यं भवितुमर्हति। तच्च आत्मनोऽहङ्कारगुणविशेषं ब्रूमः। स श्रृङ्गारः सोऽभिमानः स रसः॥ *Śṛ. Pra.* Vol. II. pp. 355-6

तथा हि योऽयं लोके रसोऽस्यास्तीति रसिकोऽयं रसिकोऽयमिति विना मधुरादीन् केषुचिदेव पुरुषविशेषेषु निरपवादः प्रवादः स नान्तरेण प्रत्यात्मवेदनीयं रसाह्वयवस्तुसम्बन्धमुपपद्यते।

स एव प्रमाणत्रयोपन्यासहेतुः वक्तुरभिप्रायः प्रतीयमानः प्रमाणत्रयोपन्यासादिना च **सांख्यदर्शनाश्रयेण च श्रृङ्गारः सन्नेव** आविर्भवति। न त्वसन्नुत्पद्यते॥ P. 113. Vol. II. *Śṛ. Pra.*

Bhoja thus explains his own verse quoted above:

अथात्मनि प्रतिबिम्ब[ता]द्वारेण अवस्थितस्य अहङ्कारगुणविशेषस्य धर्मार्थफलभूततृतीयपुरुषार्थजीवितस्य श्रृङ्गारस्याभिमानापरनाम्नः यान्याविर्भावकारणानि यानि च तत्कार्याणि तान्यनन्तरश्लोकेन निर्दिशति—सत्त्वात्मनाममलजन्मविशेषजन्मेत्यादि।

तत्रायमात्मनोऽनुपहतेभ्यः सुकृतविशेषेभ्य उत्पद्यते। उत्पन्नस्य सर्वस्यात्मा। आत्मगुणसम्पदः वक्ष्यमाणलक्षणाया उदयहेतुर्भवति। अनेकजन्मानुभवजनितात्तु संस्कारादुत्कृष्यते, उत्कृष्टश्चायमात्मगुणसम्पद एव अतिशयहेतुर्भवति। स चायमेक एव एवंविधोऽ**भिमानात्मा प्रकृतिविकार** आत्मविशेषाणां तमोनिर्भेदस्थानेषु प्रतिबिम्बरूपेण सुप्त इव प्रतिबुध्यत इति वाक्यार्थोऽभिधीयमानः। एकहेतुरित्यनेन च हेत्वन्तराभावमात्मगुणसम्पदः प्रदर्शयन् **अयमेव चतुर्वर्गकारणमिति** ज्ञापयति, जागर्ति वा(च)। जागर्ति च(-र्तिश्च) सुप्तप्रबोधदृष्टान्तेन तस्यानाविर्भावावस्थायामपि स्तिमितरूपेण अवस्थानाद् अविद्यमानतां निराकरोति। कोऽपीत्यनेन अद्भुतदर्शनद्वारेण तदुत्कर्षसम्पद् जन्मसहस्रेणाप्यनाख्येयेति ख्यापयति। मानमय इत्यनेन चास्याभिमानात्मनोऽभिमान एव मूलमिति अन्यावष्टम्भं निराचष्ट इति।
Pp. 43-4. Vol. II, *Śṛ. Pra.*

Ratneśvara briefly puts this in his commentary on *S. K. Ā.* 1. pp. 67-68 on the Artha-guṇa Aurjitya which also Bhoja defines as "Rūḍha-ahaṁkāra."

ऊर्जितशब्दोऽहङ्कृते प्रसिद्धः। तात्कालिकनिमित्तोपनिपाते वासनाविकासात् तमोनिर्भेदस्थानेषु सुप्तप्रबुद्ध इव स्थायिभिरसंसृज्यमानः प्रथमप्रादुर्भूतः अभिमानः अहङ्कार इत्युच्यते। रूढः सूक्ष्मावस्थो द्वितीयामाविर्भावदशामापन्नोऽहङ्कारो यस्य सः रूढाहङ्कारः।

Bhoja takes some instances of concrete emotions, the eight Rasas along with Ūrjasvi and Preyas as illustrated by Daṇḍin, and analysing them, shows that they are all manifestations or forms of the fundamental germinal quality of the soul of man, Ahaṁkāra.

यथा ऊर्जस्विनि अपकर्ताहमिति यत्ते चेतसि भयं (तन्मा भूत्), न मे खड्गः पराङ्मुखेषु कदाचिदपि प्रहर्तुमुत्सहते इति **रूढोऽहङ्कारः प्रतीयते,**

सैषावन्ती मयात्रैव जन्मनि लब्धेति धिक् ते वृथाप्रतिज्ञो मानपरिग्रह इति,
उर्वीमजित्वा कथं पार्थिवो भवेयमिति,
न मया ईदृशाः शाखिनः कदाचिदपि दृष्टा इति,
अनेन मे द्रौपदी केशेषु आकृष्टेति,
धन्यो मघवा यस्येदं तदायुधम् इति,
या मे देवी चितामध्यास्त इति,
धिक् कौणपाः शोणितम् अन्त्रभूषणाः पिबन्तीति,
अस्ति मे सन्तोषो मनस इति,
यथेयं मे प्रिया तथाहमप्यस्याः, यतो मदनुकूलमेवैषा चेष्टत इति,
मयि धृतायुधे किमायुधान्तरैरिति,
सर्वत्रैवाहङ्कारः प्रतीयते। *Śṛ. Pra.*, Vol. II, pp. 381-2

This Ahaṁkāra is said to manifest itself first as Abhimāna and is also otherwise called by that very name. It is because the next phase of Ego is the projection of it into love for an object. In the ordinary plane of Vyavahāra, love is called Abhimāna because of its being enjoyed by our heart which considers or thinks the object to be pleasurable though in fact it may be painful. When there is nothing in the object itself to warrant for bliss, the Rasa enjoyed must then be located in ourselves. Thus the projection of our sense of Rasa over an object is Abhimāna. All love is of the form of Abhimāna. Bhoja quotes in illustration a Gāthā of which the following is the Chāyā:

दुःखदातापि सुखं जनयति यो यस्य वल्लभो भवति।
दयितनखदूयमानयोः विवर्धते स्तनयोः रोमाञ्चः॥ *Śṛ. Pra.* Vol. II, p. 353.

And Bhoja explains it: मनोऽनुकूलेषु दुःखादिषु सुखाभिमानः रसः।
Says Vātsyāyana:

अनभ्यस्तेष्वपि पुरा कर्मस्वविषयात्मिका।
सङ्कल्पाज्जायते प्रीतिः या सा **स्यादाभिमानिकी**॥[1] II. 1.

All love is born of Abhimāna and Saṅkalpa and therefore it is that the God of Love is called Saṅkalpa-yoni. It is the extension of the masochism we find in Nakhakṣata, Dantakṣata, Aṅgamarda, and other varieties of Kuṭṭamita. And Kāma is thus defined and described:

[1] On all sense of Sukha being Ābhimānika and Saṅkalpaja, see also the *Tripurārahasya*, Jñāna Khaṇḍa, ch. 4, Śls. 6-82; see esp. śl. 77.

१. सङ्कल्परमणीयस्य नाम काम इति स्मृतम् ।
२. काम जानामि ते मूलं सङ्कल्पात् किल जायसे । (*M. bhārata*).
३. कामः सर्वमयः पुंसां स्वसङ्कल्पसमुद्भवः । (*Śivapurāṇa* quoted by Bhagavan Das in his *Science of Emotions*)

अभिमानमृते नैष सुखहेतुर्भवेत् क्वचित् ।

There is an interesting story in the *Daśakumāracarita* on this idea of Kāma as Saṅkalpa. In the sub-story of Nimbavatī in Ucchvāsa VI the question is asked, "What is Love?" and the answer is given: "Love is Saṅkalpa." To illustrate this, the story of Nimbavatī is told.

कः कामः? सङ्कल्पः । कामो नाम सङ्कल्पः ।

तथा दृष्ट्वा रत्नवती कनकवतीति **भावयतः तस्यैव** बलभद्रस्य अतिवल्लभा जाता । तद्ब्रवीमि कामो नाम सङ्कल्पः ।

This Kāma, Ahaṁkāra, Abhimāna or Śṛṅgāra of the Pūrva-koṭi then passes into manifold Bhāvas in the Madhyamāvasthā. The first major manifestation of the Ahaṁkāra is into the four kinds of man's attachment to and pursuit after the four aims or springs of all human action, the Puruṣārthas, Dharma, Artha, Kāma and Mokṣa. Bhoja had already said that this Ahaṁkāra or Abhimāna lies at the basis of Caturvarga, चतुर्वर्गैककारणम्. Bhoja therefore classifies the Śṛṅgāra into Dharma-śṛṅgāra, Artha-śṛṅgāra, Kāma-śṛṅgāra and Mokṣa-śṛṅgāra, meaning the respective activities of man towards the achievement of the four Puruṣārthas. Chapter XIII briefly describes these four at the beginning and again chapters XVIII to XXI of the *Śṛ. Pra.* deal with these at great length, a chapter being devoted to each.

This idea is found even in Bharata, who says that Kāma (absolute love) is the first root-Bhāva from which all other Bhāvas arise. Bhoja, however, does not quote Bharata or indicate his having taken any inspiration from Bharata. Bharata says:

प्रायेण सर्वभावानां कामान्निष्पत्तिरिष्यते ।
स चेच्छागुणसम्पन्नो बहुधा काम इष्यते ।।
धर्मकामोऽर्थकामश्च मोक्षकामस्तथैव च ।
स्त्रीपुंसयोस्तु संयोगः यः कामः (i. e. कामकामः) स तु स्मृतः ।
यः स्त्रीपुरुषसंयोगे रतिसंयोगकारकः ।
स श्रृङ्गार इति ज्ञेय उपचारकृतः शुभः ।।

Sāmānyābhinaya chapter, Chapter XXIV

Kasi Edn., ślş. 90-92 and K. M. Edn. Chapter XXII. śls. 89-93

And earlier we find in Bharata the classification of Śṛṅgāra into Dharma-śṛṅgāra, Artha-śṛṅgāra and Kāma-śṛṅgāra. These three are spoken of as characterising the Samavakāra which depicts the three in three separate parts.

त्रिविधश्चात्र विधिज्ञैः पृथक् पृथक् कर्मयोगविहितार्थः ।
त्रिविधाकृतिश्रृङ्गारो ज्ञेयो धर्मार्थकामकृतः ।।

यत्र तु धर्मं प्रार्थितमात्रं हितं भवति साधितं बहुधा ।
प्रतिनियमतपोयुक्तं ज्ञेयोऽसौ धर्मश्रृङ्गारः ।।
अर्थस्येच्छायोगाद् बहुधा चैवार्थतोऽर्थश्रृङ्गारः ।
स्त्रीसंप्रयोगविषयेष्वयथार्थमपीष्यतेऽभिरतिः ।।
कन्याविलोभनं व्रां प्राप्तं स्त्रीपुंसयोस्तु रम्यं वा ।
निभृतं वा सावेगं जानीयात् कामश्रृङ्गारम् ।।

Chapter XX. Kasi Edn. 76-79

The Kāvyamālā Edn. gives some better readings:

त्रिविधश्चात्र विधिज्ञैः पृथक् पृथक् कार्ययोगविहितार्थः ।
श्रृङ्गारः कर्तव्यो धर्मे चार्थे च कामे च ।।
यत्र तु धर्मसमापकमात्महितं भवति साधनं बहुधा ।
व्रतनियमतपोयुक्तो ज्ञेयोऽसौ धर्मश्रृङ्गारः ।।
अर्थस्येच्छायोगाद् बहुधा चैवार्थतोऽर्थश्रृङ्गारः ।
स्त्रीसंप्रयोगविषयेष्वयथार्थमपीष्यते हि रतिः ।।
कन्याविलोभनकृतं प्राप्तौ स्त्रीपुंसयोस्तु रम्यं वा ।
निभृतं सावेगं वा यस्य भवेद्वा कामश्रृङ्गारः ।। Chapter XX. 118-121

Bharata's idea that all Bhāvas spring from Kāma and that Kāma is all in all is seen in various texts.

काममय एवायं पुरुषः ।[1] *Bṛhadāraṇyaka* IV. iv. 5.

Says Manu: न चैवेहास्त्यकामता ।[1]

यद् यद् हि कुरुते किञ्चित् तत् तत् कामस्य चेष्टितम् ।
अकामस्य क्रिया काचिद् दृश्यते नेह कर्हिचित् ।।

The *Śivapurāṇa* says: कामः सर्वमयः पुंसां स्वसङ्कल्पसमुद्भवः ।[1]
It identifies Kāma with the Ānanda of Brahman.

आनन्दममृतं दिव्यं परं ब्रह्म तदुच्यते ।
परमात्मेति चाप्युक्तं विकाराः कामसंज्ञिताः ।

Śivapurāṇa, Dharmasaṁhitā, VIII[1]

The Maṅgala-śloka of the *Jayamaṅgalā* on the *Kāmasūtras* also speaks of the Kāmas of Dharma, Artha, Kāma and Mokṣa.

नमो धर्मार्थकामेभ्यः तत्कामेभ्यो नमो नमः ।
त्रिवर्गमोक्षकामेभ्यः ।।

The *Bhāgavata* speaks of all the four Puruṣārthas as four Kāmas. (VIII. Gajendra-stava).

यं **धर्मकामार्थविमुक्तिकामाः** भजन्त इष्टां गतिमाप्नुवन्ति ।

Even Mokṣa is love for Mokṣa, Mumukṣā. The *Mahābhārata* says that God Love prides over his powers and says to the sages that if they try to kill him in

[1] All quoted by Bhagavan Das in his *Science of Emotions*, pp. 387-397.

the shape of Dharma, Artha and Kāma, he yet clings to them as the yearning, Kāma, for Mokṣa.

> यो मां प्रयतते हन्तुं मोक्षमास्थाय पण्डितः।
> तस्य **मोक्षरतिस्थस्य** नृत्यामि च हसामि च ॥
>
> (Aśvamedha parvan, Adh. 13.)

The *Bhagavadgītā* also calls the Mokṣa-ward mind " love for Ātman," Ātma-rati.

> यस्त्वात्मरतिरेव स्याद् आत्मतृप्तश्च मानवः।
> आत्मन्येव च सन्तुष्टः तस्य कार्यं न विद्यते ॥

And on this score, Abhinavagupta points out in his *Abhi. Bhā.* the possibility of making a superior variety, a spiritual aspect, of the first Sthāyin Rati itself, the Sthāyin of Śānta rasa. (See p. 336 *Abhi. Bhā.* Gaek. Edn. Pt. I.)

The activities of man in the direction of the attainment of the four aims (Puruṣārthas) spread into manifold forms. Numerous Bhāvas arise out of these. All the forty-nine Bhāvas given by Bharata as sufficient to comprehend the whole world of major and minor emotions arise out of the one Ahaṁkāra-rasa. According to the character of an individual and the conditions he is in, one or the other Bhāva characterises him as his permanent Bhāva. It becomes Sthāyin and attains nourishment when attended by the ancillary Bhāvas; and attaining that climax, each such Sthāyin again dissolves into Ahaṁkāra or by its own heightening, heightens only the ever glowing light of that Ahaṁkāra. The Ahaṁkāra-tattva is in the middle like fire and all the Bhāvas which are its own manifestations glow around it like flames and heighten its brilliance.

> रत्यादयोऽर्धशतमेकविवर्जिता हि
> भावाः पृथग्विधविभावभुवो भवन्ति।
> शृङ्गारतत्त्वमभितः परिवारयन्तः
> सप्तार्चिषं द्युतिचया इव वर्धयन्ति ॥ *Śṛ. Pra.*, Ch. I

'शृङ्गारः सोऽभिमानः स रसः। तत एते रत्यादयो जायन्ते। तैश्चायं प्रकर्षप्राप्तैः सप्तार्चिरर्चिश्चयैरिव प्रकाशमानः शृङ्गारिणामेव स्वदते। *Ibid.*, Vol. II, p. 356.

Says Bhoja at the end of Chapter XIV of the *Śṛ. Pra.* (Vol. III. P. 82) after describing the several Bhāvas: एते रत्यादयो भावाः शृङ्गारव्यक्तिहेतवः।

Commenting on the Artha-guṇa Kānti, Ratneśvara says in his *S. K. Ā. Vyākhyā*:

रसोऽभिमानात्मा शृङ्गारः तस्य दीप्तत्वं, विभावानुभावव्यभिचारिभिः सम्यक् सञ्चलितेन स्थायिना निरन्तरमुपचीयमानस्य परमकोटिगमनम्। * * * स्वात्मनि तु सहसा आविर्भवत्सात्त्विकप्रतिपादनेन जीवितसर्वस्वाभिमानात्मकरतिस्थायिभावप्रकाशने * * * * अनुरागेण लक्ष्यते, सप्तर्चिरिवार्चिषा उपचीयत इत्यनुरागलक्षणः। (P. 66).

This stage is called the Madhyamāvasthā, the Vyavahāra-daśā with which alone other writers concern themselves. It is in this stage that the discussion on the number of Rasas goes on. Bhoja is of opinion that though Rasas are many, the name Rasa can apply to them only through Upacāra, the primary significance of that name being only one, the inner Ahaṁkāra. Therefore Bhoja says that even when Bhāvas attain Prakarṣa they are only in the realm of Bhāvanā

and can be called only Bhāvas, with their definite names, characteristics etc. Says Ratneśvara in commenting on Bhoja's Śabdaguṇa Bhāvika which is expression of Bhāva, in *S. K. Ā.* I. p. 58:

भावनादशापन्ना चित्तवृत्तिर्भावः। भावना वासना व्याप्तिरित्यनर्थान्तरम्। तथा ह्युच्यते (Bharata) अनेन गन्धेन रसेन वा सर्वं भावितमिति ॥

Madhusūdana Sarasvatī says in his *Bhaktirasāyana* that in the presence of objects producing Kāma, Krodha etc., the Citta melts and takes the form of the object. It is this 'Vastu-ākāratā' of the Citta that is called 'Vāsanā', 'Saṁskāra', 'Bhāva' and 'Bhāvanā'.

> द्रुते चित्ते विनिक्षिप्तः स्वाकारो यस्तु वस्तुना।
> संस्कारवासनाभावभावनाशब्दभागसौ ॥ *Bh. R.*, I. 6

Rasa is that which is beyond this stage of Bhāvanā and it is one, not many. It is the one Ahaṁkāra which alone is permanent and is fit to be called Sthāyin and Rasa. It is by this Ahaṁkāra's Anupraveśa, permeation, that the Prakarṣas or developed states of Rati etc. are enjoyed. To those developed states also which we enjoy by the extension of Ahaṁkāra, we apply the name Rasa secondarily. What is really strange here is that Bhoja applies this secondary Rasatva to the Sāttvikas and such conditions as Sādhvasa, Saṁgama, and Pāravaśya.

> शृङ्गारवीरकरुणाद्भुतरौद्रहास्य-
> बीभत्सवत्सलभयानकशान्तनाम्नः।
> आम्नासिषुः दश रसान् सुधियो, वयं तु
> शृङ्गारमेव रसनाद्रसमामनामः ॥
> वीराद्भुतादिषु च येह रसप्रसिद्धिः
> सिद्धा कुतोऽपि वटयक्षवदाविभाति।
> लोके गतानुगतिकत्ववशादुपेता-
> मेतां निवर्तयितुमेष परिश्रमो नः ॥
> अप्रातिकूलिकतया मनसो मुदादेः
> यः संविदोऽनुभवहेतुरिहाभिमानः।
> ज्ञेयो रसस्स रसनीयतयात्मशक्तेः
> रत्यादिभूमनि पुनर्वितथा रसोक्तिः ॥ *Śṛ. Pra.*, Ch. I

न रत्यादिभूमा रसः। किं तर्हि ? शृङ्गारः। शृङ्गारो हि नाम * * * आत्मनोऽहङ्कारविशेषः * * *। रत्यादीनामयमेव प्रभव इति। शृङ्गारिणो (i.e. अहङ्कारिणो) हि रत्यादयो जायन्ते, न अशृङ्गारिणः। शृङ्गारी हि रमते, स्मयते, स्निह्यतीति। ते तु भाव्यमानत्वाद् भावा एव, न रसाः। यावत्सम्भवं हि भावनया भाव्यमानो भाव एवोच्यते। भावनापथमतीतस्तु रस इति।

मनोऽनुकूलेषु दुःखादिषु आत्मनः सुखाभिमानो रसः। स तु पारम्पर्येण सुखहेतुत्वाद् रत्यादिभूमसु उपचारेण व्यवह्रियते। अतो न रत्यादीनां रसत्वम्, अपि तु भावनाविषयत्वाद् भावत्वमेव।

Śṛ. Pra., Vol. I, pp. 354-5.

यदप्युक्तं परप्रकर्षगामी रत्यादिभावो रस इति तदप्यसारम्। ग्लान्यादिष्वपि तदुपपत्तेः। ग्लान्यादयोऽपि हि श्रमादिभिः परं प्रकर्षमारोप्यन्ते। न ते स्थायिन इति चेत्, स्थायित्वमेषामुत्पन्नतीव्र-

संस्कारत्वम्; तीव्रसंस्कारोत्पत्तिश्च विषयातिशयात् नायकप्रकृतेश्च; प्रकृतिश्च त्रिधा, सात्त्विकी, राजसी तामसी च। तद्वशाच्च तथाविधानुभवभावनोत्पत्तिः। ततश्चैषां स्थायित्वव्यपदेश इति।

Ibid., p. 355.

नन्वष्टौ स्थायिनः, अष्टौ सात्त्विकाः, त्रयस्त्रिंशद् व्यभिचारिण इति ब्रुवते, तत्साधु। यतोऽमीषामन्यतमस्य एतैरेव परस्परं निर्वर्त्यमानत्वात् कश्चित् कदाचित् स्थायी, कदाचित्तु व्यभिचारी। अतोऽवस्थावशात् सर्वेऽप्यमी व्यभिचारिणः, सर्वेऽपि च स्थायिनः, सात्त्विका अपि सर्व एव, मनःप्रभवत्वात्। अनुपहतं हि मनः सत्त्वमित्युच्यते।

यच्चोक्तम् 'विभावानुभावव्यभिचारिसंयोगात् स्थायिनो रसत्वम्' इति तदपि मन्दम्, हर्षादिष्वपि विभावानुभावव्यभिचारिसंयोगस्य विद्यमानत्वात्।

तस्माद् रत्यादयः सर्व एवैते भावाः, शृङ्गार एव एको रस इति। तैश्च सविभावानुभावैः प्रकाशमानः शृङ्गारः विशेषतः स्वदते। *Ibid.*, pp. 354-5.

भावाः सञ्चारिणो ये च स्थायिनो ये च सात्त्विकाः।
सविभावानुभावास्ते शृङ्गारस्य प्रकाशकाः॥
प्रकृतिजमभिमानसंज्ञं सममनुभावविभाववर्गः।
स्वमवसरमुपेयिवानुपास्ते नृपतिमिवाधिकृतेषु नीतिवर्गः॥

Śṛ. Pra., Vol. III, p. 236, end of Ch. 17

Slightly modifying Bharata's simile of kings and subjects to explain through illustration the division into Sthāyins and Vyabhicārins, Bhoja calls Ahaṁkāra the king upon whom all other Bhāvas attend like state-policies, Nītivargas.

But that the name Rasa can apply, secondarily at least, to the Prakarṣas of Rati etc., is expressly said by Bhoja himself.

स तु पारम्पर्येण सुखहेतुत्वाद् रत्यादिभूमसु उपचारेण व्यवह्रियते।

The Prakarṣas of Rati etc. are also called Rasas because:

1. They are also relished (रस्यन्ते), though this relishability or Rasyamānatā in them is ultimately due only to Ahaṁkāra, the substance of which they are made.
2. Just as the one Rasa of Ahaṁkāra is attended by the forty-nine Bhāvas which give Prakarṣa to it, like flames to a fire, so also, the respective Vibhāvas, Anubhāvas and Vyabhicārins attend upon Rati etc. and give them Prakarṣa.
3. Just as the one Ahaṁkāra-Rasa produces the forty-nine Bhāvas, so also the Sthāyins, Rati etc. produce their Sañcārins and Anubhāvas. It is out of the mind that has taken the form of a Sthāyin like Rati that other states like Nirveda and other Vyabhicārins and such effects as the Anubhāvas are born.

Says Bhoja: यद्यपि शृङ्गार एवैको रसः, तथापि तत्प्रभवा ये रत्यादयः तेऽप्युद्दीपनविभावैरुद्दीप्यमानाः, तदनुप्रवेशादेव सञ्चारिणाम् अनुभावानां च निमित्तभावमुपयन्तः रसव्यपदेशं लभन्ते। यथा ह्यभिमानः रत्यादीनां निमित्तं चेतसा रस्यमानो रसः, तथा रत्यादयोऽपि हर्षधृतिचिन्तौत्सुक्यादीनां मनोवाक्कायशरीरारम्भाणां च निमित्तम् अभिमानानुप्रवेशेनैव चेतसा रस्यमाना रसा इत्युच्यन्ते।

P. 392. Vol. II. *Śṛ. Pra.*

Therefore what Bharata and others hold as Rasas are only the Prakarṣas of these Bhāvas of Rati etc., and to them Bhoja would apply the name Rasa only by courtesy. He would also differ on the point of the number of Rasas which he does not give as eight or nine but as many as the forty-nine Bhāvas themselves. and even many more.

'**रसवद् रसपेशलम्**' इत्यनेन विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरिति रत्यादिरूपेण अनेकधाविर्भवतः अभिवर्धमानस्य परप्रकर्षगामिनः शृङ्गारस्य मध्यमावस्थामवस्थापयति। यदाह— रत्यादयोऽर्धशतमेकविवर्जिता हि०

तद्यथा—अत्रान्तरे किमपि वाग्विभवातिवृत्त०— (*Mālatīmādhava*, I. 29)

Śṛ. Pra., Vol. II. p. 367

Bhoja's conception of Rasa is peculiar. He calls Ahaṁkāra Rasa but does not say whether it is itself the Sthāyin. Generally the view is that Rasa is an aesthetic concept, a subjective transcendental (Alaukika) state and that it is manifested by the presentation of a Sthāyin which is a Bhāva of the world and is objective and touches the corresponding Sthāyin in the heart of the responsive onlooker. So it is that the Sthāyin and the Rasa are differently named; Rati becomes Śṛṅgāra, Hāsa becomes Hāsya, and so on. So it is that objecting to Śama as the Sthāyin of Śānta-rasa, the critics of Śānta say that Śama and Śānta are synonyms (paryāyas) and Abhinavagupta replies that, as in the case of Hāsa-Hāsya, there is the difference between the two as Sthāyin and Rasa, the Siddha and the Sādhya, the Laukika and the Alaukika.

शमशान्तयोः पर्यायत्वं तु हासहास्याभ्यां व्याख्यातम्; सिद्धसाध्यतया, लौकिकालौकिकत्वेन, साधारणासाधारणतया च वैलक्षण्यं शमशान्तयोरपि सुलभमेव॥

Abhi. Bhā. Gaek. edn. I, p. 336.

This was clear to every writer on Rasa but it seems that such a clear distinction was not present in Bharata's text itself. Lollaṭa and Śaṅkuka did not have such a distinction. It was the Sthāyin itself that got the name Rasa. Says Bharata:

एवमेते स्थायिभावाः रससंज्ञाः प्रत्ययगन्तव्याः। *N. Ś.* VII. 27/28

So it is, says Śaṅkuka, that in the Rasa-niṣpatti Sūtra the word 'Sthāyin' is not found. It is merely the Sthāyin of the world that is called Rasa when imitated. Daṇḍin and Lollaṭa applied the name Rasa to the Sthāyin itself when it is Saṁyukta, Puṣṭa or Prakṛṣṭa or Udrikta by means of Vibhāvas etc. Says Bahurūpamiśra in his commentary on the *Daśarūpaka*:

एवं तावत् स्थायिन एव अवस्थाविशेष इत्युक्तम्। P. 87, Mad. MS. R. 4188

Bhoja followed these writers. He has not got two different departments as Laukika and Alaukika. Therefore all are Bhāvas and are as much Rasas. The difference is that the Bhāvas had to be made Rasas by taking them to Prakarṣa through the Saṁyoga of Vibhāvas etc. But even this Prakarṣa and Vibhāvādi-saṁyoga is not shown by Bhoja in many cases. He simply calls many things Rasas and does nothing more. We can take that the Ahaṁkāra itself is the Sthāyin of the one basic Rasa of Bhoja. It can be said that its name in the state of Rasa is Śṛṅgāra and that the conditions which Bhoja says are for its nourishment,—namely, the forty-nine Bhāvas which arise out of it, surround it like flames and go to brighten more that central fire and are called Rati etc.,—are

the Sañcārins of this one Sthāyin of Ahaṁkāra, of this one Rasa of Śṛṅgāra. But this Bhoja does not say; we have said it, taking some suggestions from Bhoja's text and developing his idea on his own lines.

Even in the view of those writers like Abhinavagupta and his followers with whom Rasa is Alaukika and primarily applies as name only to the experience in the heart of the spectator, the word Rasa is applied through secondary extension to the mood depicted in the poem, the Sthāyi-prakarṣa and to the Pātras or characters. It must however be clearly understood that such application is strictly secondary. Similarly, it cannot be held that Bharata did not have in his mind the idea that the play as such is directed towards the spectator and his heart. So also, Bhoja held his one Rasa of Ahaṁkāra to reside as much in the Pātras as in the poet and in the spectator. If the spectator has this Ahaṁkāra-rasa, it follows that he has the other minor Rasas from Rati etc. also. Though we do not find in Bhoja the shifting of the ground of the discussion on the vital factor in Rasa to the heart of the Sahṛdaya as we find in Abhinavagupta, we do find Bhoja holding the Rasika as the primary seat of Rasa. He also holds that the Rasika is a rare person and is born as rarely as the genius who creates poetry and drama. But he does not restrict the name Rasika to the reader of poetry or the spectator of drama but applies it to all cultured votaries of art, the poet, the characters in a composition, the actors and the spectators. That the poet also is the seat of Rasa in the same manner as the spectator can be seen from a statement of Abhinavagupta which places the poet on the same par with the Sāmājika; and Abhinavagupta quotes here the verse of Ānandavardhana, which Bhoja also utilises for the same purpose.

कविर्हि सामाजिकतुल्य एव। अत एवोक्तं 'श्रृङ्गारी चेत्कविः' इत्याद्यानन्दवर्धनाचार्येण ।
P. 295. *Abhi. Bhā.* Gaek. edn. Pt. I

Bhoja never went to the extent of some writer whom Bahurūpamiśra quotes in his commentary on *Daśarūpaka* as holding the view that it is the Rasa of the Pātras that is the real Rasa and that the Rasa of the Sāmājika is but a semblance of it, Rasa-ābhāsa. That is the logical extreme of the old view of Rasa being nothing but the Puṣṭi of the Sthāyin in the poem or drama.

केचित्तु रामादिगत एव रसः काव्यप्रतिपाद्यः, सामाजिकगतस्तु रसाभास इति प्रतिजानते । तत्तु वयं न मृष्यामहे । P. 83, Mad. Ms. *D. R. Vyā.* R. 4188.

Bhoja emphasised the idea of Bhāvanā, a stage in which the Bhāvas are contemplated upon and after this Bhāvanā or imaginative and sympathetic communion that the thing called Rasa or bliss manifests in the Rasika's heart. This concept of Bhāvanā, I think, means also that the nourished Sthāyin of the poem or a drama, of the book or of the stage, produces the subjective condition of the bliss of Rasa in the spectator's heart. We can say that Bhoja's position is not against holding Rasa as Alaukika and Sāmājikāśraya inasmuch as it is the result of the Rasika's Bhāvanā of the Sthāyin in its nourished state and Bhāvanā the *Prapañcahṛdaya* explains thus (*T. S. S.* XLV, pp. 55-56):

नटनं भावविशेषः । तद्भावनया नाट्यरसो जायते। तत्र रतिभावनया श्रृङ्गाररसो जायते, हासभावनया हास्यरसः etc.

The third stage of Rasa which Bhoja calls the Uttara-koṭi is the culmination of all the forty-nine Bhāvas which arose out of Ahaṁkāra in Preman, which again is only a phase of Ahaṁkāra. It is again the text of Daṇḍin out of which this idea is sought and extracted by Bhoja.

"प्रेयः प्रियतराख्यानम्" इत्यनेन समस्तभावमूर्धाभिषिक्ताया रतेः परप्रकर्षाधिगमाद् भावनापथातिक्रमे भावरूपतामुल्लङ्घ्य प्रेमरूपेण परिणताया उपादानाद् भावान्तराणामपि परप्रकर्षाधिगमे रसरूपेण परिणतिरिति ज्ञापयन् अहङ्कारस्य उत्तरां कोटिमुपलक्षयति। यदाह—

आभावनोदयमनन्यधिया जनेन
यो भाव्यते मनसि भावनया स भावः ।
यो भावनापथमतीत्य विवर्तमानः
साहङ्कृते हृदि परं स्वदते रसोऽसौ ।।
यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत् प्रियं यत्करोति सा । *Śṛ. Pra.*, Vol. II, pp. 367-8.

All Bhāvas get nourished into a kind of love in the end.

रसं त्विह प्रेमाणमेवामनन्ति । सर्वेषामेव रत्यादिप्रकर्षाणां रतिप्रियः, रणप्रियः, अमर्षप्रियः, परिहासप्रिय इति प्रेम्ण्येव पर्यवसानात् ।। *Śṛ. Pra.*, Vol. II, p. 352.

Thus to sum up:

1. Rasa is one; it is Ahaṁkāra, Abhimāna, Śṛṅgāra. It is in everybody who is cultured. It is impossible to explain the name Rasika otherwise than by accepting that the gifted connoisseur or the aesthetic soul has in him the rare quality of Rasa, imbedded in his soul, as a result of the good deeds of his past lives.

2. This Rasa is the basic factor. It is this we enjoy everywhere in the shape of other Bhāvas; for, all known Bhāvas like Rati etc. are born out of this. रसाद् भावाः । The whole world of Bhāvas is a Vivarta of this one Tattva of Ahaṁkāra.

This alone is Sthāyin and Rasa. The rest, the forty-nine Bhāvas, which are its transfigurations and manifestations, go to kindle up and make the Ahaṁkāra-fire glow more and more.

4. The forty-nine Bhāvas arising out of the one Ahaṁkāra-rasa have their own state of Prakarṣa when any one of them is Sthāyin and others, its Vyabhicārins. Even when they are Prakṛṣṭa they do not cease to be Bhāvas and really do not deserve to be called Rasas except through Upacāra; Rasatva comes to them by the permeation, Anupraveśa, of Ahaṁkāra.

5. These Upacāra-rasas of Śṛṅgāra, Vīra, Hāsya etc. are of three forms, Prakṛṣṭa, Bhāvarūpa and Ābhāsa.

स श्रृङ्गारः सोऽभिमानः, स रसः । तत एते रत्यादयो जायन्ते । *** तदुपाधिश्चायमुपजायमानो रसः त्रिधा विख्यायते प्रकृष्टो, भावरूपः, आभासश्च । *Śṛ. Pra.*, Vol. II, p. 356.

6. The Ahaṁkāra stage, which is the root, is called the Pūrva-koṭi, the earliest form of Rasa. The next stage when it becomes manifest into varied Bhāvas as a result of contact with the objects of the world is the Madhyamāvasthā. Here all the forty-nine Bhāvas continue to be Bhāvas though they attain

Prakarṣa. The dictum of others that Bhāva-prakarṣa is Rasa is not *strictly* accepted. A Bhāva is a Bhāva even if it is Prakṛṣṭa.

(1) न रत्यादिभूमा रसः। किं तर्हि? शृङ्गारः।
(2) रत्यादिभूमनि पुनर्वितथा रसोक्तिः।
(3) यतोऽमी रत्यादयः परं प्रकर्षमारूढा भावा एव, न रसाः।
(4) यदपि च गदितं प्रकर्षगामी भवति रसो रतिविस्मयादिरेव।
तदपि न समञ्जसं, प्रकृष्टा प्रतिनिजभेदममी हि सर्व एव ।। (Ch. XIV end)
(5) रसः शृङ्गार एवैकः भावा रत्यादयो मताः।
प्रकर्षगामिनोऽपीह प्रेमग्लानिश्रमादिवत् ।।

7. Since Rasa is one, there is no question of Rasas coming out of Rasas. Bharata derives four Rasas from four primary Rasas. Bhoja points out the limitations of that scheme of Prakṛti-Vikṛti Rasas and accepts it with its limitations in his Madhyamāvasthā. In their strict sense, the formulae

"रसेभ्यो भावाः, रसेभ्यो रसाः, भावेभ्यो रसाः" are not accepted by Bhoja. "रसेभ्यो भावा इत्यप्ययुक्तम्। न हि बह्वो रसाः, अपि तु एक एव शृङ्गारो रसः।"
Śṛ. Pra., Vol. II, p. 378.

"अतो यत्किञ्चिदेतत्, भावेभ्यो रसाः, रसेभ्यो भावाः, रसेभ्यश्च रसा इति। किं पुनरिह न्याय्यम्? यथा उपवर्णितं पुरस्तात्—

अप्रातिकूलिकतया मनसो मुदादेः
य: संविदोऽनुभवहेतुरिहाभिमानः।
ज्ञेयो रसस्स रसनीयतयात्मशक्तेः
रत्यादिभूमनि पुनर्वितथा रसोक्तिः।।

एतेन "रूढाहङ्कारता" रसस्य पूर्वा कोटिः। रत्यादीनामेकोनपञ्चाशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता रसस्यैव मध्यमावस्था।" *Ibid.*, p. 381.

रसानां तु वीराद्भुतादीनां निरस्तत्वात् कथमिव एकः शृङ्गारः अनेकसाध्यं सङ्करव्यवहारं वर्तयति? उच्यते। यद्यपि शृङ्गार एवैको रसः तथापि तत्प्रभवा एव रत्यादयः। तेऽप्युद्दीपनविभावैरुद्दीप्यमानाः तदनुप्रवेशादेव सञ्चारिणामनुभावानां च निमित्तभावमुपयन्तः **रसव्यपदेशं** लभन्ते। यथा ह्यभिमानः रत्यादीनां निमित्तं चेतसा रस्यमानो रसः तथा रत्यादयोऽपि हर्षधृतिचिन्तौत्सुक्यादीनां मनोवाक्कायबुद्धिशरीरारम्भाणां च निमित्तम्, अभिमानानुप्रवेशेनैव चेतसा रस्यमाना रसा इत्युच्यन्ते।
Ibid., p. 392.

8. This Madhyamāvasthā is the Vyāvahārika stage where alone the other Ālaṁkārikas are carrying on their discussions. Bharata's Sthāyins, Vyabhicārins etc., the Rasa sūtra, the dicta भावेभ्यो रसाः, स्थायिप्रकर्षो रसः, all apply to this stage. As a matter of fact, Bhoja, brought to his Madhyamāvasthā, has little to fight with any Ālaṁkārika.

9. But there is one great difference: whereas all writers accept that within the forty-nine Bhāvas, there is a varying degree of inherent permanence and that only a few are Sthāyins and others only Vyabhicārins, Bhoja says that Sthāyitva is not inherent in a few Bhāvas; any of the forty-nine can be Sthāyin according to character and circumstance and the poet's effort. When one becomes Sthāyin

the others attend upon it. Thus Rasas are practically not eight or nine or ten or twelve, but forty-nine. Nay, even more; for, Bhoja mentions such Rasas as Pāravaśya, Svātantrya etc. for which Bhāvas are not found in the list of forty-nine Bhāvas. Fundamentally, however, none of these, not even Rati etc., can be Sthāyin fit to become Rasa. Ahaṁkāra is the only Rasa.

10. When the one Ahaṁkāra-rasa gets scattered into forty-nine and more emotional manifestations and each of them has attained a climax, there is again a synthesis. As the climax is reached, all Bhāvas become Preman or a kind of love from where they pass into the Ahaṁkāra-rasa. That is, Rasa is one. The names Rati etc. pertain to the lower state of Bhāvanā. It is much below the state of Rasa, *i.e.*, in the state called Bhāvanā, that the one Rasa gets into diverse forms with many delimiting characteristics. Beyond the path of Bhāvanā of definite and named Bhāvas is the experience of the bliss of Rasa in our own souls lit by the spark of Ahaṁkāra, as part of our very souls.

11. Such Rasa or Ahaṁkāra and the whole world of Bhāvas emanating therefrom characterise all cultured hearts, of the Sahṛdaya, of the poet or of the spectator. The cultured man as such is the seat of this Rasa. *Bhoja does not restrict himself to the art of drama and poetry but explains culture itself, taking one's polished and refined behaviour and bearing itself in the world as art supreme. The conception of Ahaṁkāra also as an inner love of the Ātman for itself makes all expression a process of self-fulfilment.*

This Rasa is called Śṛṅgāra because it takes man to the acme of refinement and is itself the greatest achievement. येन शृङ्गं रीयते स शृङ्गारः। Bhoja closes his *magnum opus* with the following verses on his new found Ahaṁkāra over which he goes into exhilaration every now and then.

. . . . . तारका।
अविदग्धा यथा गोष्ठी निःशृङ्गारा (तथाङ्गना) ।।
यथांशुमाली पी(वी)तांशुः यथानर्चिर्हुताशनः।
यथाप्रतापो नृपतिः अशृङ्गारस्तथा पुमान् ।।
यथेन्दुना निशा भाति निशाभिश्च (यथा शशी)।
(अङ्गनाभिश्च शृङ्गारः) शृङ्गारेण तथाङ्गना ।।
यथा तडिदनम्भोदा पयोदस्त(डितं विना)।
(अहङ्कृतिर)शृङ्गारा शृङ्गारञ्च(रश्च) अनहङ्कृतिः ।।
P. 917, Vol. IV. End of Chapter XXXVI, *Śṛ. Pra.*

The Rasa theory expounded by Bharata in a brief manner had regularly been applied to Kāvya, and writer after writer was investigating the exact import of Bharata's Sūtra on the manifestation of Rasa. Theorists from Lollaṭa were vigorously examining the Rasa Sūtra and by the time of Abhinavagupta a very acceptable explanation was achieved. The Dhvani theory had been made the essence of poetry and Rasa-realisation, but of this literature in Kashmir on the subject of Rasa, barring the *Dhvanyāloka*, Bhoja shows the least acquaintance. There is not the slightest indication of Bhoja's knowledge of Abhinavagupta, the end of whose literary career, coincided with the beginning of Bhoja's. Of knowledge of Udbhaṭa, Lollaṭa, Śaṅkuka and Bhaṭṭanāyaka, no trace is seen in the

Śṛ. Pra. In Mālva, in the court of Bhoja's own predecessor, Dhanañjaya had written expounding the Bhāvanā and Bhoga theory of Rasa which Bhaṭṭanāyaka expounded in Kashmir. Even this Bhoja did not take up. The authorities for Bhoja are the ancients. He goes to Bharata and Daṇḍin and the only other writer whom he quotes and considers in the formulation of his own Rasa theory is Rudraṭa, who just preceded Ānandavardhana. Ānandavardhana had expounded the subject of Rasa to a very large extent in his *Dhvanyāloka* and had established that Rasa was manifested through suggestion. Bhoja is no doubt aware of Ānandavardhana's work. He takes up Ānandavardhana's Dhvani and reproduces Ānandavardhana's illustrative verses for some varieties of Dhvani. Two of Ānandavardhana's Kārikās on Dhvani are reproduced by Bhoja. Ānandavardhana's Kārikā on Alaṁkāra-aucitya and on Guṇas in Uddyota II are also reproduced by Bhoja. But Ānandavardhana did not influence Bhoja's Rasa theory. Nor does Bhoja criticise Ānandavardhana. Bhoja rarely discusses Rasa in the manner in which others do, though perhaps the largest discussion on any topic of Alaṁkāra in the *Śṛ. Pra.* is on Rasa. Bhoja often writes like the older writers, simply affirming his ideas and without following them up with a polemic.

Bhoja began his speculations on Rasa from thinking deeply over the import of the word Rasika in use in the world. Like a Naiyāyika he started with Vyavahāra which he wanted to explain. People called only a few cultured souls Rasikas. What does the word Rasika mean? It must mean that the individual has Rasa. रसः अस्य अस्तीति रसिकः। It is by virtue of this Rasa in him that one is considered cultured and tasteful and the others not, on account of its absence from them. The word Rasika did not simply mean the man in the state of an enjoyer of poetry and drama but was applied by Bhoja to man as man. That is, it is an attribute referring to *some excellence in man's personality which goes to make up the grace that distinguishes his behaviour in society from that of another who is called Nīrasa.* This quality which makes Rasikas of men must be one single Rasa and cannot differ with each man. If analysed, it is found to be the very Ego of man himself, the Ahaṁkāra-tattva in his psychological being. The Ahaṁkāra-tattva is the root from which all Bhāvas of the mind arise. It is the first spark we catch sight of in man. It is because of a low beat of this pulse of Ahaṁkāra that a man is considered less developed. *Its finest development makes for culture, creative power and appreciative faculty.* So, that is Rasa. This one Rasa is in man, in the poet, character, actor and spectator. It is as a result of this Tattva that one is able to enjoy. Without it there cannot be an enjoyer of poetry among men; no writer of poetry who is not Nīrasa, can be without it. This is a heritage to us from the good deeds of our past lives.

आत्मस्थितं गुणविशेषमहङ्कृतस्य श्रृङ्गारमाहुरिह जीवितमात्मयोनेः ।
तस्यात्मशक्तिरसनीयतया रसत्वं युक्तस्य येन रसिकोऽयमिति प्रवादः ।।
सत्त्वात्मनाममलजन्मविशेषजन्मा जन्मान्तरानुभवनिर्मितवासनोत्थः ।
सर्वात्मसम्पदुदयातिशयैकहेतुः जागर्ति कोऽपि हृदि मानमयो विकारः ।।

This Ahaṁkāra is not one of the vices we know of *viz.*, haughtiness and egotism. By Ahaṁkāra is meant Ego. It is Sāttvika. Bhoja says that it is

the peculiar virtue we gain by good deeds done during countless births which makes us more and more Sāttvika. सत्त्वात्मनाममलजन्मविशेषजन्मा etc. When this sense of I and man's excellence, his personality and individuality are not developed, we call the man a rustic, a Grāmya. *Bhoja means by Rāsikya the full bloom of one's emotional nature as emanating from Ahaṁkāra. As such, it produces the power to get into other's moods, the power for sympathy.* Thus alone can be explained Bhoja's definition of Rasika as having any connection with the man of literary taste. The definition of Rasika given by Bhoja is not like that given by Abhinavagupta of Sahṛdaya. Abhinavagupta does not explain culture or man as such, but pointedly defines how one becomes a fit literary enjoyer. In his explanation is contained no Puṇya-karman of the previous birth or the consequent increase of Sattva-guṇa, though these are to be understood. His explanation of Sahṛdaya contains the most satisfactory theory of literary appeal also. The very preference of the name Sahṛdaya heightens the value of Abhinavagupta's contribution. The word Sahṛdaya is not found in the *Śṛ. Pra.* There is only one instance of the use of the synonymous word 'Sacetas' where Bhoja says that the Sacetas enjoys his Ahaṁkāra. सचेतसा रस्यमानः (p. 353, Vol. II). The word Rasika is no doubt found in Abhinavagupta but Sahṛdaya is the favourite word in Kashmirian literature. It is thus explained in the *Locana* by Abhinavagupta:

येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः। P. 11

Bhoja lands on this idea of mind becoming pure and mirror-like only once and that in his Maṅgala-śloka on Gaṇeśa. He says that when mind becomes pure like a mirror, rich and grand ideas and words flash forth.

यत्पादपङ्कजरजः परिमार्जितेषु चेतस्सु दर्पणतलामलतां गतेषु ।
शब्दार्थसम्पद उदारतरा स्फुरन्ति विघ्नच्छिदेऽस्तु भगवान् स गणाधिनाथः ।।
Śṛ. Pra. Vol. I. Ch. I

There are those who are capable of quick emotional response, हृदयसंवादभाजः. It is this Hṛdayasaṁvāda or Cittasaṁvāda which is Rasa and Ānanda; for, it is absorption and absorption lifts us up from this mundane world and gives us repose, Viśrānti, which is bliss, Ānanda.

हृदयसंवाद आस्वादः *Abhi. Bhā.* Gaek, edn. I. p. 324.

And Bharata himself has shown this as the definition of the spectator, Prekṣaka.

यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च ।
दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ।। *N. Ś.* Ch. 27. Śl. 55.

So when Abhinavagupta uses the word Rasika, he uses it as a synonym of Sahṛdaya. The word Rasika is, no doubt, explained as one who has Rasa. But Rasa is not taken by Abhinavagupta as it is taken by Bhoja, namely, as Ahaṁkāra which enables one to enjoy all things in the world but as the Rasa that has been realised by him by reading a poem or seeing a drama. That is, it means the enjoyment of poetry and drama by sympathy. This Citta-saṁvāda or Rasa makes one

to have the same heart as the poet or as the character on the stage and in the poem and so it is that he is called Sacetas and Sahṛdaya.

But all men cannot respond to all emotions and so it is that Abhinavagupta says that only certain Rasas appeal to certain people. Therefore it is that Love is of the widest appeal. Therefore it is that critics of Śānta say that there is almost none who will relish its presentation and Abhinavagupta replies that those who are quietistic and spiritual by temperament respond to Śānta-rasa and in their case Śṛṅgāra and other Rasas do not have any appeal. The Bhayānaka does not appeal to the brave, to Uttamaprakṛtis. The Uttama has Vīra-rasa and he likes not Raudra rising from Krodha which is baser.

ननु सामाजिकानां तथाभूतराक्षसादिदर्शने कथं क्रोधात्मक आस्वादः? उच्यते—**हृदयसंवाद आस्वादः** । क्रोधे च हृदयसंवादः तामसप्रकृतीनामेव सामाजिकानामिति दानवादिसदृशाः तन्मयीभूताः एवान्यायकारिविषयं क्रोधमास्वादयन्तीति न किञ्चिदवद्यम् । *Abhi Bhā.* Gaek. edn. I. p. 324

हृदयसंवादोऽपि तथाविधतत्त्वज्ञानबीजसंस्कारभावितानां भवत्येव, यद्वक्ष्यति–' मोक्षे चापि विरागिणः ' इति । **सर्वस्य न सर्वत्र हृदयसंवादः**, भयानके वीरप्रकृतेरभावात् । *Ibid.*, p. 340

It is because Hṛdaya-saṁvāda cannot be had in minor non-permanent feelings that Bharata distinguishes emotions into Sthāyins and Vyabhicārins. This is the reason why much of minor poems of a very subjective nature giving images of all the passing clouds of the mind of the poet, as we find in English literature, is not found in Sanskrit literature. Therefore it is that certain very minor poems are not able to evoke the feelings of the readers. Similarly, it is by this principle of Hṛdaya-saṁvāda that we can explain the wide difference in literary tastes and judgments, how one nation's poetry is not appealing in the same degree to another and how one generation's excellent verse falls flat on the ears of the next generation; and in the same generation, one school of poetry takes the performance of another school as Kāvya-ābhāsa. For, nations and generations have their emotional character and have their special things of appeal. But just as a poet is asked to handle the Sthāyi-bhāvas, so also the poet aiming at immortality has always touched the vital human emotions which characterise man as such, whatever nation he may belong to and whatever he may change into in the flux of generations. The classics treat of the permanent, universal passions. Even in these classic passions, we have the difference in taste and appeal. On this is based Bharata's classification of character into Uttama, Madhyama and Adhama, Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta and all the study of Prakṛti and Śīla. Says Abhinavagupta: (*Abhi Bhā.* Gaek. edn. I.):

एवं च रत्यादीनां प्राधान्यम् । हासादीनां * * न प्राधान्यम् । अत एव अनुत्तमप्रकृतिषु बाहुल्येन हासादयो भवन्ति । पामरप्रायः सर्वोऽपि हसति, शोचति, परनिन्दामाद्रियते, अल्पसुभाषितत्वेन च सर्वत्र विस्मयते । * * * जात एव हि जन्तुरियतीभिः संविद्भिः परीतो भवति । * * * न ह्येतच्चित्तवृत्तिवासनाशून्यः प्राणी भवति । केवलं कस्यचित् काचिदधिका चित्तवृत्तिः, काचिदूना, कस्यचिदुचितविषयनियन्त्रिता, कस्यचिदन्यथा । तत्काचिदेव पुमर्थोपयोगिनीत्युपदेश्या । तद्विभागकृतश्च उत्तमप्रकृत्यादिव्यवहारः ।

Hence it is that Bhoja feels the necessity of finding out one characterising Rasa for each of the four types of heroes, Dhīrodātta etc. The classification of character, Bhoja feels, becomes intelligible only by postulating four different Rasas as dominating the characters as their distinguishing marks and as their permanent moods. Thus he speaks of the Udātta, Uddhata, Preyas and Śānta as the Rasas of the four kinds of heroes.

Says Bharata, and following him Abhinavagupta, that no doubt Citta-samvāda is Rasa; and a Rasika or Sahṛdaya is one who can have it. But all men do not have Citta-samvāda in all Rasas. There is the difference in character. As a class, the Rākṣasas and the Dhīroddhatas like Bhīma are personalities of the Raudra-rasa. Women and children as a class belong to the world of fear.

यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च ।
दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ॥
न चैते गुणाः सर्वे एकस्मिन् प्रेक्षके स्मृताः ।
तस्माद् बहुत्वाज् ज्ञानानामल्पत्वादायुषस्तथा ॥
उत्तमाधममध्यानां सङ्कीर्णानां तु संसदि ।
न शक्यं मध्यमैर्ज्ञातुमुत्तमानां विचेष्टितम् ॥
* * * *
तुष्यन्ति तरुणाः कामे विदग्धाः समयाश्रिते ।
अर्थेष्वर्थपराश्चैव मोक्षेष्वथ (मोक्षे चापि) विरागिणः ॥
नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् ।
शूरा बीभत्सरौद्रेषु नियुद्धेष्वाहवेषु च ॥
धर्माख्यानपुराणेषु वृद्धास्तुष्यन्ति नित्यशः ।
बाला मूर्खाः स्त्रियश्चैव हास्यनैपथ्ययोस्सदा ॥
एवं भावानुकरणैर्यो यस्मिन्प्रविशेन्नरः ।
प्रेक्षकस्स तु मन्तव्यः गुणैरेतैरलङ्कृतः ॥ *N. Ś.* 27. 55-62

So it is that Abhinavagupta, the commentator with fine ideas, says that it is to appeal to different types of character that Bharata has devised the different kinds of Rūpakas and in one Rūpaka itself, different Rasas are introduced for variety and for securing appeal to maximum number of spectators.

ननु तादृशि (i.e. शान्तप्रधाने) प्रयोगे वीरस्य क आस्वादः? उच्यते—यत्रायं निबध्यते तत्रावश्यं पुरुषार्थोपयोगिनि शृङ्गारवीराद्यन्यतममस्त्येव । तन्निष्ठस्तेषामास्वादः । यत्रापि प्रहसनादौ हास्यादेः प्रधानता, तत्राप्यनुनिष्पादिरसान्तरनिष्ठ एवास्वादः । भिन्नभिन्नाधिकार्यास्वादोद्देश एव रूपकभेदचिन्तने निमित्तमिति केचित् । *Abhi. Bhā.* Gaek. edn. Vol. I. p. 340 (reconstructed).

Cf. *Bhāvaprakāśa*, Chapter II, p. 40:

यथा नृणां तु सर्वेषां सर्वेऽपि मधुरादयः ।
भुक्ता रसात्मतां यान्ति देशकालादिभेदतः ॥
* * * *
तेषु कस्यापि शृङ्गारः हास्यः कस्यचिदेव सः ।
अद्भुतस्य च कस्यापि कस्यापि करुणो भवेत् ॥

एवं सञ्जकरतोऽन्योन्यं देशकालगुणादिभिः ।
शृङ्गाराद्याः सदस्यानां भवन्ति ह्लादना यतः ॥

*   *   *   *

प्रकृतीनां च भिन्नत्वाद् अवस्थादिविभेदतः ॥

This point has been very well realised by Bhoja who takes his stand on the difference in character and circumstance in his discussion on Rasa. He says that certain emotions become permanent (Sthāyins) not arbitrarily and by themselves, but with reference to character especially, and other conditions also, like the environment or Uddīpana-vibhāvas.

स्थायित्वमेषाम् उत्पन्नतीव्रसंस्कारत्वम्, तीव्रसंस्कारोत्पत्तिश्च विषयातिशयात् **नायकप्रकृतेश्च** । प्रकृतिश्च त्रिधा, सात्त्विकी, राजसी, तामसी च । तद्वशाच्च तथाविधानुभवभावनोत्पत्तिः, ततश्चैषां स्थायित्वव्यपदेश इति । *Śṛ. Pra.* Vol. II. p. 354.

Though Bhoja is correct when he correlates differences in character to Rasa, he is wrong while he puts this argument to prove that Glāni etc. can also become Rasas. That is absurd as has been shown already. *We have here drawn attention to the fact of how Bhoja has landed upon the difference in character as forming an essential element in literary and dramatic emotional appeal as pointed out by Bharata and Abhinavagupta.*

It must have been sufficiently plain by this time that the one and only Rasa which Bhoja accepts and which he calls Śṛṅgāra is not the Sāmprayogika-śṛṅgāra, the love in the ordinary sense, sex-love, which is the first of the eight Rasas given by Bharata and all other writers and which is the Prakarṣa of Rati. Bhoja's one and only Rasa Śṛṅgāra is Ahaṁkāra or Abhimāna. It is not produced by the Prakarṣa of Rati but Rati and all other Bhāvas are produced from it; and the Prakarṣas of all the Bhāvas culminate in this Śṛṅgāra, and not the Prakarṣa of Rati alone. Just as Bhoja's Ahaṁkāra or Abhimāna which is the one Rasa is not egotism but is the psychological concept of Ego, so also Bhoja's Śṛṅgāra is not the Śṛṅgāra of man and woman in love. No doubt there is the Prakarṣa of Rati to which also the names Śṛṅgāra and Rasa are applicable in a secondary sense. To distinguish the two we can say that the Ahaṁkāra-Śṛṅgāra, the real Rasa, is the Paramārtha-Śṛṅgāra or the higher Śṛṅgāra and that called sex-love and its climax, Rati-prakarṣa is the lower Śṛṅgāra. Therefore all the old Sanskrit writers who took Bhoja's Śṛṅgāra as the first of their own eight or nine Rasas, the ordinary Śṛṅgāra, and all modern research scholars who have expressed the same opinion are entirely mistaken. The work is called *Śṛ. Pra.* because of the chief theme of the work which is the Ahaṁkāra-Śṛṅgāra; the theory of this alone being the one Rasa is the main thesis of Bhoja in the work.

No doubt, a large part of the second half of the work is devoted to the elaboration of the well-known lower Śṛṅgāra. But Bhoja's new Rasa theory, which the *Sāhitya-mīmāṁsā* describes as "Śṛṅgāra-advaita"[1], is not a synthesis

[1] See TSS CXIV. p. 161.

of the generally known eight or nine Rasas in the lower Śṛṅgāra. There is however some ground for confusion between the two Śṛṅgāras. Bhoja himself gives room for this confusion by some clumsiness in his treatment. What Bhoja really wants to find out is that principle which is at the root of all emotions and that factor which distinguishes the man of taste and by virtue of which the cultured man enjoys poetry and all the elements of emotional appeal in nature. He finds this fundamental principle in what he calls Ahaṁkāra. This simply corresponds to what other Ālaṁkārikas like Abhinavagupta describe as 'Rasa-realisation', the one undivided nameless experience of Joy. Whatever be the Upādhi or occasioning condition in the poem or in the drama, be it the Rati-sthāyin or any other Sthāyin, what we have is an ineffable bliss which transcends all name. We call it Śṛṅgāra or Vīra because we want to distinguish it at a later stage by its Upādhi, its Sthāyin, for purposes of literary criticism. Abhinavagupta makes this clear.

पूर्वत्र बहुवचनमत्र चैकवचनं प्रयुञ्जानस्यायमाशयः—एक एव तावत्परमार्थतो रसः सूत्रस्थानीयत्वेन रूपके प्रतिभाति । तस्यैव पुनर्भागदृशा विभागः । सोऽपि च न तदेकमुखप्रेक्षितामतिवर्तते । एतच्चोद्देश एवास्माभिरभिहितचरम्, अभिधास्यते चाग्रे—॥ *Abhi. Bhā.* Gaek. edn. I. p. 273.

Thus Bhoja's Ahaṁkāra is on a par with the Rasa-realisation described by others. Bhoja might well have stopped with discovering this fundamental principle of Ahaṁkāra. But he proceeds to call it Śṛṅgāra, at the same time allowing the Prakarṣa of the Rati-sthāyin also to be called by the same name of Śṛṅgāra. He troubles himself unnecessarily to refute Bharata's scheme of eight Rasas, Bharata's theory that Rasa is the intensification of the Sthāyin and that Rasa arises therefore from the Bhāvas (भावेभ्यो रसाः). Bhoja himself says that once it is accepted that the Ahaṁkāra-Śṛṅgāra alone is Rasa, the name Rasa can be extended to Śṛṅgāra, Vīra etc., and the name Sthāyin also to Rati etc. The only point on which there was any need for him to criticise others is the number of Sthāyins; for according to him, Sthāyins are not as few as eight or nine but as many as forty-nine. Bhoja must have adopted two distinct names, one for the higher Śṛṅgāra and the other for the lower.

That Bhoja intended to keep the two Śṛṅgāras quite distinct is obvious from his statement that Rati also is born of Śṛṅgāra. Further, though as regards his Parā-koṭi of the Pāramārthika stage, his principle is that Bhāvas are produced from the one Rasa, रसाद् भावाः, it is acceptable to him in the middle stage to say that Rasas are born of Bhāvas—भावेभ्यो रसाः. He has, however, given room for confusion by saying once that *Vīra and others* are not Rasas but Śṛṅgāra alone; he ought to have said here that none of the old Rasas, Śṛṅgāra, Vīra etc. are Rasas; Ahaṁkāra-Śṛṅgāra alone is Rasa.

1. अतः सिद्धमेतद्-रत्यादयः शृङ्गारप्रभवा एव एकोनपञ्चाशद्भावाः वीरादयो मिथ्यारसप्रवादाः । *Śṛ. Pra.* Vol. I. Ch. I.
2. वीराद्भुतादिषु च येह रसप्रसिद्धिः etc. *ibid.*, Ch. I.

Here, Bhoja gives rise to the misapprehension that he denies the rank of Rasa only to Vīra and the other six or seven well-known Rasas while he is prepared to treat the lower Śṛṅgāra, the Prakarṣa of Rati, as the only Rasa. But he will

disillusion our minds at once by saying that he means not the first Rasa of old, the Śṛṅgāra from Rati-sthāyin, but means that even that Rati and Rati-prakarṣa, as much as Utsāha-prakarṣa and others, do not deserve the names Sthāyin and Rasa.

1. रत्यादिभूमनि पुनर्वितथा रसोक्तिः । *Śṛ. Pra.* Ch. I
2. रत्यादयो यदि रसाः स्युरतिप्रकर्षे
   हर्षादिभिः किमपराद्धमतद्विभिन्नैः । *Ibid.*, Ch. I

तत्र केचिदाचक्षते रतिप्रभवः शृङ्गार इति, वयं तु मन्यामहे रत्यादीनामयमेव प्रभव इति ।
Ibid., Vol. II. p. 354.

The question whether Rasas produce Bhāvas or Bhāvas produce Rasas or both produce both according to circumstances is discussed by Bharata himself and all the three views are recorded in his text as being held by writers. From Bharata's text, his Rasa-sūtra and his exposition of the process of Sthāyins becoming Rasas (in Chapter VI-स्थायिभावान् रसत्वमुपनेष्यामः), it is plain that the general principle is that Rasas are produced from Bhāvas, भावेभ्यो रसाः । And this is acceptable to the Dhvani-theorist also. All this discussion in Bharata and other writers would apply to what is called by Bhoja his Madhyamāvasthā. The Rasa meant in these questions: 'किं भावेभ्यो रसाः, उत विपरीतम्, उत परस्परं तेऽभिनिर्वर्तयन्ति' is not identical with Bhoja's one basic Rasa of Ahaṁkāra-Śṛṅgāra, but refers to what is to him the Vyāvahārika-rasa, the Aupacārika-rasa, the Rasa of the Madhyamāvasthā, the Prakarṣa of Rati and other Bhāvas. Regarding these Vyāvahārika-rasas, Bhoja must accept the dictum that Rasas are produced from Bhāvas—भावेभ्यो रसाः, and he does accept it. But he also comments adversely on this dictum as if it applied to his Pāramārthika-rasa. When he states the Pūrvapakṣa केचिदाचक्षते रतिप्रभवः शृङ्गार इति, the writers referred to do not mean calumny on his basic causal Śṛṅgāra nor do they want to pull it down by calling it a product of Rati. They only mean Bhoja's own Rati-prakarṣa which also is a Śṛṅgāra and a Rasa.

Again, he similarly disputes the view that Rasas are the Sthāyins developed into a relishable state through the delineation of Vibhāvas etc. He wants to maintain that all the Bhāvas, Rati etc., even in their Prakarṣa, only manifest Ahaṁkāra-Śṛṅgāra. This however does not prevent him from saying at a later stage that Rati etc. when they reach their own Prakarṣa, may be called Rasas and to their case, the Rasaniṣpatti Sūtra of Bharata applies completely. Thus there is confusion in Bhoja between his own Pāramārthika-rasa and Vyāvahārika-rasas when he criticises the Prakarṣa theory of Rasa as embodied in Bharata's Sūtra.

Similarly, Bhoja need not have criticised Bharata's scheme of four Prakṛti Rasas producing four other Rasas. It is a scheme which indicates a certain principle and as explained clearly by Abhinavagupta and as pointed out by Bhoja also, it can be accepted with the modifications suggested. But Bhoja falls upon it to begin with, because it says that Rasas are produced by Rasas, रसेभ्यो रसाः. Surely this applies to the stage of Vyavahāra where one Rasa can be the Vibhāva of another Rasa, Rasa being the Prakarṣa of Bhāva. But Bhoja chooses to take

the principle as one which would go against his new and unique Rasa of Ahaṁkāra-Śṛṅgāra and so replies:

अतो यत्किंचिदेतद्, भावेभ्यो रसाः रसेभ्यो भावाः रसेभ्यश्च रसा इति । किं पुनरिह न्याय्यम्? यथोपवर्णितं पुरस्तात् ।

अप्रातिकूलिकतया मनसो मुदादेः यः संविदोऽनुभवहेतुरिहाभिमानः ।
ज्ञेयो रसस्स रसनीयतयात्मशक्तेः रत्यादिभूमनि पुनर्वितथा रसोक्तिः ॥
Śṛ. Pra., Vol. II, p. 381.

रसेभ्यो भावा इत्यप्ययुक्तम् । न हि बहवो रसाः । अपि तु एक एव शृङ्गारो रस इत्यग्रतोऽपि प्रबन्धेन प्रतिपादयिष्यते । *Ibid.*, p. 378.

Again confusion appears in another place. Bhoja is discussing Bharata's dictum of four Prakṛti-rasas producing four other Rasas. He takes up the first pair of Janya-janaka, *viz.*, Hāsya produced from Śṛṅgāra, शृङ्गाराद्धि भवेद् हास्यः. It is plain that the Śṛṅgāra here mentioned refers to the Vyāvahārika-śṛṅgāra, the Rati-prakarṣa, of Bhoja's Madhyamāvasthā and not to the Paramārtha-śṛṅgāra of the Parā-koṭi. But Bhoja criticises this, taking Bharata's Śṛṅgāra as his own Ahaṁkāra-Śṛṅgāra.

प्रकृतिभूतेभ्य इति पक्षः, तत्रापि किं शृङ्गाराद्धास्यो जायते, उत शृङ्गार एव हास्यो भवति । किंचातः? यदि शृङ्गाराद्धास्यो जायते, तदिष्यत एव । न ह्यशृङ्गारिणः कश्चिदपि प्रकर्षगामी अप्रकर्षगामी वा (भावः) सम्भवति । शृङ्गारी हि रमते (रतिः), उत्सहते (उत्साहः-वीरः), हसति (हासः-हास्यः) विस्मयते (विस्मयः-अद्भुतः), जुगुप्सते, शोचति, बिभेति, शाम्यति, स्निह्यति, गर्वायते, अभिमन्यते (उदात्तरसः) इति । *Śṛ. Pra.*, Vol. II. p. 380.

Leaving aside these confusing passages, it can be seen from the texts quoted previously which clearly expound Bhoja's theory that Bhoja's new theory of one Rasa does not mean the glorification of the old Śṛṅgāra, the first of the accepted eight or nine Rasas. This is clear also from Bhoja's classification of his Śṛṅgāra into Dharma-śṛṅgāra, Artha-śṛṅgāra, Kāma-śṛṅgāra and Mokṣa-śṛṅgāra, by which are meant the *activities* themselves of man in the direction of these four Puruṣārthas, Dharma-icchā, Artha-icchā, Kāma-icchā and Mokṣa-icchā or Mumukṣā,—a scheme in which what we generally call Śṛṅgāra or love between man and woman, the Rasa produced from Rati, is the third Śṛṅgāra, *viz.*, Kāma Śṛṅgāra. Says Bhoja:

विभावानुभावव्यभिचारिसंयोगात् [वि] प्रकर्षमापद्यमानः प्रधान . . . (भा)वो रतिर्नाम कामशृङ्गाराख्यां लभते । P. 733. Vol. IV. Ch. 32. *Śṛ. Pra.*

Even here Bhoja does not avoid some confusion. Within the ordinary Śṛṅgāra which is Kāma-śṛṅgāra in Bhoja's scheme, there are the varying sub-classes of Dharma, Artha, Kāma and Mokṣa. The Kāma sub-variety of Kāma-śṛṅgāra will be that of a lover like Udayana or that of a libertine like Agnivarṇa. Dharma-kāma Śṛṅgāra will be the sublime love of a Gṛhastha who is an Ekapatnīvrata. Artha-kāma Śṛṅgāra will be the love of a man for material considerations, like Udayana's marriage with Padmāvatī, or one's love to his own wife or another being governed by considerations of wealth etc. Mokṣa-kāma Śṛṅgāra

is a higher aspect of Dharma-kāma Śṛṅgāra in which a Gṛhastha with his Pativratā is striving for liberation. Says Bhoja:

1. तदेतद् धर्मश्रृङ्गारे धीरोदात्तस्य चेष्टितम् ।
स्वाकीया नायिका चास्मिन् धीरोदात्तश्च नायकः ।।
Śṛ. Pra. Verses at the end of Ch. 18 on Dharma-śṛṅgāra. Vol. III. p. 263.
स्वकीयैव नायिका धर्मश्रृङ्गाराङ्गम् । same ch.
2. धीरोद्धतस्य वृत्तेऽस्मिन् अर्थश्रृङ्गारसंश्रये ।
उद्धतो नायकः सर्वा स्त्री—।।[1] *Ibid.*, Ch. 19. Vol. III, p. 298.
3. ललितो नायकः सर्वा योषिद् वृत्तिस्तु कैशिकी (कामश्रृङ्गारे) ।
Ibid., end of Ch. 20 Vol. III. p. 325.
4. आत्मीया कान्ता शान्तश्च नायकः । (मोक्षश्रृ०)[2]
Ibid., Vol. III. p. 337.

Thus the four Śṛṅgāras pertaining to the four Puruṣārthas, are also described as four sub-varieties of the one Kāma-śṛṅgāra; for, in each case Bhoja takes the life of a married man and gives the variety of hero and heroine. The confusion is seen here. For, all the four types of the higher Śṛṅgāra are taken at the same

---

[1] There seems to be contradiction here when Bhoja gives all women as Nāyikā in Artha-śṛṅgāra. As he himself says in the section on Dharma-śṛṅgāra and as Vātsyāyana also says, Veśyās, Punarbhūs and whores are Artha-viruddha. Perhaps, Bhoja thinks not of Śṛṅgāra compatible with wholesome considerations of Artha, but thinks of the procurability of everything for one of wealth or force.

[2] Rāmacandra and Guṇacandra examine this point in their *Nāṭyadarpaṇa* while describing the three Śṛṅgāras of Dharma, Artha and Kāma in connection with Samavakāra. They say: कामश्रृङ्गारः— परस्त्री कन्या च, न पुनः स्वदाराः वेश्या वा, यथा शक्रस्य अहल्या । स्वदारादौ हि धर्मस्याप्यनुप्रवेशेन केवलस्यैव कामस्य फलहेतुभावो न स्यात् । P. 325.
Bhoja means by his hero of Kāma-śṛṅgāra a pleasure-seeker and so considers any woman as heroine there. Rāmacandra, on the other hand, opines that in Svadāra or one's own legal and Vaidic wife, the Śṛṅgāra becomes Dhārmic and in courtesans and other public women also there is not pure love but only love mixed with Dharma; for, it is not sinful to have relations with avowed public women. The height of pure Kāma is therefore found to exist in the relations with other men's wives, Paradāra, or the unmarried women who are courted, Kanyā. It is also true that in Veśyās who receive men for money, Kāma, which is mutual love, is absent and there is only Kāma spoilt by Artha. This is the idea behind the well-known verse of the Bhāgavatas which conceives of greatest attachment in the simile of Para-strī-rati, "योषा जारमिव". Dāmodaragupta also says in his *Kuṭṭanīmata* (Śl. 812) that in one's own wife, love is Dharma; it is deficient in courtesans also; real enjoyment or Kāma is only in that union which one gets with great difficulty with others' women. The very obstacles attach the two more to each other; and the very idea of sin attached to it increases the pleasure; for, the prohibition of No, ' Na ', is always sweet to man, प्रायो नेतिश्रुतिविषयता विश्वमाधुर्यहेतुः । (Nīlakaṇṭha Dīkṣita, *Śānti Vilāsa*). Bharata also remarks (XXIV. 199 Kasi edn.):

यद्वामाभिनिवेशित्वं यतश्चैव निवार्यते ।
दुर्लभत्वं च यन्नार्याः सा कामस्य रतिः परा ।।

But Bhoja must be taken to have classified on the basis of Prādhānya. For, we cannot say anything more than that in a class, those features predominate. In Kāma-śṛṅgāra, pure pursuit of Kāma predominates. Slight overlapping cannot be avoided.

time as four kinds of the lower Śṛṅgāra. He takes Śṛṅgāra in both senses. In the beginning of each of the four chapters (18-21) which treat of the four types of Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa, he first describes Śṛṅgāra as Ahaṁkāra and describes the Puruṣārthas themselves with definitions and classifications. Thus Dharma is first described as follows: धर्मो नाम श्रुतिस्मृतिविहिताचारः प्रवृत्तिनिवृत्तिरूपः । *Śṛ. Pra.* Vol. III. p. 237.

Artha is thus defined: अर्थो नाम आत्मनः सुखसाधनानां कलत्रमित्रादीनाम् आर्जनम् ।
Ibid., p. 264.

Kāma-śṛṅgāra is defined as Kāma and above all, the definition of Mokṣa cannot be mistaken. The last is described as man's endeavour for Mokṣa, knowing himself fit for it. It is Mokṣa-śṛṅgāra because it is *activity* towards attaining Mokṣa; Mokṣa, however, is a state where there is no activity and consequently no Śṛṅgāra or Ahaṁkāra; the stage of striving when Ahaṁkāra helps one to do things is Mokṣa-śṛṅgāra.

तत्त्वज्ञानान्निःश्रेयसाधिगमो मोक्षः । P. 329.
गार्हस्थ्येऽपि तदधिगमयोग्यताभिमानः मोक्षश्रृङ्गारः । Vol. III, p. 326.

—इत्यादियोग्यचेतसोऽभिमानः स मोक्षश्रृङ्गार इत्युच्यते । तन्निवृत्तौ चास्य अहङ्कारविरहात् मोक्ष एवेति । यावदहङ्कारवान् तावदयं मोक्षश्रृङ्गारी । विरहिताहङ्कारस्तु मुक्त एवेति । यथा * *

* * यथा च —'मयि जीवत्यहङ्कारे पुरुषः पञ्चविंशकः । तत्त्वज्ञानोपपन्नोऽपि न मोक्षं गन्तुमर्हति ।। ' (*Ibid.*, p. 330).

Therefore activity towards Mokṣa is Mokṣa-śṛṅgāra; Bhoja treats of under it the pure type of Jñāna-mārga as in the cases of Sannyāsins and also of the Karmayogin's path; similarly he speaks of the Gṛhastha-mumukṣu and it is in this (latter) connection that he says that the hero is Dhīra-praśānta and the heroine his own wife married according to Vedic rites.

Thus in treating of the four Puruṣārtha-śṛṅgāras also which are the four Abhimānas or Ahaṁkāras for the four Puruṣārthas, Bhoja brings in the confusion between the two Śṛṅgāras. He takes all of them to begin with as pure Puruṣārthas but while ending, makes them all varieties of Kāma-śṛṅgāra iteslf, *i.e.*, the Śṛṅgāra we generally mean and which is Rati-prakarṣa and the first of the Rasas of Bharata and others.

Another circumstance contributing to the confusion of the two Śṛṅgāras is that Bhoja glorifies both. His Ahaṁkāra is glorified by him as the one Rasa and at the same time the minor Śṛṅgāra born of Rati also is glorified by Bhoja. This glorification of Rati-śṛṅgāra is however nothing new. Writers have always held love as the greatest of sentiments and it is called Ādima-rasa. Literature is eloquent on its supremacy and dramaturgy and poetics deal only with it. It is the monarch of all Rasas as Kumārasvāmin puts it: "—रससार्वभौमः श्रृङ्गारः—" p. 4, *P. R. Vyā.*, my edn. Says Rudraṭa: अनुसरति रसानां रस्यतामस्य नान्यः सकलमिदमनेन व्याप्तमाबालवृद्धम् ।। *K. A.*, XIV. 38. Numerous later writers raise the question of how any other Rasa except Śṛṅgāra can be held to be relishable and how the name Rasa can apply to any other sentiment except Śṛṅgāra. And, as can be seen from the chapter on Bhoja and his Successors, later writers who had no

direct access to the big forest of the *Śṛ. Pra.*, or did not have any clear grasp of what Bhoja actually said on Rasa amidst the thousand things he said in the *Śṛ. Pra.*, held that Bhoja recognised Śṛṅgāra (*i.e.*, Rati-Śṛṅgāra) as the only Rasa because it is the only relishable Rasa, even as Mādhurya among tastes. Bhoja did not hold Śṛṅgāra as the one Rasa for this reason; and his one Rasa Śṛṅgāra is not the Śṛṅgāra which these writers think of. But, like many other writers, Bhoja paid special attention to Rati and to the Śṛṅgāra developing from it because experience shows it to be the greatest among the forty-nine Bhāvas. The *Jayamaṅgalā* on Vātsyāyana says:

तत्र धर्मार्थयोः हेतुत्वात् काम एव फलभूतः प्रकृष्टः पुरुषार्थं इति कामवादिनः । P. 1, *K. S.* And Bhoja also says in the same terms: तत्रापि धर्मार्थश्रृङ्गारयोः हेतुभूतत्वात् कामश्रृङ्गार एव फलभूतत्वात् प्रधानः ॥ *Śṛ. Pra.*, Vol. III, p. 350.

This Bhoja says at the beginning of Chapter XXII whch opens a special and further elaboration of the subject of Kāma-śṛṅgāra, though it had already been described once in Chapter XX. In Chapter XI he says of Rati that it is the king of Bhāvas:

समस्तभावमूर्धाभिषिक्ताया रतेः ।

At the end of Chapter XIII which is devoted to the treatment of Rati Bhoja glorifies Rati thus:

सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुरः ।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः ॥
भावान्तरेभ्यस्सर्वेभ्यो रतिभावः प्रकृष्यते ।
कविवर्गः समग्रोऽपि तमेनमनुधावति ॥[1] *Śṛ. Pra.* Vol. III, p. 33.

And very large treatment is given in the *Śṛ. Pra.* to this Rati-prakarṣa-śṛṅgāra. Chapter XIII treats of it first in all its varieties and is called Rati-prakāśa. Chapter XV treats of its Ālambana-vibhāvas, the types of heroes and heroines pertaining to Rati; the chapter is called Ratyālambana-vibhāva-prakāśa. Chapter XVI deals with its Uddīpana-vibhāvas; XVII, Anubhāvas; XX, Kāma-śṛṅgāra, *i.e.*, Rati-prakarṣa; XXII again begins a section on this same Śṛṅgāra; chapters

[1] *Cf. Mahābhārata*, Śānti Parvan:

श्रेयः पुष्पफलं काष्ठात् कामो धर्मार्थयोर्वरः ।
कामो धर्मार्थयोर्योनिः कामश्चाथ तदात्मकः ॥

Quoted by Bhagavan Das in his *Science of Emotions*

Cf. also M. B. GREENBIE, *Personality*, p. 257: " After all, there is only one real emotion, and that is love. Most other feelings are love sickened or hurt. Envy and jealousy are both jaundiced love. One is attracted to someone or something, and, instead of admitting it directly and taking pleasure in the fact that somebody has something fine, one turns the attraction into self-torture. Anger is usually outraged love. [*Cf.* Śaṅkara on *Gītā* III. 37: काम एष क्रोध एष—" स एष कामः प्रतिहतः केनचित् क्रोधत्वेन परिणमते । अतः क्रोधोऽपि एष एव । "] Fear and anxiety, even the psycho-analysts tell us, are of the form of sick-love. The full elucidation of this important fact must be left for the Freudians and the metaphysicians." What GREENBIE, has said is also the basis of the concept of Vyabhicāri-bhāvas formulated by Bharata.

XXII-XXXVI (the very end of the work) deals with the numerous aspects pertaining to the various kinds of the two divisions of Rati, Sambhoga and Vipralambha. Thus out of the thirty-six chapters of the work, nineteen deal with Rati-śṛṅgāra. Eight chapters have to be left apart as devoted to grammatical and quasi-grammatical questions. The ninth and tenth chapters go to Doṣas, Guṇas and Alaṁkāras. The twelfth is devoted to drama and the fourteenth to a description of the 48 Bhāvas other than Rati; and chapters XVIII, XIX and XXI to a description of Dharma, Artha and Mokṣa Śṛṅgāras. The proportion can now be seen clearly.

Another point on which there is bound to be confusion is a really serious aspect of the question. The point is not merely one of an uncritical mind confusing the two Śṛṅgāras which are quite different as the parent and one of the 49 children, but is one of a critical mind realising that between the parent and his eldest offspring, there is so much in common that the two Śṛṅgāras have some real identity revealing itself on a minute analysis. The third stage of Rasa, Bhoja says, is the ' Paramā kāṣṭhā ' or ' Uttarā Koṭi ' where all Bhāvas are a kind of love. If a man has Rati, it means he loves to love a woman; if he laughs, he loves to laugh; if he fights, he loves to fight. All Bhāvas are thus synthesised in Preman, which is only another name of Kāma or Śṛṅgāra, a name of Abhimāna or Ahaṁkāra. Taking cue from this ' Uttarā Koṭi ' where a synthesis of all Bhāvas in Preman,—which is only a subtler phase of Rati,—takes place, the *Agnipurāṇa* clearly states a Rati-synthesis. It holds the Tattva or categories thus: Ātman, Ānanda, then Ahaṁkāra, Abhimāna and Rati. Of this Rati, Hāsa etc. are the Bhedas, forms or aspects. See *A. P.* 339, Śl. 1-6. See also below the section on Bhoja's Rasa theory and the *Agnipurāṇa*.

Bhoja calls his Ahaṁkāra Rasa, Abhimāna. Rati itself is, in essence, Abhimāna. The principle of Abhimāna-sukha is that the variety of Rati called Ābhimānikī found in such masochistic acts like Kuṭṭamita must be extended to love in general. Love proceeds from Abhimāna or Saṁkalpa. Love is Manasija and Manas itself is Saṁkalpātmaka. Saṁkalpa is the origin of Kāma and whether it is Kāma for Dharma, Artha, Kāma or Mokṣa, it is all one Kāma throughout. Thus the philosophical concept of Kāma is almost synonymous with Bhoja's absolute Śṛṅgāra, Abhimāna or Ahaṁkāra. It is in this sense that Bharata uses Kāma when he says:

प्रायेण सर्वभावानां कामान्निष्पत्तिरिष्यते ।

and says, long before Bhoja thought of it, that Dharma, Artha, Kāma and Mokṣa are all forms of love, Kāma:

धर्मकामोऽर्थकामश्च मोक्षकामस्तथैव च ।
स्त्रीपुंसयोस्तु संयोगः यः कामः (i. e. कामकामः) स तु संस्मृतः ॥

So it is that the Vedas say: कामस्तदग्रे समवर्तताधि मनसो रेतः प्रथमं यदासीत् ।
Ṛv. X. 129. 4.

and: आत्मनस्तु कामाय सर्वं प्रियं भवति । *Bṛ. Ār. Upaniṣad.*

Therefore it is that Bhoja says that his Ahaṁkāra Śṛṅgāra is the very life of love, Ātmayoni, which he explains clearly as Ratiprakarṣa-Śṛṅgāra.

आत्मस्थितं गुणविशेषमहङ्कृतस्य
शृङ्गारमाहुरिह **जीवितमात्मयोनेः** ।

अहङ्कारगुणविशेषस्य धर्मार्थफलभूततृतीयपुरुषार्थजीवितस्य शृङ्गारस्य अभिमानापरनाम्नः—

Thus Bhoja's Ahaṁkāra-Śṛṅgāra can be shown to be the rarefied essence of the ordinary Śṛṅgāra or love and hence the two Śṛṅgāras are not absolutely unrelated.

Bhoja's Rasa Theory and the Sāṁkhya

As has been pointed out above, Bhoja, in his mental struggle to understand what exactly the word Rasa meant, landed on the word Rasika in common use connoting certain persons of developed taste. He started with the grammatical explanation of the word Rasika. The word means one who has Rasa in him. Bhoja adds that this he found out also by the Sāṁkhya theory of causation: सदेव उत्पद्यते. When on reading poetry or witnessing drama, a Sahṛdaya has Rasa manifesting in his heart, the Rasa produced comes from nowhere else except his own soul.

स एव प्रमाणत्रयोपन्यासहेतुः वक्तुरभिप्रायः प्रतीयमानः प्रमाणत्रयोपन्यासादिना च **सांख्यदर्शनाश्रयेण च** शृङ्गारः **सन्नेव** आविर्भवति, न **त्वसन्नुत्पद्यते** । Vol. II. p. 43.

This Rasa is learnt from the Śabda-pramāṇa of Bhoja's own words; the Pratyakṣa that proves its existence is our own experience; and by Arthāpatti also its existence in the soul of man is assumed or postulated on the basis of the Satkārya-vāda of the Sāṁkhyas that if there was no Rasa already in our hearts, it could not have been manifested. Bhoja bases his theory on these three Pramāṇas of Śabda, Pratyakṣa and Arthāpatti. The Śabda which he quotes as Āptavacana is his own text आत्मस्थितं गुणविशेषमहङ्कृतस्य etc. The last Pramāṇa, Arthāpatti, refers to the Satkārya-vāda of the Sāṁkhyas which Bhoja adopts and on whose basis, he argues that what does not already exist cannot be manifested; and this shows how through Arthāpatti also, the pre-existence of Rasa in the soul of man may be established.

Thus it is to the Satkāryavāda of the Sāṁkhyas that Bhoja is indebted in respect of his Rasa theory, according to his own statement. But, I think, Bhoja owes more to the Sāṁkhya than he has himself admitted. For, the concept of Ahaṁkāra in our souls as the root-cause of all relish and the germ from which all Bhāvas arise is the third manifestation of the Prakṛti of the Sāṁkhya system—प्रकृतेर्महान्, ततोऽहङ्कारः, from which Ahaṁkāra are produced the ten Indriyas, Manas and the five Bhūta-tanmātrās.[1] This Ahaṁkāra is called Abhimāna also in Sāṁkhya.

अभिमानोऽहङ्कारः तस्माद् द्विविधः प्रवर्तते सर्गः । Īśvarakṛṣṇa, *Kārikā* 24.

Thirdly, his indebtedness to Sāṁkhya thought is seen in another aspect of his Rasa theory. It is the Sāṁkhya which speaks of our Buddhi (Prakṛti)

[1] Although on this, Bhoja harks back to Daṇḍin's रूढाहङ्कारता.

as being made up of the three strands or Guṇas of Sattva, Rajas and Tamas. The first, Sattva, is Sukhātmaka.

प्रीत्यप्रीतिविषादात्मकाः etc., Īśvarakṛṣṇa, 12
तत्र प्रीत्यात्मकं सत्त्वं, प्रीतिः सुखं तदात्मकम् इति । Gauḍapāda

This Sattva-guṇa must be made to predominate in our character by incessant good deeds that purify us during the many migrations of our souls through numerous bodies. In the aspect of its nature as Prīti and Sukha, this Sattva-guṇa can be called Rasa and Āsvāda. And Bhoja says expressly that his new Ahaṁkāra-Śṛṅgāra-rasa is an excellence in ourselves pertaining to our Sattva-guṇa.

सत्त्वात्मनाममलजन्मविशेषजन्मा
जन्मान्तरानुभवनिर्मितवासनोत्थः ।
सर्वात्मसम्पदुदयातिशयैकहेतुः
जागर्ति कोऽपि हृदि मानमयो विकारः ॥

And this is the faculty in us, this manifestation of Sāttvika-Ahaṁkāra, that enables us to enjoy ourselves, other persons, other feelings and other objects. This fact of Bhoja having derived his ideas from the Sāṁkhya is plain from Bhoja's own comments in chapter VII on his own verse सत्त्वात्मनाम् etc., where he says that Ahaṁkāra or Abhimāna is a Prakṛti-vikāra reflecting Ātman. See extracts at the end of this chapter.

A strange coincidence is the view of Bhaṭṭa Nāyaka who also holds the Rasāsvāda as due to the manifestation of the Sattva-guṇa in a predominating degree over others.

"—रसोऽनुभवस्मृत्यादिविलक्षणेन रजस्तमोऽनुवेधवैचित्र्यबलाद् हृदि(द्रुति)विस्तरविकासलक्षणेन **सत्त्वोद्रेकप्रकाशानन्दमय**निजसंविद्विश्रान्ति(वि)लक्षणेन परब्रह्मास्वादसविधेन परं भुज्यत इति ।" P. 279, Gaek. edn., Pt. I, *Abhi. Bhā.*

And in explaining the Rasāsvāda in Karuṇa at least, Abhinavagupta also is of this same opinion and follows this same Sāṁkhya idea of Guṇas; he says that Duḥkha is Rajoguṇa, Cāñcalya,—चलं च रजः (Īśvarakṛṣṇa, 13) and Sukha is its removal, leading to Viśrānti or repose which is one of the characteristics of Sattva-guṇa, the Guṇa which is Laghu, Prakāśa and Prītyātmaka.

तथा हि एकघनशोकसंविच्चर्वणेऽपि लोकेऽस्ति स्त्रीलोकस्य हृदयविश्रान्तिः अन्तरायशून्यविश्रान्तिशरीरत्वात् सुखस्य । अविश्रान्तिरूपतैव दुःखम् । तत एव कापिलैः दुःखस्य चाञ्चल्यमेव प्राणत्वेनोक्तं रजोवृत्तितां वदद्भिः इत्यानन्दरूपता सर्वरसानाम् ।

P. 283, *Abhi. Bhā.*, Gaek. edn., Pt. I.

In respect of the pleasurable emotions, however, Rasa is described as the very Ātman itself whose Ānanda manifests when the barriers against its manifestation are removed. Says Jagannātha: भग्नावरणा चिदेव रसः । The appeal of poetry is to man and to the embodied soul as such and the aesthetic Rasa is not exactly Ātmānanda Rasa or Brahmānanda Rasa, but only comparable to it. Bhaṭṭa Nāyaka, in the passage quoted above, says 'परब्रह्मास्वादसविधेन'. The *Saṅgītaratnākara* of Śārṅgadeva (VII. 1266.) says:

बह्मसंविद्विसदृशी * * * संविद् ।

and Kallinātha comments upon it:

'नानारत्यादिसङ्गमाद् बहुधाभूतरत्यादिस्थायिभावसम्बन्धाद्धेतोः ब्रह्मसंविदो वैसादृश्यमुक्त्वा अंशान्तरैः सच्चिदानन्दरूपैः तत्सादृश्यमप्याह—।। P. 814, Ānandāśrama edn.

Kāvya-rasa is Prāpañcika but one of the noblest of such delights, being, in a way, Alaukika, supermundane. It is enjoyed by us with our Antaḥkaraṇa, as Jīvas and Saṁsārins, and not as Muktas who have shed their Antaḥkaraṇa and have become one with the Ānanda that is Ātman. Therefore it would not be wrong to say that it is the quality of Sattvaguṇa, which is Laghu, Prakāśaka and Prītyātmaka in the embodied Jīva, by which he enjoys. Between the purely Sattva-dominated Buddhi and the Ātman, there is not much difference. Says Patañjali (III. 55): सत्त्वपुरुषयोः शुद्धिसाम्ये कैवल्यमिति ।
Therefore, to adopt Sattva in its purest and highest form (Sattvodreka) or the pure Ātman itself as the ultimte basis of Rasa-manifestation would not make any material difference. While Abhinavagupta and other writers take their stand on the nature of the Ātman itself, Bhoja chooses to find the basic principle of his Rasa theory in the Sāttvika Buddhi. Ātman itself, in perfect repose, when the ripples of the various mental conditions or emotions have not risen, is Abhinavagupta's fundamental basis. But in Bhoja's theory the individual Self, qualified by his Sattva-dominated Antaḥkaraṇa and the element of Self-Love or Ahaṁkāra, and otherwise in a condition of perfect repose and not yet subject to any of the emotional agitations, is the basis. Even in Śānta-rasa for which Abhinavagupta goes as far back as the Ātman itself, Bhoja stops with the Sāttvika Ahaṁkāra; for he says Mumukṣā is Śānta-rasa and Mukti itself is not within the scope of our study. But the fundamental similarity between the two views of Abhinavagupta and Bhoja cannot be overlooked. Abhinavagupta says and many others accept that Rasa as such is only one. So it is that Bharata used the singular 'न हि रसादृते कश्चिदर्थः प्रवर्तते', remarks Abhinavagupta. Āsvāda is of the identical nature of Ānanda in all Rasas. Coming down from this stage, we have the Upādhis like Rati, Hāsa etc., which differentiate this one Ānanda of Rasa into Śṛṅgāra (from Rati), Hāsya (from Hāsa) and so on. (*Abhi Bhā.* pp. 269 & 273). Therefore the various well-known distinctions of Rasa belong to the lower world of Vyavahāra. When we go above it there is only one nameless Rasa, a mere bliss, in which we lose ourselves and do not know of anything else, within or without. Bhoja makes almost the same statement with a slight change. He holds that the name Rasa can strictly apply only to that supreme state of bliss in which we become completely absorbed. And it can be only one. Below that stage, we cannot say we have the Rasas as conditioned by Rati etc., for, these Aupādhika-rasas do not deserve to be called Rasas; they are merely Bhāvas, still in the state of Bhāvanā.

आभावनोदयमनन्यधिया जनेन
यो भाव्यते मनसि भावनया स भावः ।
यो भावनापथमतीत्य विवर्तमानः
साहङ्कृते हृदि परं स्वदते रसोऽसौ ।।

There is some similarity here between Bhoja and Bhaṭṭa Nāyaka also. The latter is not quoted by Bhoja but Nāyaka's 'Bhāvya-bhāvaka-sambandha' theory between Rasa and Kāvya is the theory of Dhanañjaya and Dhanika also, and Bhoja who came immediately after them, was, in all likelihood, acquainted with it. Anyway none is quoted and though there is no clue to actual borrowing, it can be seen that threads of thought in the fabric of Bhoja's theory show affinities to Bhaṭṭa Nāyaka's theory. Bhaṭṭa Nāyaka it is who analysed Bharata's description of Bhāvas and Bharata's Vyutpatti of the word Bhāva, काव्यार्थान्भावयन्तीति भावाः, and arrived at a power in poetic and dramatic expression called Bhāvanā. This power releases the universal emotion localised in the narrated or enacted story and presents the pure Bhāva as such, which the Sahṛdaya enjoys by the power of Bhoga or Bhogī-karaṇa, called up in his self by the manifestation of Sattva-guṇa. This Sattva-guṇa and the bliss of Rasa enjoyed therein find a place in Bhoja's theory which says that Rasa is enjoyed and is called such only at this stage when it passes into our self. हृदि परं स्वदते रसोऽसौ । This one Svāda or enjoyment born of Sattva-guṇa—सत्त्वात्मनाम् etc. is similar to Bhaṭṭa Nāyaka's Bhoga. What is the difference between Bhoga and Āsvāda or Rasana? This stage of Āsvāda of Rasa in our hearts is after the stage called "Bhāvanā", and so far, both agree. The principle of Sādhāraṇīkaraṇa is not stated anywhere expressly by Bhoja. But it is implied in his statement that even if Bhāvas have been nourished and have been brought to Prakarṣa, they are yet Bhāvas, Rati etc., as long as they are in the state of Bhāvanā. This state of Bhāvanā can be called the state of contemplation, of the Bhāvas as specified by their contexts. After this, there is no context-limited contemplation but only a losing of oneself in one's self, Ego, inner bliss, which is Rasa-realisation.

Madhusūdana Sarasvatī explains Rasa on the basis of psychology as expounded by the Sāṁkhya system from which, as we saw above, not only did Bhaṭṭa Nāyaka and Bhoja borrow, but Abhinavagupta also took something. His treatment is independent and he does not link himself up to Bhaṭṭa Nāyaka or to any other writer.

Prakṛti of which all things are manifestations is the composite of the three strands or Guṇas or tendencies called Sattva, Rajas and Tamas of which the characteristics are Sukha, happiness, Duḥkha, misery and Moha, stupor, ignorance, infatuation or delusion. Mind also is of this three-fold nature. Therefore, Rati is Sāttvika, Krodha is Rājasa and Śoka is Tāmasa. But how are these Rasas? How do those two Sthāyins which are Rājasa and Tāmasa, *viz.*, Krodha and Śoka, become Rasa? That is, how do they partake of Sattva when alone they become Rasa and relishable? Madhusūdana Sarasvatī is plain in his statement that, for a Sthāyin to become Rasa, it has to become Sāttvika. Sattva alone can manifest bliss which is not of the form of the other two Guṇas. So Madhusūdana Sarasvatī says that when these Sthāyins as presented in a Kāvya, attain Prakarṣa or Udriktatva and produce a melting of our heart, they partake of Sattva and become Sukhamaya, thus attaining Rasatva. But Madhusūdana Sarasvatī is not clear on this point as to how Rājasa and Tāmasa Bhāvas become Sāttvika and consequently Rasa. He takes his stand on experience which however shows an enjoyment in drama of even Krodha and Śoka, and on the basis of this

Anubhava he says that they become Sattva in part, though they continue to be in their real nature Rājasa and Tāmasa. This however spoils the case and Madhusūdana Sarasvatī has to say, *quite contrary to the generally accepted notions, that Rasāsvāda or Ānanda therefore necessarily differs in quantity and quality in such cases.*

तमोरजःसत्त्वगुणाः मोहदुःखसुखात्मकाः ।
तन्मयी प्रकृतिर्हेतुः सर्वं काव्यं च तन्मयम् ।।
*   *   *   *
एवं सति सुखाकारः प्रविष्टो मानसो यदा ।
तदा स स्थायिभावत्वं प्रतिपद्य रसो भवेत् ।। I, 15-18

क्रोधादिभावस्यापि रजस्तमोमिश्रितत्वोद्रेकनिबन्धनचित्तद्रुतिफलितत्वात् सुखमयत्वमिति अभिप्रायः, द्रवीभावस्य सत्त्वधर्मत्वात्, तं विना च स्थायिभावासम्भवात्, सत्त्वगुणस्य च सुखरूपत्वात्, सर्वेषां भावानां सुखमयत्वेऽपि रजस्तमोंऽशमिश्रणात् तारतम्यम् अवगन्तव्यम् । अतो न सर्वेषु रसेषु तुल्यसुखानुभवः ।। P. 22, *Bhaktirasāyana*

This position differs from Bhaṭṭa Nāyaka's. Bhaṭṭa Nāyaka would not have said that Rasatva differs in the case of some Bhāvas. He postulated the Bhāvanā Śakti for poetic expression and dramatic action by which the Bhāvas are made transcendental and universal, and the third power in us called Bhoga, which is the manifestation of the Sattva-guṇa through the impact of the above-said Bhāvanā, reaches out the universalised Bhāvas and makes us enjoy them. Bhoja's position also differs from Madhusūdana Sarasvatī's. What Madhusūdana Sarasvatī says regarding Bhāvas in their laukika-state that some of them are of the form of misery, Duḥkha-rūpa, would appear to be not unacceptable to Bhoja. For Bhoja says रसा हि सुखदुःखावस्थारूपाः । But by Rasas here, Bhāvas are meant and to Bhoja Ahaṁkāra is the only Rasa. This Ahaṁkāra-rasa is Sāttvika and by its permeation (Āveśa or Anupraveśa) our minds are in a position to enjoy the Prakarṣas of Rati etc. Every theory says that Rasa is of the nature of bliss; but to be frank, every theory leaves us here in vague words.[1]

[1] It was noted above that the great philosopher Madhusūdana Sarasvatī is of opinion that it is impossible to hold complete Rasatva of a totally blissful nature in Krodha and Śoka and he clearly said that there are degrees in the bliss of Rasa. It was also noted that there is a passage in Bhoja which appears to say that Rasas are of the form of conditions pleasant as well as unpleasant: रसा हि सुखदुःखावस्थारूपाः । But it has been explained that Bhoja means here not Rasas exactly but only Bhāvas. Abhinavagupta clearly explains, as has been already pointed out, how even in the case of Śoka, Rasa is of the form of bliss. But certain writers seem to have accepted the position that among Rasas, there is a difference that some are of the form of happiness while others are of the form of misery. The *Nāṭyadarpaṇa* says in Kārikā 109 "सुखदुःखात्मको रसः" and adds in the Vṛtti arguments to support this view. Rāmacandra and Guṇacandra say that it is against experience to say that Karuṇa, Bhayānaka, Bībhatsa and Raudra are of the form of pleasure. The Camatkāra experienced on witnessing plays depicting them is however due to the excellence of the performance of the actors and perhaps critics who hold these Rasas also to be pleasurable confuse the Camatkāra produced by the skill of the dramatist and the actors with the emotions depicted. It is to witness the excellence of the art of the poet and the actor that people crowd to see even such plays though nothing but unhappiness is produced in the hearts while witnessing them. These four Rasas resemble the hot and sour tastes which also add to the tastes of the dishes as much as the taste of sweetness. If by imitation and presentation by actors, the unpleasant feelings are said to

Madhusūdana Sarasvatī further points out that according to the Sāṁkhyas the seat of enjoyment which is Manas is Āhaṁkārika, which can be compared with Bhoja's Rasa or enjoyment being called Ahaṁkāra.

यद्यपि सांख्यानामाहङ्कारिकं मनः ब्रह्मवादिनां तु मते भौतिकमिति महान् विशेषः, तथापि विषयाकारग्राहकत्वं समानमिति तुल्यवदुभयोरुपन्यासः" P. 24, *Bha. Ras.*

Madhusūdana Sarasvatī explains Rasa according to the Vedānta also, where Brahman is considered as Paramānanda-svarūpa. Not only are Bhakti and Śānta of this same nature of Paramānanda but even other Rasas also. For, all Ānanda is Its manifestation.

I think that the point regarding the Sattva-guṇa involved in Rasa-realisation can thus be explained. The imaginative activity of aesthetic contemplation called Bhāvanā following the reading of a poem or the witnessing of a drama is a Sāttvika activity. It is the making of our own hearts take the shape of what is presented in the poem or drama. This is Sattva. This is how even Rājasa and Tāmasa Bhāvas like anger and sorrow come to be Sāttvika. The Sāṁkhya term Sattva is used in this context with a specialised meaning imported into it and equated with Sattva well known in dramaturgy as meaning "Tanmayībhavana" *Cf. Saṅgītaratnākara*, VII. 23:

सात्त्विकः सात्त्विकैर्भावैः भावुकेन विभावितः ।

and Kallinātha on it: (P. 627, Ānandāśrama edn.)

भावुकेन **भावनाव्यापारवता नरेण प्रेक्षकेण च ।**

Some such suggestion can be taken from the term Sāttvika and the idea of Sattva in the concept of Sāttvika-bhāvas, in view of what Śāradātanaya says of the Sāttvika-bhāvas.

मनः सत्त्वमधिष्ठाय तत्तदिन्द्रियगोचरान् ।
बुद्धिमाश्लिष्य विषयान् उपभुङ्क्ते स्वभावतः ।।
त्रिधा सत्त्वं भवेद् बुद्धिज्ञानानन्दविभेदतः ।
तद्भावभावनात्मा स्यात् परदुःखादिसेवया ।।

become pleasant, it is clear that the actor's art is hopelessly deficient, showing a thing in its opposite nature. See also my *Number of Rasas*, pp. 184-7, IIIrd edn. 1975.

There is a work in manuscript named *Rasakalikā* in the Madras Govt. Oriental Mss. Library (R. 2241) which is by Rudrabhaṭṭa and is the same as the work of that name quoted by Vāsudeva on the *Karpūramañjarī*, Vidyānātha etc. (See my *Number of Rasas*, pp. 62, 165-6 and Introduction to my edn. of the *Pratāparudrīya*, p. 13.). This work agrees with the view of the *Nāṭyadarpaṇa* that Rasas are both pleasant and unpleasant. It considers Karuṇa and others as Duḥkharūpa and attributes our interest in witnessing plays depicting them to our mental absorption in the acting going on before us. So the Rasa of Karuṇa is of a peculiar kind and is particularly due, not to the nature of the emotion itself, but to our contemplation of the art with which an actor presents it.

करुणा(ण)मयानामप्युपादेयत्वं सामाजिकानाम्, रसस्य सुखदुःखात्मकतया तदुभयलक्षणत्वेन उपपद्यते । अत एव तदुभयजनकत्वम् । एवंविधस्याप्युपादेयत्वम् अन्वयव्यतिरेकगम्यमिति रसा नायकाश्रिता एव सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद् भाव्यन्ते । समनुभाव्यमानास्तं तम् अनुभवं जनयन्ति । परगतरससम्यग्भावनया अन्वयव्यतिरेकाभ्यां निरतिशयानन्दजनकत्वमिति तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीयमिति" ।। Mad. Ms. Pp. 51-52.

परस्य सुखदुःखादेरनुभावेन चेतसः ।
तद्भावभावनं येन भवेत्तदनुकूलतः ।
तत्सत्त्वं तेन निर्वृत्ताः सात्त्विका इत्युदीरिताः ॥

The name Sāttvika and its significance can thus be extended to apply to aesthetic response, Cittasaṁvāda or Tadbhāva-bhāvanā also.

To sum up:

1. As to Mātṛgupta and many others whose views the *Locana* and the *Rasagaṅgādhara* record, any element in Kāvya contributing to our Camatkāra is Rasa to Bhoja.

2. Among these, the 49 Bhāvas are especially Rasas.

3. All these 49 Rasas are however Rasas only through Upacāra, being in the strict sense, only Bhāvas.

4. The 49 Bhāvas which pertain to all developed characters are born of the supreme Ego. They are in the characters whom poets handle; they are in the poets who write and they are in the composition which the poets write and in which those characters figure. When a dramatic composition is enacted, the actors have them and when spectators see them, provided they are Rasikas, themselves cultured and developed, they enjoy the Rasas presented to them. Thus, all these men are seats of Rasas.

5. When a poem is read and a drama is seen, we contemplate upon the Bhāvas. After this contemplation or Bhāvanā, we relish and enjoy and at this stage, all Bhāvas have passed into the state of one indivisible, unitary and nameless Tattva of Bliss; this is Rasa *par excellence*.

It must be admitted that Bhoja does not fully explain the problem of literary and dramatic appeal. What he does is the finding out of the root of all Bhāvas, the root of enjoyment, and the prime cause of the development of character and personality and his ability to enjoy. This he calls Abhimāna, Ahaṁkāra and Śṛṅgāra. That life (Loka) should be kept distinct from art (Kāvya) though they are related to each other, that Kāraṇa etc. in life become Vibhāvas etc. in Kāvya, that an objective Sthāyin suggests a subjective Sthāyin, that there exists the third and greatest fact to be considered *viz.*, the reader and the spectator, that Rasa is really his enjoyment, that he has a Cittasaṁvāda which is absorption, repose and bliss, Viśrānti and Rasa,—these are not clearly explained by Bhoja. The Sūtra विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः is explained with reference to the text of poetic and dramatic expression only,—how a certain Sthāyin is described to reach its highest development by the description of its Vibhāvas etc. It is not as if poetry and drama stand by themselves; the crux of the matter is the spectator's delight. The real enquirer should shift the ground of primary enquiry to the Sahṛdaya. Leaving such matters vague, Bhoja wanders in woodlands in search of his fairy of Ahaṁkāra.

He has criticised in vain Bharata's scheme of four Rasas arising from four others, taking his text in a sense which he did not mean; and after making all this fuss, he has accepted this scheme with the limitations and modifications necessarily coming up in a statement which was only intended to be illustrative and not exhaustive or absolute. His criticism of the theory of Rasas from Bhāvas is futile; for, it refers not to his Ahaṁkāra-Śṛṅgāra Rasa but only to his secondary Rasas of Rati-prakarṣa etc., and in respect of which he himself does accept that theory. Above all, he loses his balance while descending from the summit of Ahaṁkāra and holds every imaginable thing as Rasa. The poet, the character, the actor, and finally the spectator—these are not definitely taken up as distinct factors with reference to which the problem of Rasa has to be solved. Instead, only one factor *viz.*, man, looms large in Bhoja's theory of Rasa. In this one fact *viz.*, the Rasika or the cultured man as such, in whom character is developed and individuality marked, Bhoja attempts to synthesise all the above-mentioned factors and this attempt results in a mess and jumble of aesthetic and non-aesthetic elements. It is this lack again of the discrimination between the self-regarding pleasures of ordinary life and the ineffable bliss of aesthetic enjoyment that detracts greatly from the value of Bhoja's speculation in art criticism. When a Śṛṅgārī or Ahaṁkārī or a Rasika sees a play or reads a poem, he enjoys it through his Rasa or Ahaṁkāra, a peculiar faculty with which a few blessed men are endowed. This is all that can be definitely made out of Bhoja's statements. If we have explained the process of this enjoyment also to a little extent according to Bhoja and have dilated on related ideas, it is not on the basis of any clear text of Bhoja where he tackles the main problem and clearly analyses the question, but only on the basis of certain suggestions derived by us from Bhoja's epigrammatic verses on Ahaṁkāra accompanied by his own amplification which is far from adequate.

Three stages of Rasa were described in the foregoing sections. They are Ahaṁkāra-Śṛṅgāra, Ratyādi-prakarṣa and Preman-Ahaṁkāra. From the first all the 49 Bhāvas arise; so the same Rasa thus comes to assume the form of the 49 Bhāvas. The 49 Bhāvas themselves have their Bhāva-state and then the Prakarṣa, when any one of them becomes the Sthāyin and is subserved by the rest. The state of Prakarṣa of these Bhāvas also means nothing more than the Prakarṣa of Ahaṁkāra. The secondary Rasa or the Rasa of the Madhyamāvasthā has three aspects, Prakarṣa, Bhāvarūpa already mentioned, and Ābhāsa. 'Prakṛṣṭa' is Rasa that is 'Niṣpanna', emerged or developed as is described in the Rasa-niṣpatti-sūtra of Bharata. The 'Prakṛṣṭa' is the Rasa which is in the hero, for in a story, it is only his Rasa that is main and can be developed to the end. 'Bhāvarūpa' is undeveloped Rasa. It is also the state of the emotions in the subsidiary themes in a story which cannot be developed to the extent to which the hero's Rasa is developed. The third is 'Ābhāsa' or semblance. it is the Rasa in non-human beings, and in a whole story or theme, the Rasa of the Pratināyaka like Rāvaṇa. These three are again of two kinds, pertaining to Vākya and to Prabandha.

तदुपाधिश्चायमुपजायमानो रसः त्रिधा विख्यायते । प्रकृष्टः, भावरूपः, आभासश्च । तत्र यः कथाशरीरव्यापिनः उत्तमनायकस्य तथाविध एव विषये जायते स प्रकृष्टः । मध्यमस्य य उपजायते न प्रकर्षमासादयति स भावरूपः । यश्च तिरश्चां प्रतिनायकादीनां चोपजायते स शृङ्गाराभासः ।

Śṛ. Pra., Vol. II, p. 356.

In a further section, Bhoja calls these Jāti-bhedas of Rasa. Even as fire is of various kinds in lightning, in earth and in our stomach, so also has Rasa such forms as Ābhāsa and Bhāva.

अथ यथैकस्याप्यग्नेः भौमदिव्यौदर्यादयो जातिभेदाः * * * *
तथा एकस्यापि रसस्य भावरसतदाभासादयः * * ।

Ibid., p. 386.

Taking the Madhyamāvasthā of the 49 secondary Rasas, Bhoja explains Bharata's Rasa-sūtra. To him, the position is the same as it was to Bharata, Daṇḍin and Lollaṭa, the Sthāyin itself is Rasa when it attains Prakarṣa. The Sūtra is somewhat explained when Bhoja says:

रत्यादीनामेकोनपञ्चाशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता । *Śr. Pra.*, Vol. II, p. 381.

He thus explains an instance of Harṣa-sthāyin becoming Ānanda-rasa by the action of the Vibhāvas, Anubhāvas and Vyabhicārins.

अत्र कस्याश्चित् * * * मानवत्याः **प्रियदर्शनालम्बनविभावादुत्पन्ने** प्रकृष्टरतिप्रभवे प्रहर्षस्थायिभावे तत्पार्श्वोपसर्पणादिभि**रुद्दीपनविभावै**रुद्दीप्यमाने समुत्पद्यमानेषु पुलकादिषु सुखात्मकेषु **व्यभिचारिषु** नयननिमीलनाधोमुख्यनीवीस्रंसनादिभि**रनुभावैः परप्रकर्षा**रोपणाद् आनन्द-**रसताम्** आपद्यमाने **स्थायिनि**—*Śr. Pra.*, Vol. II, p. 394.

And this corresponds to the view of Lollaṭa and the Cirantanas, old writers (Daṇḍin), as given in the *Abhinavabhāratī*, P. 274, Gaek. edn. Pt. I. In a special section, Bhoja explains the Rasa-sūtra in a series of beautiful similes.

There is Abhimāna in the mind; when objects confront it, the Abhimāna takes the shapes of the objects and according as the objects are pleasant or otherwise, the Bhāvas, Rati, Krodha, Śoka etc. are born. The process is respectively similar to the Candrakānta stone flowing out in a presence of the moon (Rati); the Sūryakānta blazing forth on the sight of the sun (Krodha); and the Sphaṭika melting in the proximity of Karpūra (Śoka). This explains Ālambana-Vibhāva.

Just as the sea becomes boisterous at moon-rise, just as disease increases by bad diet, as a rogue creates more mischief when he gets to his aid one more of his own class, so also Uddīpana-vibhāvas create trouble first (Kṣobha), then increase the suffering more and more. The Uddīpanas are thus Kṣobhakas, Abhivardhakas and Pratikūlas, agitating, inflaming and adverse. This explains Uddīpana-vibhāvas.

Then out of these Sthāyi-bhāvas created and kindled respectively from Rasa by Ālambana and Uddīpana-vibhāvas, arise Anubhāvas and Vyabhicārins. These are of the form of the Bhāva itself, though they differ in name and form. The Anubhāvas and Vyabhicārins (the Sāttvikas are included in the latter) are of two kinds, internal and external, Ābhyantara and Bāhya. The Ābhyantara-vyabhicārins are Cintā, Autsukya etc., and the Bāhya-vyabhicārins are the eight Sāttvikas. The two differ in the way in which the stump and branches of a tree differ from the leaves, flowers and fruits of the same tree; flood, whirl, bubble and wave are Ābhyantara-*vivartas* of water; Bāhya-vyabhicārins and Anubhāvas are like the *Vipariṇāmas* of water like the pearl, the foam and the hail. The Vivarta is transfiguration and the Vipariṇāma is transformation. Smaraṇa, Icchā, Dveṣa and Prayatna are the inner or Ābhyantara-anubhāvas and the

Bāhya-anubhāvas are those born of Manas, Vāk, Buddhi and Śarīra. The acting or imitation of these Vyabhicārins and Anubhāvas of both classes is called Abhinaya—Sāttvika, Āṅgika, Vācika, Citra and Sāmānya.

What is the relation between the Vibhāvas, Anubhāvas and Vyabhicārins and Rasa according to Bhoja? Bhoja seems to follow Ānandavardhana to a slight extent. He describes them as holding the status of Padas or Padārthas in a Vākya or Vākyārtha. That is, the former are for the sake of the latter; they are Rasa-para; their Tātparya is Rasa. This Tātparya is identical with Dhvani according to Bhoja. (See above Dhvani chapter, pp. 150-80). Bhoja describes Vibhāvas etc. as Artha-guṇas but they are not themselves Alaṁkāras; for, Rasa alone is Alaṁkāra and Vibhāvas etc. are subservient to Rasa.

"विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरिति विभावादिसङ्करस्यापि संसृष्टित्वं प्राप्नोति तदलङ्कारग्रहणेन निवर्त्यते । न हि विभावादयोऽलङ्काराः । अपि तु भावरसतदाभासानाम् अलङ्काराणाम् अभिनिष्पत्तिहेतवः अर्थविशेषाः ।

नन्वेवमपि अर्थगुणत्वाद् अमीषामप्यलङ्कारत्वं प्राप्नोति ? सत्यमेतत्, किन्तु **अन्यपरतया** ते **उपादीयमानाः** तत्रैव न्यग्भवन्ति । न वाक्यार्थप्रतिपत्तौ पदार्थाः पृथक् स्फुरन्तीति ॥"

Śr. Pra., Vol. II, p. 370.

In the section describing the varieties of dramatic composition Bhoja gives two classes, the Daśarūpakas and two more constituting the class depicting Rasa, and the Uparūpakas constituting the class depicting Bhāvas; the former depicting Rasa is called *Vākyārthābhinaya* and the latter depicting Bhāvas is called *Padārthābhinaya*. Thus Bhoja calls the Bhāvas Padārthas, and Rasa, Vākyārtha, and his position is a bridge over the views of both Dhanañjaya-Dhanika and Ānandavardhana. (See above Dhvani chapter.)

How do these Vibhāvas etc. combine with (Saṁyoga) or act upon Sthāyins to produce (Niṣpatti) Rasa? Here also Bhoja uses a series of metaphors which however beautiful do not clarify the issue. This much seems clear. The Sthāyin is unmanifest Rasa. Rasa is present in it in a form which cannot be relished. But by the play of Vibhāvas etc. upon it, it manifests itself and comes to a form in which it can be relished. For, Bhoja gives the simile of the Niṣpatti of juice from sugarcane, of oil from sesamum, of butter from curds and of fire from wood.

The next stage, Bhoja says, is that when Rati and other Sthāyins get nourished or rather when they become Rasas, they do so, converting all the time the Vibhāvas etc. also into Rasas. Those conditions themselves which make the Sthāyin into Rasa dissolve so to say in Rasa and become Rasa. Thus, everything at this stage is Rasa.

Many such Rasas combine to produce Rasa-saṁkara, even as many tastes go to make up drinks.

In the course of such a manifestation, the Rasas have the stage of mere birth, Utpatti, nourishment, Abhivṛddhi, and firmness, Sthairya.

The texts on these are to be found at the end of this chapter, a perusal of which will make matters clearer. See also below chapter on Bhoja's Similes in this book.

Other details regarding Rasas and Bhāvas, and their manifold and minute analysis, especially regarding Rati and Śṛṅgāra, can be had in the Detailed Notice

of the Contents of the *Śṛṅgāra Prakāśa* given above in chapter V of this book, pp. 30-66.

Bhoja and Western Parallels
Abercrombie

It has been noted above that Bhoja would not hold the Bhāvas, Rati etc. as Rasa even though they might attain the state of relishable climax,—Prakarṣa. They are even then, Bhoja says, in the state of Bhāvanā with recognisable names and forms. Rasa is what transcends this stage of Bhāvanā; it is Bhāvanā-patha-atīta, above all conditions of names and forms which particularise absolute emotion into Rati, Hāsa etc. Rasa is the one nameless bliss, revolving in our souls which are animated by the spark of Ahaṁkāra: यो भावनापथमतीत्य विवर्तमान: साहङ्कृतौ हृदि परं स्वदते रसोऽसौ ।
This transcendental Rasa is given by Bhoja as the fundamental Ego, the sense of 'I' or man's self-consciousness, called Ahaṁkāra. This is the germ from which all other Bhāvas emanate. This inner absolute Love transforms itself into external and objectivised emotions of love (for woman), laughter, anger etc. रत्यादीनामयमेव प्रभव इति । It lies at the very root of our life, as the very driving force. It is the main fourfold manifestation of this Ahaṁkāra that is called the activity of man towards the four aims or springs of all human action, Dharma, Artha, Kāma and Mokṣa. Bhoja thus speaks of Dharma Śṛṅgāra, Artha Śṛṅgāra, Kāma Śṛṅgāra and Mokṣa Śṛṅgāra.

It is this Ahaṁkāra Rasa that endows all the grace of culture and well-being upon man. It is the refinement of character. Its presence makes one Rasika. It is born innate in souls as a result of good deeds in the past lives. That is, one has to come by it, as by genius, by birth. It is the central fire which all other emotions of man surround, like flames, and heighten into greater splendour. सप्तार्चिषं द्युतिचया इव वर्धयन्ति । The poet has it and presents it in poetry and the tasteful connoisseur enjoys it as depicted in art.

शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।

"शृङ्गारो हि नाम विशिष्टेष्टचेष्टाभिव्यञ्जकानाम् आत्मगुणसम्पदाम् उत्कर्षबीजं, बुद्धिसुखदुःखेच्छाद्वेषप्रयत्नसंस्काराद्यतिशयहेतुः आत्मनोऽहङ्कारविशेषः सचेतसा रस्यमानः रस इत्युच्यते । यदस्तित्वे रसिकः, अन्यथा नीरस इति ।

तैश्चायं प्रकर्षप्राप्तैः सप्तार्चिरर्चिश्चयैरिव प्रकाशमानः शृङ्गारिणामेव स्वदत इति ।

As if putting in a nutshell some of these ideas of Bhoja on the psychological factor in literature and art, L. Abercrombie says in an essay on the Function of Poetry in Drama:

"Anyhow the innermost reality, the one with which art is most dearly concerned is what is commonly called the *spiritual reality*. For the purpose of this discussion, however, let me use a name which allows it to be more easily handled. Let me call it the *emotional reality* by which I do not entirely mean the *plane of such named and recognisable emotions as love, anger, hate,* but rather the *general substratum to all existence, emotion nameless* and *unappointed.* This is the layer of *flame* which is the closest we can get to the *central fire,* to the *Will to live,* or whatever you like to call it. And an impression of this *profound emotional reality is what art must convey....*"

What Abercrombie calls the plane of such named and recognisable emotion as love, anger, hate is the state of Bhāvanā or Madhyamāvasthā of Bhoja. The 'spiritual reality' or 'emotional reality' which he calls 'emotion nameless' and describes as the will to live and as 'the substratum to all existence' is Bhoja's one Rasa of Ahaṁkāra-Abhimāna-Śṛṅgāra. Abercrombie also employs the imagery of central fire, employed by Bhoja:

सप्तार्चिषं द्युतिचया इव वर्धयन्ति ।

Creative genius, poetic creation and connoisseurship are held by Bhoja as the blessings endowed by this Ahaṁkāra-Rasa and Abercrombie also holds this inner and profound spiritual or emotional reality as what art must convey.

Another writer on general literature and culture in whose writings we come across an idea similar to that of Bhoja is John Cowper Powys. In his *The Meaning of Culture* (London, 1936, ch. I, p. 17) he says: "Our reliance upon this introspective report may easily be shaken by logical argument; but it is not often that any argument, however plausible, disposes of the *feeling of this interior identity,* or the *feeling of this integral 'I am I' underliyng the stream of our impressions*". And this he calls "this nucleus of personality".

Psycho-analysis Literature

Striking parallel to Bhoja's thought is found in Freudian psycho-analysis. While there are points of contact between the two, it must be borne in mind, Bhoja's thought is more thorough, less obsessed with sex, and more philosophical.

Bhoja's Ahaṁkāra-Śṛṅgāra can be called the Ego, Id or Libido of the psycho-analysts. The Libido is divided into two, the Ego-libido and the Object-libido. The object of the former is the subject itself. The latter is the former externalised and directed to an object. This Ego-libido or inturned libido is Bhoja's Ahaṁkāra which is the love of the Ātman for itself. When it flows out over the external objects of the world it becomes Abhimāna for various objects. In this form of Abhimāna, the same Ego-libido is object-libido.[1]

The Libido is the general Ahaṁkāra comprehending all forms of love. "By the term Libido, Freud designates a quantitative and changeable energy of the sexual instinct which is directed to an object. It comprises not only sexual love (our Rati), but self-love (our Ahaṁkāra-Śṛṅgāra), love for parents and children, friendship and devotion to concrete and abstract ideas" (our Preyas, Śraddhā, Vātsalya and Bhakti).[2] Bhoja explains all Bhāvas as a form of Preman or love, Hāsa as love for Hāsa, Vīra as love for Vīra and so on and all these Bhāvas and the Preman in which all of them dissolve are manifestations of the Ahaṁkāra. Therefore Bhoja's Libido of Ahaṁkāra comprises much more than what has been given above by the psycho-analyst as comprehended by his Libido.

---

[1] *Psycho-Analysis To-day* (an edition of Essays of various Authors, by S. LORAND).
[2] Page 108, Footnote, *Psycho-Analysis To-day.*

Bhoja's Ahaṁkāra has been shown above in the main section as 'self-love', Ātma-kāma, and the text of the Upaniṣad आत्मनस्तु कामाय सर्वं प्रियं भवति was quoted in that connection. It was also pointed out how Bhoja quotes a beautiful verse which shows a man congratulating himself and bowing to himself, because he had been glanced at by a lady. The love of the lady resolves into love for himself as the object of her love. Another verse also is quoted by Bhoja to illustrate Māna in which a lady is proud of herself as the wife of a great warrior. She loves herself as the beloved of her lover. This train of ideas appears under the concept of Narcism in Freudian Literature. Wittels says in his work *Sigmund Freud*, in the chapter on Narcism (pp. 202-3):

"But everyone is in love with himself. He possesses in his libido a transmutable energy, with the aid of which he has brought to pass *the most splendid achievements of civilization.*[1] Nevertheless, the first and the most obvious application of the libido is towards one's own self, body and spirit. While a man prizes a beloved, and passionately overestimates her value, there is another object of libido which he overvalues even more grossly, more persistently and with greater conviction. He values himself at a higher rate than any outward object of sexual desire. * * * * * * We need merely "scratch" the surface of the mind , and narcism comes to light."

On p. 212, the same author says: "Inasmuch as a permanent fixation on the beloved can only come about through an over-flow of the lover's personality into that of the beloved, a great love always presupposes a vigorous Ego. *That is why I consider the idea of the Ego and the idea of Narcism to be identical. What we love and worship in another is our own Ego, which we have exteriorised into the other's personality.*"

He says on pp. 214-5 that Freud has analysed and found love for one's child as love for one's self. Do not the Vedas declare आत्मा वै पुत्रनामासि ?

On self-love or "Narcism", an old saying of the Talmudic Rabbis is quoted on p. 109 of the work *Psycho-analysis To-day* edited by S. Lorand. The saying runs thus: "If I am not for me, who will be for me?" It is the same idea expressed the other way. "I love everything, because I love myself" —आत्मनस्तु कामाय सर्वं प्रियं भवति । M. B. Greenbie says in the work *Personality* (p. 180): "To some extent we are romantic figures to ourselves. One's attempt to be a personality is, in some measure, an attempt to make the world share one's own deluded vision of the incomparable self." Bhoja's Ahaṁkāra-Śṛṅgāra lying at the root of all other emotions is thus echoed by Horace Carncross, in the last chapter called Love and Ego, of his work *The Escape from the Primitive*:

"Moreover it is a fact that deep down, below complete consciousness, the individual is in love with himself. We speak of him as being Narcistic. . . ."

But most of these writers drag down this high concept of self-love, which Bhoja gives as explaining culture, refinement, artistic imagination and civilization in general, and which Bhoja says is the germ from which all Bhāvas or

[1] *Cf.* Bhoja. सर्वात्मसम्पदुदयातिशयैकहेतुः *Śr. Pra.* I. आत्मसम्यग्गुणोद्भूतेः एको हेतुः प्रकाशते । *S. K. Ā.* V. 2. श्रृङ्गारो हि नाम * * * आत्मगुणसम्पदाम् उत्कर्षबीजम् * * * ।" *Śr. Pra.* XI.

emotions arise (and which may be said to soar into high philosophy in such Vedic texts as आत्मनस्तु कामाय etc., कामस्तदग्रे समवर्तत, सोऽकामयत etc.). Bhoja emphasises that it is a manifestation of the Sattva-guṇa and that it is born in us only as a result of many pure deeds in past lives. Perhaps the name Narcism and the legend of the Greek Narcissus who loves his image is the unhappy cause of this kind of treatment of self-love or inverted-libido or Ego-libido in Psycho-analysis. Thus Horace Carncross drives the idea to the corner and holds it as antagonistic to love. He holds that a strong Narcism is against love for another and postulates the two opposites, Ego × Love. Bhoja on the other hand would attribute love to it and explain love by it. Further, many of the writers on psycho-analysis suppose that Narcism is a 'stage' in a man's sexual life. They mention boyhood as dominated by it. According to Bhoja, there is no stage of life, no department of human activity which is not 'informed' by this inner principle of "Ātma-kāma" and "Ātma-rati". It is this which makes all life and activity understandable. A perverse meaning, of course, can be put upon it, even as one can misinterpret Bhoja's Ahaṁkāra as Egotism and haughtiness and Superiority-complex and his Śṛṅgāra and Kāma used in the higher sense as carnal love. Even Libido, the absolute factor of Love as such, can be misinterpreted as libidinousness. It is in this manner that Samuel D. Schmalhausen gives, in his work *Our Changing Human Nature*, Narcism as the explanation for the self-preserving tendency, war neuroses, vanity and even self-depreciation (p. 38). On the other hand, this ego's love for itself has a large foundation and that love permeates the whole field of emotions. It is not a theory of "distorted human nature" as the last-mentioned writer calls it, but a fact of common human nature, the inner fact which is the solvent of all human emotional activity.

Bhoja's Rasa theory and the Alaṁkara Section in the Agni Purāṇa

The section on poetics in the *Agnipurāṇa* draws upon numerous writers and presents to us an uncritical 'Tila-taṇḍula' mixture, a mere faggot of ideas pulled out from here and there and loosely put together. The view that it is a work of the pre-Ānandavardhana period and that Ānandavardhana himself borrows two verses from it has to be given up. The fact is that the section is later than not only Ānandavardhana but Bhoja also.[1]

Prof. P.V. Kane, in the earlier editions of his *Introduction to the Sāhitya Darpaṇa* had not drawn attention to the similarity between the Alaṁkāra-section in the *Agnipurāṇa* and Bhoja and had assigned this section to a period slightly later than Ānandavardhana. But, in the third revised edition of his work (1951), he has taken note of the similarity pointed out by us and has consequently accepted (p. 9) that most probably the *Agnipurāṇa* derived its inspiration from Bhoja. Dr. De notes the similarity but concludes wrongly. Dr. De says on p. 103, Vol. I. of the *Sanskrit Poetics* that there are "*anonymous appropriations*" of parts

[1] See also Dr. Sankaran, *Theories of Rasa and Dhvani*, Madras University, pp. 35-39, as also my article on 'Rīti and Guṇa in the *Agnipurāṇa*', *IHQ*. Vol. X, pp. 767-779.

of this section of the *Agnipurāṇa* by Bhoja. On p. 149, at the end of the section, he makes a less definite statement that both the Alaṁkāra-section of the *Agnipurāṇa* and Bhoja embody a tradition of opinion which in many respects stands apart from the orthodox Kashmirian school. On p. 334 of Vol. II, he says that Bhoja's *Śr. Pra.* follows the tradition of the *Agnipurāṇa*.[1] These mean that the *Agnipurāṇa* expounds a definite system of a nature different from that of the well-known Kashmirian one. The loose collection of all kinds of ideas of Alaṁkāra topics available in the *Agnipurāṇa* represents no definite tradition. If it has many affinities with Bhoja and differs from the Kashmirian tradition, it borrows freely from the Kashmirian school also. Much cannot and need not be made of the Alaṁkāra-section in the *Agnipurāṇa*. Dr. De also takes it as the source of Bhoja whom he accuses of unacknowledged borrowing. Quite the reverse is the fact. It is not a Purāṇa-compiler who sets himself to fashion new theories on such subjects of the Alaṁkāra Śāstra as Rasa and Alaṁkāra, but only regular Ālaṁkārikas who engage themselves constantly in discussing problems connected with literature. If the *Agnipurāṇa* had borrowed from so many sources as Bharata, Daṇḍin, Bhāmaha, Ānandavardhana, *Tantravārttika*, *Amarakośa* etc., and is not an original work at all, how is it original only in a certain part from which Bhoja is said to borrow ? An examination of the Alaṁkāra-section of the *Agnipurāṇa* reveals that Bhoja's *S. K. Ā.* and *Śr. Pra.* are utilised by the compiler and that the date of the compilation in the Purāṇa is later than Bhoja.

In a separate section on Bhoja and the *Agnipurāṇa* and in the chapters on Alaṁkāra and Guṇa, I have discussed those parts of the Alaṁkāra-section in the Purāṇa other than that on Rasa. It is said that the Rasa-section in the *Agnipurāṇa* elaborates the Śṛṅgāra Rasa and as such is akin to Bhoja's work or is thus the source of Bhoja; and some writers refute this and point out this fact as proving its similarity to the *Śṛṅgāratilaka*. We have to point out that this is no speciality of the *Śr. Pra.*, the *Śṛṅgāratilaka* or the *Agnipurāṇa*. Almost all Rasa-treatises have taken up only Śṛṅgāra as illustration and elaborated it. The fact to be noted is that the Śṛṅgāra elaborated in these works and the Śṛṅgāra which forms the main subject after which Bhoja's *Śr. Pra.* is named are different.

Chapter 339, Śls. 1-6, *Agnipurāṇa*, gives the description of Rasa thus:

अक्षरं परमं ब्रह्म सनातनमजं विभुम् ।
वेदान्तेषु वदन्त्येकं चैतन्यं ज्योतिरीश्वरम् ।।
आनन्दस्सहजस्तस्य व्यज्यते स कदाचन ।
व्यक्तिः सा तस्य चैतन्यचमत्काररसाह्वया ।।
आद्यस्तस्य विकारो यः सोऽहङ्कार इति स्मृतः ।
ततोऽभिमानस्तत्रेदं समाप्तं भुवनत्रयम् ।।
अभिमानाद् रतिः सा च परिपोषमुपेयुषी ।
व्यभिचार्यादिसामान्यात्(संयोगात्) शृङ्गार इति गीयते ।।

[1] In the 2nd edition of his *Sanskrit Poetics*, 1960, Dr. De expresses this same old view of his. He however adds now (p. 208 fn., Vol. II) that 'it would be better to leave the question open'.

तद्भेदाः काममितरे हास्याद्या अप्यनेकशः ।
स्वस्वस्थायिविशेषोऽथ(षोत्थ)-परिघो(पो)षस्वलक्षणाः ।।
सत्त्वादिगुणसन्तानाज् जायन्ते परमात्मनः ।

In this, three ideas pertain to Bhoja's conception of Rasa. Bhoja elaborately sets forth his new Ahaṁkāra-Rasa and vehemently criticises Bharata and the accepted notions of Rasa and as such must have himself been responsible for his theory. It is not likely that a standard and special writer on the special branch of knowledge of Alaṁkāra lifted his theory from a Purāṇa, containing an incoherent heaping of ideas from various writers. If Bhoja had borrowed from the Purāṇa, well can it be held that the *Tantravārttika*, Bhartṛmitra, *Amarakośa*, Bharata, Bhāmaha, Daṇḍin and Ānandavardhana borrowed from this Ārṣa source of a Purāṇa! The fact is the compiler of the Purāṇa drew for the poetics-section from all standard Alaṁkāra works including those of Bhoja.

The Rasa-theory in the 339th chapter of the *Agnipurāṇa* is not exactly identical with that expounded by Bhoja in his *Śr. Pra.* It is an eclectic theory which has combined a prominent tendency of the well-known, established Alaṁkāra tradition inaugurated in Kashmir with that which Bhoja rather solitarily strove to establish. The *Agnipurāṇa* first starts with Brahman, its nature of bliss, which, from the point of view of poetics, is called Camatkāra and Rasa. This monistic idea is seen in the system of the Kashmirian writers as developed and followed by most Ālaṁkārikas. The idea of aesthetic Rasa being equal to Brahmāsvāda is spoken of by all writers, Bhaṭṭa Nāyaka, Abhinavagupta and all the followers of the latter. This Advaitic thought is significantly absent from Bhoja's exposition which follows the Saṁkhya in the main and has affinities with Nyāya also. For, Bhoja takes his stand on Sattva-guṇa, on the reflection of the Ātman in Prakṛti, Pratibimba, and on Ahaṁkāra as the first Prakṛti-vikāra. He follows the Naiyāyika-prakriyā also when he considers Buddhi, Sukha etc., including this Ahaṁkāra which is the essence of our psychological nature, as the *Guṇa* or Ātman. The *Agnipurāṇa* combines the two views and does away with the small difference between the Sāṁkhya and the Advaitic approaches. It holds the Ahaṁkāra of Bhoja as the first Vikṛti of the Ānanda or Rasa which is the nature of Ātman. This Ahaṁkāra takes the aspect of Abhimāna and from Abhimāna is Rati produced. This Rati is the chief Bhāva. It is the Bhāva that develops into the Śṛṅgāra Rasa. All the other Bhāvas, Hāsa etc., are only forms (Bhedas) of this Rati. Thus, here is a clear deviation from Bhoja. Bhoja clearly says that from Ahaṁkāra born of the Sattva of Ātman is born not only Rati but all the other 48 Bhāvas also. The *Agnipurāṇa* brings in Ahaṁkāra and Abhimāna but has omitted to say that the same is also called Śṛṅgāra. It has also not classified this Ahaṁkāra (Śṛṅgāra) into Dharma, Artha, Kāma and Mokṣa Śṛṅgāras though in chapter 342, the Purāṇa says that Rati Śṛṅgāra is developed in four ways, Dharma, Artha, Kāma and Mokṣa. धर्मार्थकाममोक्षैश्च शृङ्गार उपचीयते ।

And for this, the Purāṇa may be indebted to Bharata himself, to the Daśarūpaka-chapter of the *Nāṭya Śāstra* where Bharata gives three types of Śṛṅgāras pertaining to Dharma, Artha and Kāma and to the Sāmānyābhinaya-chapter where he describes Kāma as Dharma-kāma, Artha-kāma, Kāma-kāma and Mokṣa-kāma.

The *Agnipurāṇa* omitted to say that the Ahaṁkāra itself is called Śṛṅgāra with a view perhaps to remove the confusion which will arise, and as a matter of fact has arisen, as has been elaborately discussed in the previous section, between this supreme Śṛṅgāra and the other and lower Śṛṅgāra developing from Rati. Perhaps the *Agnipurāṇa's* modified statement of Bhoja's theory marks a stage which leads to the confusion of later writers between Bhoja's Ahaṁkāra-Śṛṅgāra and Rati-Śṛṅgāra. For, in a way, the *Agnipurāṇa* identifies Rati with Ahaṁkāra-Abhimāna and holds all the Bhāvas beginning with Hāsa as forms of Rati.[1] Thus there is a direct and clear synthesis of all Bhāvas in Rati-Śṛṅgāra and Rati-Śṛṅgāra is held as the emanation called Abhimāna coming out of Ahaṁkāra. It would mean the ultimate identification of the ordinary and well-known Śṛṅgāra with Bhoja's Ahaṁkāra-Śṛṅgāra, but the Purāṇa actually propounds only the theory of Rati-Śṛṅgāra alone being the one Rasa[2]—a theory which many late writers who had not dived deep into Bhoja's sea-like *Śr. Pra.* or had no access even to it, mistook as the theory expounded by Bhoja in his work *Śr. Pra.*

In a way it can be said that the writer on Alaṁkāra in the *Agnipurāṇa* derived what he said of Hāsa and others as being only aspects of Rati from Bhoja himself. Bhoja, it has been pointed out above, held three states of his Rasa, Parā-koṭi, Madhyamāvasthā and Uttara-koṭi. In the last, he held all Bhāvas as forms of Preman, a kind of subtle love. He did not exactly identify it with Rati which is Sāmprayogikī; he speaks in his Preman-synthesis of not only Hāsa-priya, Raṇa-priya, Utsāha-priya etc., but also of Rati-priya. Bhoja identifies Preman as Ahetu-pakṣapāta, Sneha etc., and as underlying Rati and Prīti. But, as such, it connot be totally alien to the fundamental nature of Rati. Preman is only rarefied Rati. It is from this point of view that I explained previously, brushing aside the uncritical and ill-informed writers' confusion between Bhoja's Ahaṁkāra-Śṛṅgāra and the well-known Rati-Śṛṅgāra, that a critical examination reveals an underlying unity of Love, Kāma or Ātmayoni, among all kinds of love, Rati, Preman, Abhimāna or Ahaṁkāra. So it is that Bhoja says that his Ahaṁkāra is the very life and breath of Ātmayoni.

आत्मस्थितं गुणविशेषमहङ्कृतस्य-
शृङ्गारमाहुरिह जीवितमात्मयोनेः । *Śr. Pra.*, I.

If Bhoja synthesised Rati, Hāsa etc. in Preman and all these again in Ahaṁkāra, the *Agnipurāṇa* synthesised Hāsa etc. in Rati and merged that Rati in Abhimāna and Ahaṁkāra.

It has been shown above how the Purāṇa modifies Bhoja's view of Rasa and grafts on to it the Advaitic Brahman also. In other respects also the difference is seen clearly.

[1] S. K. De says on p. 256, Vol. II. *Skt. Poetics*: " From conceit, pleasure of which Śṛṅgāra (love), Hāsya (laughter) and other Rasas are modifications." This should be rather thus: "From conceit, pleasure (Rati) which develops into the Śṛṅgārarasa with its Vibhāvas etc.; of this Rati-Śṛṅgāra, other Sthāyins and Rasas like Hāsa-Hāsya etc. are modifications."

[2] See my book *The Number of Rasas*, Adyar Library, pp. 202-3.

1. Bhoja takes pains to refute Bharata's scheme of four Prakṛti Rasas producing respectively four other Rasas. But the *Agnipurāṇa* accepts Bharata's scheme incorporating into its Rasa-chapter the verse of Bharata:

शृङ्गाराज्जायते हासः रौद्रात्तु करुणो रसः ।
वीराच्चाद्भुतनिष्पत्तिः स्याद् बीभत्साद् भयानकः ॥

2. Bhoja does not stop with the nine Rasas. He claims that there are Udātta, Uddhata, Preyas and other Rasas including all the Vyabhicārins, Sāttvikas etc. The Purāṇa enumerates only nine Rasas, the eight plus Śānta. But the text of the Purāṇa at once confuses itself and gives in Śl. 13 only eight Rasas.

The *Agnipurāṇa* describes Rasa, as such, in only 54 verses. After the above-examined general remarks running to 12 verses, it describes the nine Sthāyins, eight Sāttvikas and 33 Vyabhicārins, up to Śl. 34. After that the Vibhāvas and Anubhāvas are described in 20 verses with reference to Śṛṅgāra. In chapter 342 there are six verses (4-9) dealing with Śṛṅgāra. Here Bhoja's scheme of four Sambhoga-varieties with four corresponding Vipralambhas is mentioned. Therefore it cannot be held that an exclusive or elaborate tratment of Śṛṅgāra is a feature of this Purāṇa; and it can also be seen that but for the addition of Abhimāna-Ahaṁkāra, there is nothing in the section on Alaṁkāra which discloses a school different from the Kashmirian. The truth therefore is that this section in the *Agnipurāṇa* has culled from all available sources, including Bhoja.

Bhoja's Rasa Theory and Śāradātanaya

The whole question of the relation between Bhoja's *Śr. Pra.* and Śāradātanaya's *Bhāvaprakāśa* is dealt with in a subsequent chapter; and here, I shall discuss the question only as far as Rasa is concerned. Dr. De says on p. 148 of Vol. I of his *Poetics* that Śāradātanaya's *Bhāvaprakāśa*, dealing with the same subject as treated in the *Śr. Pra.*, constitutes really a summary of the important chapters of Bhoja.

Śāradātanaya follows Śaivism on the basis of which he explains the Jīvātman's enjoyment of the world and the spectators' enjoyment of drama through Rāga, Vidyā and Kalā. He says this towards the end of chapter II, pp. 52-53. His work falls in the regular succession of Alaṁkāra works of the Kashmirian tradition and here there is mention of Śaṅkuka, Lollaṭa and other Rasa-theorists. These two writers are not accepted and Bhaṭṭa Nāyaka is followed. The latter's Bhāvya-bhāvaka-sambandha as expounded by Dhanañjaya and Dhanika is accepted by Śāradātanaya. (Pp. 52-53). In the end, he pays homage to Abhinavagupta and says that he followed him, though this is not completely true. (P. 313). Two glaring cases of deviation from Abhinavagupta are the discarding of his theory of Rasa-manifestation through Dhvani and the omission of Śānta Rasa. The refusal to accept Śānta (Ch. I. pp. 26-27 and Ch. II. p. 47) is against even Bhoja. In this respect Śāradātanaya follows Dhanañjaya and Dhanika.

Śāradātanaya does not follow Bhoja who holds all the Vyabhicārins and Sāttvikas as Sthāyins and Rasas.

स्थायिन्युन्मग्ननिर्मग्नाः तथैव व्यभिचारिणः ।
पुष्णन्ति स्थायिनं स्वांश्च तत्र यान्ति रसात्मताम् ॥
यद्यपि स्याद्रसात्मत्वं तेषां क्वापि कदाचन ।
अस्थिरत्वाद् अथैते स्युः नाट्याद्यनुपयोगिनः ॥
तस्मा**दष्टाविति** मतं **स्थायिनो** नाट्यवेदिनाम् ।
*   *   *
भावसाधारणत्वेऽपि निर्वेदाद्यैर्न शक्यते ।
स्थायित्वमात्मनो नेतुम् अताद्रूप्यस्वभावतः ।
यत्र क्वचित् स्यात् तत्पोषो वैरस्यायैव कल्पते ।
अतो नाट्यविदाम् अष्टावेवात्र स्थायिनो मताः ॥

P. 26, *Bhā. Pra.* Gaek. edn.

Thus following Abhinavagupta on Vyabhicārins, Śāradātanaya has criticised the view of Rudraṭa which Bhoja has adopted in his *Śṛ. Pra.*

One of the views on the origin of Rasa described by Śāradātanaya is however related to Bhoja's Ahaṁkāra theory. In chapter II. pp. 41-48, Śāradātanaya gives the following view: There is the Paramātman or Ātman having three 'Prabhās', Jñāna-prabhā, Ānanda-prabhā and Kriyā-prabhā. The inner Saṁvit or Jñāna and Ānanda are self-realisable. In the shape of Ahaṁkāra or Abhimāna for outward objects, the inner Jñāna and Ānanda manifest themselves through the outward objects which we come to know and enjoy. The Jīva gets his Prāṇa from the Kriyā-prabhā. Jñāna and Ānanda are of the form of the Sattva-guṇa. From the interplay of the three Guṇas of Prakṛti, Mahān, Buddhi, Ahaṁkāra, five Tanmātrās, the ten Indriyas and Manas are all born. Here the Sāṁkhyaprakriyā is explained. The Ahaṁkāra whose activity (Vṛtti) is Abhimāna i.e., that power by which it helps Buddhi, is explained as the sense of 'I' and 'Mine'.

अहङ्कारोऽभिमानेन बुद्धेरुपकरोति यः ।
यो ममेति ग्रहः सोऽयम् अभिमान इतीरितः ॥ P. 42

It passes over through the Indriya to outward objects and according to the nature of the object, becomes the various Rasas, Śṛṅgāra etc.

अहङ्कारस्य वृत्तिर्या सोऽभिमानः प्रकीर्तितः ।
साभिमानात्मिका वृत्तिः तत्तदिन्द्रियगोचरा ॥
बाह्यार्थालम्बनवती शृङ्गारादिरसात्मताम् ।
याति तत्र विभावादिभेदाद् भेदं प्रयाति च ॥ P. 43

When there are Lalita or graceful Vibhāvas, there arises out of Ahaṁkāra a certain form of happiness dominated by Sattva and Rajas. Such a state of mind is called Śṛṅgāra. In a similar manner are other Rasas born. The three Guṇas, Sattva, Rajas and Tamas, vary with the varying nature of the external objects which produce the Rasas out of Ahaṁkāra. But Ahaṁkāra and Abhimāna remain the same.

This view, Śāradātanaya does not say, is expounded in Bhoja's *Śṛ. Pra.*, but says that it is expounded in a semi-purāṇic work called the *Yogamālā Saṁhitā* in which Śiva teaches Rasa and Nāṭya to Sūrya.

ईदृशी च रसोत्पत्तिः मनोवृत्तिश्च शाश्वती ।
कथिता **योगमालायां संहितायां** विवस्वते ॥
शिवेन ताण्डवं लास्यं नाट्यं नृत्तं च नर्तनम् ।
सर्वमेतदशेषेण **संहितायां** प्रदर्शितम् ॥ P. 45

According to this view, only eight Rasas are recognised, Śānta being left out. This is given as the view of Brahmā also.

तस्मान्नाट्यरसा अष्टाविति पद्मभुवो मतम् ।

This Brahmā is none else than he who figures in the *Nāṭyaśāstra* of Bharata:

I. 1. नाट्यवेदं प्रवक्ष्यामि ब्रह्मणा यदुदाहृतम् ।
VI. 16. एते ह्यष्टौ रसाः प्रोक्ता द्रुहिणेन महात्मना ।
VI. 79. रसं वीरमपि प्राह ब्रह्मा त्रिविधमेव हि ।

and these references in Bharata refer to the views contained in the earlier work called *Brahma Bharata.* After giving this view Śāradātanaya gives another expounded by Vāsuki to Nārada.

उत्पत्तिस्तु रसानां या पुरा वासुकिनोदिता ।
नारदस्योच्यते सैषा प्रकारान्तरकल्पिता ॥ P. 47

This view is the same as that given from the *Yogamālā Saṁhitā*. It starts with Ahaṁkāra. The element of Ahaṁkāra persists in all Rasas. When the mind is in Rajas and comes into contact with graceful (Lalita) objects, the Ahaṁkāra becomes Śṛṅgāra. Thus other Rasas are born. The difference between this view and that said to be expounded in the *Yogamālā Saṁhitā* is that this recognises the Śānta-rasa which it holds as born in the mind bereft of Rajas and Tamas and established in Sattva, a mind that has ceased to be contaminated by outward objects and is in a purely subjective condition.

रजस्तमोविनाशात्तु सत्त्वावस्थात् सचित्ततः ।
मनागस्पृष्टबाह्यार्थात् शान्तो रस इतीरितः ॥ P. 48

From the above, we see that the bringing in of Ahaṁkāra into the consideration of Rasa is all that is similar to what Bhoja has said. And this is attributed by Śāradātanaya to a Saṁhitā called *Yogamālā* where Śiva teaches Nāṭya to Sūrya. The same is attributed to Vāsuki also who teaches the same subject to Nārada with the difference that Vāsuki accepts Śānta; and the work in which Vāsuki's view is given is not mentioned.[1] Personally, I do not attach any value

[1] See also my *Number of Rasas*, Pp. 11, 12, on Vāsuki.

to references of similar nature in Śāradātanaya's *Bhāvaprakāśa*. The claim of the *Yogamālā Saṁhitā* or the work in which Vāsuki figures is on the same par as that of the *Agnipurāṇa*, which latter at least is available to us. Bhoja is emphatic in saying that he is responsible for propounding the new Ahaṁkāra-theory and in the face of this and his vehement exposition of his theory, it is difficult to believe that the out-of-the-way and unheard of *Yogamālā Saṁhitā* is the source of this theory. Śāradātanaya summarises the theory of Dhvani as expounded by Ānandavardhana in chapter VI (pp. 173-4) and it is strange that Śāradātanaya refers here to some unknown work called *Kalpavallī* as the source of this information. Similar is his attribution of the Ahaṁkāra-idea to two unknown works.

There are differences between Bhoja's theory and the theory said to be taken from the *Yogamālā*. Bhoja does not add to the framework of his theory any Śivāgama-thought in the shape of Jīvātman, Paramātman, the three Prabhās of Jñāna, Ānanda and Kriyā. The exposition contained in the *Bhāvaprakāśa* no doubt clearly explains the Sāṁkhya element in Bhoja's theory and elaborates how Ahaṁkāra becomes Abhimāna and on contact with respective outward objects becomes Śṛṅgāra etc. But the difference is great and plain. The *Yogamālā* accepts only eight Rasas and Vāsuki only nine. The Preman-synthesis of the Uttara-koṭi of Rasa, the calling of Ahaṁkāra itself by the name Śṛṅgāra, its classification into the four Śṛṅgāras of the four Puruṣārthas, the holding of all Bhāvas as Rasas—these of Bhoja are entirely absent from these theories in Śāradātanaya. The main idea in Bhoja that Ahaṁkāra it is that is really Rasa and that Rati, Hāsa etc. are not Rasa even if they attain Prakarṣa, and can be called Rasa only secondarily, is also absent from Śāradātanaya. The *Yogamālā* and Vāsuki suppose Rasa to be the Pariṇāma of Ahaṁkāra and this theory of transformation no doubt agrees with Bhoja's Rasa of Madhyamāvasthā. Bhoja's Ahaṁkāra has not only this stage in which Ahaṁkāra ramifies itself into manifold manifestations but stands separate also as Rasa by itself. These manifestations themselves are mere Bhāvas, even in Prakarṣa. Śāradātanaya says that according to these two views from *Yogamālā* and Vāsuki, Rasa is Manovṛtti. This is wholly opposed to Bhoja's view; for, to Bhoja, such Manovṛttis can only be Bhāvas, being still in the state of Bhāvanā. Beyond that stage is the realm of Ahaṁkāra and in it is the relish called Rasa.

So the two views given by Śāradātanaya have just taken the Ahaṁkāra-idea from Bhoja and have followed in general the well-known current of ideas on Rasa.

Thus Śāradātanaya's *Bhāvaprakāśa* does not constitute a summary of the *Śṛ. Pra.*, and compared to Śāradātanaya's borrowings from other sources like the *Nāṭyaśāstra*, the *Daśarūpaka* and the *Kāvyaprakāśa*, his borrowings from Bhoja are small. See also pp. 64-68 of Mr. K. S. Ramaswami SASTRI's Introduction to the Gaek. edn. of the *Bhāvaprakāśa*.

TEXT OF THE *ŚṚ. PRA.*

Extracts on Rasa

I

Śṛ. Pra., Vol. I, Pp. 1-3, Mad. Ms.

आत्मस्थितं गुणविशेषमहङ्कृतस्य
श्रृङ्गारमाहुरिह जीवितमात्मयोनेः ।
तस्यात्मशक्तिरसनीयतया रसत्वं
युक्तस्य येन रसिकोऽयमिति प्रवादः ।। ३ ।।

सत्त्वात्मनाममलधर्मविशेषजन्मा
जन्मान्तरानुभवनिर्मितवासनोत्थः ।
सर्वात्मसम्पदुदयातिशयैकहेतुः
जागर्ति कोऽपि हृदि मानवतो (-मयो) विकारः[1] ।। ४ ।।

तात्पर्यमेव वचसि ध्वनिरेव काव्ये
सौभाग्यमेव गुणसम्पदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः
श्रृङ्गार एव हृदि मानवतो जनस्य ।। ५ ।।

श्रृङ्गारवीरकरुणाद्भुतरौद्रहास्य-
बीभत्सवत्सलभयानकशान्तनाम्नः ।
आम्नासिषुर्दश रसान् सुधियो, वयं तु
श्रृङ्गारमेव रसनाद् रसमामनामः ।। ६ ।

वीराद्भुतादिषु च येह रसप्रसिद्धिः
सिद्धा कुतोऽपि वटयक्षवदाविभाति ।
लोके गतानुगतिकत्ववशादुपेता-
मेतां निवर्तयितुमेष परिश्रमो नः ।। ७ ।।

अप्रातिकूलिकतया मनसो मुदादेः
यस्संविदोऽनुभवहेतुरिहाभिमानः ।
ज्ञेयो रसः स रसनीयतयात्मरक्तः (-शक्तेः)[2]
रत्यादिभूमनि पुनर्वितथा रसोक्तिः ।। ८ ।।

---

[1] *Cf. S. K. Ā.*, V. 2:

विशिष्टादृष्टजन्मायं जन्मिनामन्तरात्मसु ।
आत्मसम्यग्गुणोद्भूतेरेको हेतुः प्रकाशते ।।

[2] The reading आत्मरक्तिः yields fruitful results in our attempts to understand the new Rasa of Ahaṁkāra-Śṛṅgāra of Bhoja but the correct reading, however, is only Ātmaśakti as found elsewhere and as proved by the following in the first verse also: तस्यात्मशक्तिरसनीयतया.

रत्यादयोऽर्धशतमेकविवर्जिता हि
भावाः पृथग्विधविभावभुवो भवन्ति ।
शृङ्गारतत्त्वमभितः परिवारयन्तः
सप्तार्चिषं द्युतिचया इव वर्धयन्ति ॥९ ॥

आभावनोदयमनन्यधिया जनेन
यो भाव्यते मनसि भावनया स भावः ।
यो भावनापथमतीत्य विवर्तमानः
साहङ्कृतौ हृदि परं स्वदते रसोऽसौ ॥ १० ॥

रत्यादयो यदि रसाः स्युरतिप्रकर्षे
हर्षादिभिः किमपराद्धमतद्विभिन्नैः ।
अस्थायिनस्त इति चेद् भयहासशोक-
क्रोधादयो वद कियच्चिरमुल्लसन्ति ॥ ११ ॥

स्थायित्वमत्र विषयातिशयान्मतं चेत्
चिन्तादयः कुत उत प्रकृतेर्वशेन ।
तुल्यैव सात्मनि भवेद्, अथ वासनायाः
सन्दीपनात्, तदुभयत्र समानमेव ॥ १२ ॥

अतस्सिद्धमेतत्—रत्यादयः शृङ्गारप्रभवा एव एकोनपञ्चाशद्भावाः, वीरादयो मिथ्यारसप्रवादाः; शृङ्गार एवैकः चतुर्वर्गैककारणम्, स रस इति ।

स च अनुभवैकगम्यत्वाद् असर्वविषयत्वाच्च दुरवसेयः, सम्यगभिनयेषु वा विदग्धशैलूषैः प्रदर्श्यमानः सामाजिकैरवधार्यते, प्रबन्धेषु वा महाकविभिः यथावदाख्यायमानः विदुषां मनीषाविषयमवतरति ।

II

Pp. 42-44, Vol. II

From the verses given above, Bhoja picks out the first two and explains their significance in chapter VII at the end of the section on Dhvani.

Śl. आत्मस्थितं etc.

"आत्मस्थितं गुणविशेषमहङ्कृतस्य" इत्यादि । अत्र "आत्मस्थितं गुणविशेषमहङ्कृतस्य शृङ्गारमाहुरिह जीवितमात्मयोनेः" इत्याप्तोपदेशरूप आगमः । "तस्यात्मशक्तिरसनीयतया रसत्वम्" इति संज्ञार्थानुगामिप्रत्यात्मवेदनीयं प्रत्यक्षम् । "युक्तस्य येन रसिकोऽयमिति प्रवादः" इत्यर्थापत्तिरूपमनुमानम् । तथा हि योऽयं लोके रसोऽस्तीति रसिकोऽयमिति विना मधुरादीन् केषुचिदेव पुरुषविशेषेषु निरपवादः प्रवादः, स नान्तरेण प्रत्यात्मवेदनीयं रसाह्वयवस्तुसम्बन्धमुपपद्यते ।

* * *

"स एव प्रमाणत्रयोपन्यासहेतुः वक्तुरभिप्रायः प्रतीयमानः प्रमाणत्रयोपन्यासादिना च साङ्ख्यदर्शनाश्रयेण शृङ्गारः सन्नेव आविर्भवति, न त्वसन् उत्पद्यते ।"

Śl. सत्त्वात्मनाम् etc.

"अथ आत्मनि प्रतिबिम्बद्वारेण अवस्थितस्य अहङ्कारगुणविशेषस्य धर्मार्थफलभूततृतीयपुरुषार्थजीवितस्य शृङ्गारस्याभिमानापरनाम्नो यान्याविर्भावकारणानि यानि च तत्कार्याणि तान्यनन्तरश्लोके निर्दिशति-सत्त्वात्मनाममलधर्मविशेषजन्मेत्यादि ।

तत्रायमात्मनामनुपहतेभ्यः (तत्रायमात्मनोऽनुपहतेभ्यः) सुकृतविशेषेभ्य उत्पद्यते, उत्पन्नस्य सर्वस्यात्मा, आत्मगुणसम्पद एव अतिशयहेतुर्भवति ।

स चायमेक एव एवंविधोऽभिमानात्मा प्रकृतिविकार आत्मविशेषाणां[1] तमोनिर्भेदस्थानेषु प्रतिबिम्बरूपेण सुप्त इव प्रतिबुध्यत इति वाक्यार्थोऽभिधीयमानः, एकहेतुरित्यनेन च हेत्वन्तराभावमात्मगुणसम्पदः प्रदर्शयन् अयमेव चतुर्वर्गकारणमिति ज्ञापयति । जागर्ति वा (इति); जागर्ति(:) च सुप्तप्रबोधदृष्टान्तेन तस्य अनाविर्भावावस्थायामपि स्तिमितरूपेण अवस्थानादविद्यमानतां निराकरोति । कोऽपीत्यनेन अद्भुतप्रदर्शनद्वारेण तदुत्कर्षस्स्वनत्(-सम्पत्)जन्मसहस्रेणाप्यनाख्येयेति ख्यापयति । मानमय इत्यनेन च अस्य अभिमानात्मनः अभिमान एव मूलमिति अन्यावष्टम्भं निराचष्ट इति ॥

III

P. 352, Vol. II, Chap. XI

"निर्दोषस्य गुणवतोऽलङ्कृतस्य च काव्यशरीरस्य कामिनीशरीरस्येव [2]शोभातिशयनिष्पत्तौ रसावियोग एव प्रकृष्ट उपायो गीयते ।

कल्या मूर्तिः कुलममलिनं यौवनं रूपसम्पत्
सौभाग्यर्द्धिः प्रियवचनता शीलवैदग्ध्ययोगः ।
शालीनत्वं विनयपरतेत्यङ्गनाभूषणं यत्
तत् प्रेमार्द्रं प्रणयिनि मनो नास्ति चेत्, नास्ति किञ्चित् ॥

किंच—

अलङ्कृताप्यन्वयशील[3]भूषणैर्न शोभते मां[4] प्रति तावदङ्गना ।
बिभर्ति यावत्प्रमदासमागमे न शूरभार्याधृत[5]गर्वितं शिरः ॥[6]

IV

Śṛ. Pra., Vol. II, Mad. Ms., pp. 352-357, Chap. XI

"रसं त्विह प्रेमाणमेवामनन्ति सर्वेषामेव हि रत्यादिप्रकर्षाणां रतिप्रियो रणप्रियोऽमर्षप्रियः परिहासप्रिय इति प्रेम्ण्येव पर्यवसानात् ।

अहेतुः पक्षपातो यः तस्य नास्ति प्रतिक्रिया ।
स हि स्नेहात्मकस्तन्तुः अन्तर्भूतानि सीव्यति ॥ (उ. रा. च. ५. १७)

ततो हि—

यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत्प्रियं यत्करोति सा ॥

---

[1] *Cf.* Ratneśvara on Bhoja's Guṇa called "Aurjitya" which is defined as "रूढाहङ्कारता" in *S. K. Ā.* I, p. 67.

[2] Readings in another copy of Chs. IX-XI of the *Śṛ. Pra.* Mad. Ms. R. 3785:—सौभाग्यातिशय.
[3] रूप. [4] अन्याम्. [5] व्रत-.
It may be शूरभार्यादृतगर्वितं शिरः or शूरभार्याधृतिगर्वितं शिरः ।

[6] This verse illustrates the Ahaṁkāra in Love, the lady's pride or "Self-Love" in being conscious of her being the wife of a great warrior.

अपि च---

अकिञ्चिदपि कुर्वाणः सौख्ये दुःखान्यपोहति ।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ।।[1]
(उ. रा. च. २. १९; ६.५)

दुःखं दन्तो वि सुहं जणेइ जो जस्य वल्लहो होइ ।
दइअणहदूमिआणं वि वड्ढइ त्थणआणं रोमञ्चो ।।
[दुःखं दददपि सुखं जनयति यो यस्य वल्लभो भवति ।
दयितनखदूयमानयोरपि वर्धते स्तनयो रोमाञ्चः ।।][1] (गा. स. १. १००)

तदुक्तम्---

अप्रातिकूलिकतया मनसो मुदादेः
यस्संविदोऽनुभवहेतुरिहाभिमानः ।
ज्ञेयो रसस्स रसनीयतयात्मशक्तेः
रत्यादिभूमनि पुनर्वितथा रसोक्तिः ।। (शृ. प्र. १. ८)

ननु इदानीमेवोक्तं रतिप्रियो रणप्रियोऽमर्षप्रियः परिहासप्रिय इति रत्यादिप्रकर्षाणां प्रेम्ण्येव पर्यवसानात् रसमिह प्रेमाणमामनन्तीति, तत्कथमुच्यते "रत्यादिभूमनि पुनर्वितथा रसोक्तिः" इति ? उच्यते---न रत्यादिभूमा रसः, किं तर्हि? शृङ्गारः । शृङ्गारो हि नाम विशिष्टेष्टदृष्टचेष्टाभिव्यञ्जकानाम् आत्मगुणसम्पदाम् उत्कर्षबीजं [2]बुद्धिसुखदुःखेच्छाद्वेषप्रयत्नसंस्काराद्यतिशयहेतुः आत्मनोऽहङ्कारविशेषः सचेतसा रस्यमानो रस इत्युच्यते, यदस्तित्वे रसिकोऽन्यथात्वे नीरस इति । तदाविर्भावहेतवश्च तत्प्रभवा एव भावाः । ते च एकोनपञ्चाशत्---

[3]रतिः, हर्षः, रोमाञ्चः, धृतिः, गर्वः, हासः, मदः, उत्कण्ठा, चिन्ता, स्मृतिः, मतिः, वितर्कः, उत्साहः, क्रोधः, अमर्षः, असूया, **ईर्ष्या**, उग्रता, जुगुप्सा, विस्मयः, निद्रा, सुप्तम्, प्रबोधः, चपलता, आलस्यम्, भयम्, शङ्का, त्रासः, वेपथुः, व्रीडा, अवहित्थम्, स्तम्भः, ग्लानिः, स्वेदः, व्याधिः, उन्मादः, श्रमः, शोकः, विषादः, वैवर्ण्यम्, दैन्यम्, स्वरभेदः, आवेगः, अश्रु, मोहः, प्रलयः, जाड्यम्, निर्वेदः, शम इति ।

तत्र केचिदाचक्षते---रतिप्रभवः शृङ्गार इति । वयं तु मन्यामहे रत्यादीनामयमेव प्रभव इति । शृङ्गारिणो हि रत्यादयो जायन्ते, न अशृङ्गारिणः, शृङ्गारी हि रमते, स्मयते, उत्सहते, स्निह्यतीति ।

[1] These three verses point out the Abhimāna in Love. The third, the Gāthā, is quoted in the *S. K. Ā.* also, where it reads slightly differently. See p. 429. The Chāyā there is:

यो यस्य हृदयदयितो दुःखं दददपि स सुखं ददाति ।
दयितनखदूनयोरपि वर्धते स्तनयो रोमाञ्चः ।।

The commentary here has further variants.

Re. verse 5, 'yad eva rocate mahyam etc.' compare Victor Hugo, *Hernani*, Act. V, Sc. 3, Hernani speaking to his beloved Dona Sol: "Whate'er thou dost is well."

[2] Following the Naiyāyika-prakriyā, Bhoja calls all these the Guṇas of Ātman.

[3] Bhoja does not believe in the theory that of the 49 Bhāvas, 8 are Sthāyins, 33 Vyabhicārins and 8 Sāttvikas. Hence he does not enumerate the 49 in three separate sets, as others do.

Note also that Bhoja omits two of Bharata's Vyabhicārins, Apasmāra and Maraṇa and gives in their place, Īrṣyā and Śama. *Cf. S. K. Ā.* V, Śls. 16-18, where Śama is left out and Īrṣyā and Sneha are given in the place of Apasmāra and Maraṇa.

ते तु भाव्यमानत्वाद् भावा एव न रसाः । यावत्सम्भवं हि भावनया भाव्यमानो भाव एवोच्यते, भावनापथमतीतस्तु रस इति ।

मनोऽनुकूलेषु दुःखादिषु आत्मनः सुखाभिमानो रसः । स तु पारम्पर्येण सुखहेतुत्वाद् रत्यादिभूमसु उपचारेण व्यवह्रियते । अतो न रत्यादीनां रसत्वम्, अपि तु भावनाविषयत्वाद् भावत्वमेव ।

यदप्युक्तं परप्रकर्षगामी रत्यादिभावो रसः इति, तदप्यसारम् । ग्लान्यादिष्वपि तदुपपत्तेः । ग्लान्यादयोऽपि हि श्रमादिभिः परं प्रकर्षमारोप्यन्ते । न ते स्थायिन इति चेत्, स्थायित्वमेषां (उत्पन्नतीव्रसंस्कारत्वम्), (उत्पन्न)तीव्रसंस्कारोत्पत्तिश्च विषयातिशयात् नायकप्रकृतेश्च । प्रकृतिश्च त्रिधा, सात्त्विकी, राजसी, तामसी च । तद्वशाच्च तथाविधानुभावभावनोत्पत्तिः । ततश्चैषां स्थायित्वव्यपदेश इति ।

ननु अष्टौ स्थायिनः, अष्टौ सात्त्विकाः, त्रयस्त्रिंशद् व्यभिचारिण इति ब्रुवते, न तत् साधु; यतोऽमीषामन्यतमस्य एतैरेव परस्परं निर्वर्त्यमानत्वात् कश्चित् कदाचित् स्थायी, कदाचित्तु व्यभिचारी । अतोऽवस्थावशात् सर्वेऽप्यमी व्यभिचारिणः, सर्वेऽपि च स्थायिनः, सात्त्विका अपि सर्वे एव, मनःप्रभवत्वात्; अनुपहतं हि मनः सत्त्वमित्युच्यते ।

यच्चोक्तं 'विभावानुभावव्यभिचारिसंयोगात् स्थायिनो रसत्वम्' इति, तदपि मन्दम्; हर्षादिष्वपि विभावानुभावव्यभिचारिसंयोगस्य विद्यमानत्वात् ।

तस्माद् रत्यादयः सर्वे एवैते भावाः, शृङ्गार एव एको रस इति । तैश्च सविभावानुभावैः प्रकाशमानः शृङ्गारः विशेषतः स्वदते ।

तत्र केचनाहुः---नायं रसः शृङ्गाराख्यो रत्यादिभिरभिव्यज्यते; अपि तु आलम्बनविभावादुत्पन्नः रत्यादिरेव उद्दीपनविभावादिभिः परं प्रकर्षमापन्नः रसीभवन् शृङ्गारादिसंज्ञां लभत इति । त एवं प्रष्टव्याः---किमेते रत्यादयः स्वेभ्यः स्वेभ्यः आलम्बनेभ्यः उत्पद्यमानाः सर्वस्याप्युत्पद्यन्ते, उत कस्यचिदेव? यदि तावत्सर्वस्य, तदा सर्वं जगद् रसिकं स्यात्, न चैतदस्ति । यतः कश्चिद्रसिकः कश्चित्तु नीरसो दृश्यते; न च दृष्टविपरीतं शक्यमनुज्ञातुम् । अतो न सर्वस्य रत्यादयो जायन्ते । अथ कस्यचित्, तत्र निमित्तमभिधानीयम् । तद् दृष्टमदृष्टं वा स्यात् । न तावद् दृष्टम्, अनुपलभ्यमानत्वात् । अदृष्टं तु साधारणम् , असाधारणं वा । साधारणे पूर्व एव दोषः, सर्वं जगद् रसिकं स्यादिति । असाधारणं तु प्रत्यगात्मगतानादिवासनानुबन्धि धर्मकार्यं भवितुमर्हति । तच्चात्मनोऽहङ्कारगुणविशेषं ब्रूमः । [1]स शृङ्गारः, सोऽभिमानः, स रसः । तत एते रत्यादयो जायन्ते । तैश्चायं प्रकर्षप्राप्तैः सप्तार्चिरर्चिश्चयैरिव प्रकाशमानः शृङ्गारिणामेव स्वदत इति ।[2]

तदुपाधिश्चायमुपजायमानो रसः त्रिधा विख्यायते, प्रकृष्टो, भावरूपः, आभासश्च । तत्र यः कथाशरीरव्यापिनः उत्तमनायकस्य तथाविध एव विषये जायते, स प्रकृष्टः । मध्यमस्य य उपजायते, न प्रकर्षमासादयति, स भावरूपः । यश्च तिरश्चां प्रतिनायकादीनां च उपजायते, स शृङ्गाराभासः ।

[1] *Cf. S. K. Ā.* V. 1:

रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते ।
योऽर्थः, तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ।

[2] *Cf.* Ratneśvara on Bhoja's Arthaguṇa Kānti in *S. K. Ā.* I. 81:

रसोऽभिमानात्मा शृङ्गारः * * * * सप्तार्चिरिव अर्चिषा उपचीयत इति अनुरागलक्षणः ।
P. 66.

तस्य विभागो द्विधा । वाक्यविषयः प्रबन्धविषयश्च । तयोर्वाक्यविषयः [1]अश्लीलामङ्गलघृणावदर्थग्राम्यमित्यादिदोषहानेन, [2]दीप्तरसत्वं कान्तिरित्यादिगुणोपादानेन, कैशिकीवैदर्भीत्यलङ्कारयोगेन च यद्यपि प्रसङ्गतः तत्र(तन्त्र)युक्त्या तत्र तत्र उपवर्णितः, तथापि गुणालङ्कारसंनिवेशविशेषजन्यत्वान्नानालङ्कारसंसृष्टावेव प्रकृष्टत्वं लभते ।

प्रायेण हि गुणानामिव शब्दार्थोभयालङ्काराणाम् अनुप्रासजातिरूपकादीनां काव्ये शरीरेष्विव कटककेयूरकुण्डलादीनां केवलानाम् अदर्शनात्, संसृष्टिरेव प्रकृष्टं भूषणमवधार्यते । ततश्च भोजन इव मधुराम्ललवणषाडवानाम्, वेष इव वस्त्रानुलेपनमाल्यविभूषणानाम्, धूप इव चन्दनागरुकर्पूरसिद्धकानाम्, सङ्गीत इव नृत्तवाद्यपाठ्यानाम्, प्रेमणीव कोपानुशयप्रसादसङ्गमसुखानाम्, गार्हस्थ्य इव धर्मार्थकाममोक्षसाधनानुष्ठानानाम्, वाक्यशरीरेऽपि रूपकादीनां संसृष्टिरेव विशेषतः स्वदमाना रसावियोगहेतुर्भवति । अतः प्रागुपदिष्टापि यत्नतः प्रपञ्च्यते ।।

V

Pp. 365-370, Vol. II. Chap. XI

[3]तत्रालङ्कारसङ्करः, (अलङ्कार)संसृष्टिरित्येव वक्तव्ये नानाग्रहणं गुणरसादीनामपि अलङ्कारताप्रतिपत्त्यर्थं, तेषामपि काव्यशोभाकरत्वेन अलङ्कारत्वात्, यदाह—

'काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते ।
ते चाद्यापि विकल्प्यन्ते कस्तान् कार्त्स्न्येन वक्ष्यति ।।' (का. आ. २. १)

अपि च—

'काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्क्रियाः ।
साधारणमलङ्कारजातमद्य प्रदर्श्यते ।।' (का. आ. २. ३.)

तत्र काव्यशोभाकरान् इत्यनेन श्लेषोपमादिवद् गुणरसतदाभासतत्प्रशमानप्यनुगृह्णाति । मार्गविभागकृद्गुणानाम् अलङ्क्रियोपदेशेन श्लेषादीनां गुणत्वमिव अलङ्कारत्वमपि बोधयति । किंच—

'श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदारत्वम् ओजःकान्तिसमाधयः ।।
इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।
तेषां विपर्ययः प्रायो लक्ष्यते गौडवर्त्मनि ।।' (का. आ. १. ४१-२)

इति श्लेषादीनां दशानामेव मार्गविभागकारितां ब्रुवता काव्यशोभाकरत्वेन गुणान्तराणामपि अलङ्कारत्वम् उक्तं भवति । तदाह—'कस्तान् कार्त्स्न्येन वक्ष्यति' इति । युक्तमिदम्; अयुक्तं तु रसादीनामलङ्कारतेति । तेषां गुणानामिव अलङ्कारव्यपदेशाभावात् । नायुक्तम्; युक्तोत्कर्षाणाम् ऊर्जस्विरसवत्प्रेयसाम् अलङ्कारेषु उपदेशात् । तद्यथा—

'प्रेयः प्रियतराख्यानं रसवद्रसपेशलम् ।
ऊर्जस्वि रूढाहङ्कारं युक्तोत्कर्षं च तत् त्रयम् ।।' (का. आ. २. २५५)

तत्र '**ऊर्जस्वि रूढाहङ्कारम्**' इत्यनेन आत्मविशेषनिष्ठस्य उत्कृष्टादृष्टजन्मनः अनेकजन्मानुभवसंस्कारासादितद्रढिम्नः समग्रात्मगुणसम्पदुदयातिशयहेतोः अलं(अहं)कारविशेषस्य उपसङ्ग्रहाद्

---

[1] For the corresponding text in *S. K. Ā.*, see Ch. V, Śls. 4-7. Śl. 4 points out Grāmyatā and Agrāmyatā of Śabda; Śls. 5-6 point out Grāmyatā and Agrāmyatā of Artha. Śl. 7 is of general significance. See above, pp. 417-8.

[2] See p. 505, fn. 2, Ratneśvara on Kānti.

[3] See *S. K. Ā.* V, pp. 612-614 for the corresponding portion.

अहङ्कारा[द]भिमानश्रृङ्गाराद्यपरनाम्नो रसस्य मानमयविकाररूपेण अभिमानिनां मनसि जाग्रतः पूर्वां कोटिम् उपवर्णयति । यदाह—

सत्त्वात्मनाममलधर्मविशेषजन्मा
जन्मान्तरानुभवनिर्मितवासनोत्थः ।
सर्वात्मसम्पदुदयातिशयैकहेतुः
जागर्ति कोऽपि हृदि मानमयो विकारः ।। (शृ. प्र. १. ४)

अहो अहो नमो मह्यं यदहं वीक्षितोऽनया ।
मुग्धया त्रस्तसारङ्गतरलायतनेत्रया ।।

तथा च—

तिष्ठन्त्या जनसङ्कुलेऽपि सुदृशा सायं गृहप्राङ्गणे
तत्कालं मयि निस्सहाकुलतनौ बाहौ मृदु प्रेङ्खति ।
ह्रीनम्राननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमार्द्राः शशिखण्डपाण्डिममुषो मुक्ताः कटाक्षच्छटाः ।।

'**रसवद् रसपेशलम्**' इत्यनेन विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरिति रत्यादिरूपेण अनेकधाविर्भवतः अभिवर्धमानस्य परप्रकर्षगामिनः शृङ्गारस्य मध्यमावस्थाम् अवस्थापयति । यदाह—

रत्यादयोऽर्धशतमेकविवर्जिता हि
भावाः पृथग्विधविभावभुवो भवन्ति ।
शृङ्गारतत्त्वमभितः परिवारयन्तः
सप्तार्चिषं द्युतिचया इव वर्धयन्ति ।। (शृ. प्र. १. ६)

तद्यथा—

अत्रान्तरे किमपि वाग्विभवातिवृत्त-
वैचित्र्यमुल्लसितविभ्रममायताक्ष्याः ।
तद् भूरिसात्त्विकविकारमपास्तधैर्य-
माचार्यकं किमपि मान्मथमाविरासीत् ।। (मालतीमा. १. २६)

यथा च—

राहोश्चन्द्रकलामिवाननचरीम् (मालतीमा० ५. २८) इत्यादि.

'**प्रेयः प्रियतराख्यानम्**' इत्यनेन समस्तभावमूर्धाभिषिक्ताया रतेः परप्रकर्षाधिगमाद् भावनापथातिक्रमे भावरूपतामुल्लङ्घ्य प्रेमरूपेण परिणताया उपादानाद् भावान्तराणामपि परप्रकर्षाधिगमे रसरूपेण परिणतिरिति ज्ञापयन् अहङ्कारस्य उत्तरां कोटिम् उपलक्षयति । यदाह—

आ भावनोदयमनन्यधिया जनेन
यो भाव्यते मनसि भावनया स भावः ।
यो भावनापथमतीत्य विवर्तमानः
साहङ्कृतौ हृदि परं स्वदते रसोऽसौ ।। (शृ. प्र. १. १०)

तद्यथा—

यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत् प्रियं यत् करोति सा ।।

यथा च—

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु यद्
विश्रामो हृदयस्य यत्र, जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात् परिणते यत्प्रेमसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥

(उ. रा. च. १. ३९)

[1]'**युक्तोत्कर्षं च तत् त्रयम्**' इत्यनेन अयुक्तोत्कर्षाणां त्रयाणाम् ऊर्जस्विरसवत्प्रेयसां गुणत्वमेव नालङ्कारत्वमिति ज्ञापयति । तथा हि—और्जित्यं, भाविकत्वं, प्रेयः इति पदैः त्रयोऽप्येते गुणेषूपदिष्टाः । कुतः पुनरेतद् यदेकदा ऊर्जस्विरसवत्प्रेयसाम् अलङ्कारत्वम्, अन्यदा गुणत्वम्? उच्यते—

'भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने ।
संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादयः ॥' (म. भा. ५. २. ९४) इति ।

यथा गोमान् देशः, वाचालो वटुः, वाग्मी विपश्चित्, क्षीरिणो वृक्षाः, बलवान् मल्लः, दण्डिमती शालेति। तत्र ऊर्जस्विरसवतोः अलङ्कारत्वविवक्षायाम् अतिशायने भूम्नि वा मत्वर्थीयः । गुणत्वविवक्षायां प्रशंसानित्ययोगयोः इत्यपि द्रष्टव्यम् । नित्यो हि काव्ये गुणयोग इव रसावियोगः । गुणवतो रसवतश्च निश्चितैवास्य प्रशंसा । संसर्गस्तु गुणानामवश्योपादानेन । निन्दा पुनर्दोषहानेन बाधिता नावतरति । प्रेय इत्ययं तु आतिशायनिकः । तदाह 'प्रेयः प्रियतराख्यानम्' इति । ननु अलङ्कारेषु गुणेषु वा प्रेय इति रूपाभेदात् कथमलङ्कारत्वे तदुत्कर्षप्रतीतिः ? यथा 'युधिष्ठिरः श्रेष्ठतमः कुरूणाम्' इति । तत्र आतिशायनिकान्तरेण तद्गतिरिति चेद्, इहापि 'युक्तोत्कर्षं च तत् त्रयम्' इति वाक्यान्तरेण भविष्यति । न वातिशायनिकाः स्वार्थातिरिक्तं किमपि ब्रुवते, अपि तु प्रकृत्युपात्तमेव प्रकर्षादिकं गमयन्ति । स्वार्थिकेषु तेषां विधानात् ।

अथ रसवदिति किं मत्वर्थीयः? उत वतिः? किंचातः? यदि मत्वर्थीयः मत्वर्थानुपपत्तेस्तदभावः । रसा हि सुखदुःखावस्थारूपाः । ते च शरीरिणां चैतन्यवतां, न काव्यस्य । तस्य शब्दार्थरूपतया अचेतनत्वेन भूमनिन्दादीनामभावात् । अथ वतिः? वत्यर्थानुपपत्तेः तदभावः । तेन तुल्यं क्रिया चेद् वतिः (५. १. ११५), तत्र तस्येव (५. १. ११६) । न च रसैस्तुल्यं वर्तत इति रसवत् । नापि रस इवात्र रसस्येव वास्य किंचिदस्तीति ।

यथेच्छसि तथास्तु । अस्तु वा तावन्मत्वर्थीयः । ननु चोक्तं मत्वर्थाभावात् तदनुपपत्तिः । रसवतो रामादेर्यद्वचनं तद्रसमूलत्वाद् रसवत् । अभेदसमध्यारोपाच्च कविना अनुक्रियमाणस्य तस्य अनुकरणमपि रसवत् ।

अथवा पुनरस्तु वतिः । ननु चोक्तं वत्यर्थानुपपत्तेः न वतिः । अत्रापि नानुपपत्तिः । 'तदर्हम्' (५. १. ११७) इति वचनात् वतिः भविष्यति । रसान् प्रतिपादयितुं यदर्हति तद्रवसत् । अर्हति च रसवद् रामादिवचनं अनुक्रियमाणमभेदसमध्यारोपाद् रसान् प्रतिपादयितुमिति रसवद् भवति ।

VI

ननु च सर्वेषामप्युपादेयानां काव्यशोभाकरत्वाद् अलङ्कारत्वे व्यवच्छेद्याभावात्, सङ्करः संसृष्टिरित्येव वाक्यं(च्यं) भवति, 'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः' इति विभावादिसङ्करस्यापि संसृष्टित्वं प्राप्नोति, तदलङ्कारग्रहणेन निवर्त्यते । न हि विभावादयो अलङ्काराः, अपि तु भावरसतदाभासानाम् अलङ्काराणाम् अभिनिष्पत्तिहेतवः अर्थविशेषाः ।

[1] See *S. K. Ā.* V. pp. 613-4.

नन्वेवमपि अर्थगुणत्वाद् अमीषामप्यलङ्कारत्वं प्राप्नोति, सत्यमेतत्, किन्तु अन्यपरतया त उपादीयमानाः तत्रैव न्यग्भवन्ति, न वाक्यार्थप्रतीतौ पदार्थाः पृथक् स्फुरन्तीति । P. 370.

नन्वेवं सति 'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः' इत्यादिना न भवितव्यमेवालङ्कारेण? नैवम् । त्रिविधः खल्वलङ्कारवर्गः वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमाद्यलङ्कारप्राधान्ये (वक्रोक्तिः, सोऽपि गुणप्राधान्ये) स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।

तत्र द्विविधो विभावः आलम्बनविभावः, उद्दीपनविभावश्च । तयोरालम्बनविभावः इष्टानिष्टसन्दर्शनादिः यमालम्ब्य सुखं च दुःखं च उत्पद्यते । तेन सुखदुःखविषयाणामनुभवेन स्मरणहेतुः संस्कारो जन्यते । संस्कारप्रबोधहेतवः पुनः उद्दीपनविभावा ऋतुमाल्यविलेपनादयः । तैः प्रतिबुद्धसंस्कारस्य स्मरणेच्छाद्वेषप्रधानाः बुद्धिशरीरारम्भा तेऽनुभूयमानत्वाद् अनुभावाः । तैरेवमभिवर्धमानः ईप्सितमर्थमासादयन् जिहासितं जिहासन् सुखात्मकैः व्यभिचारिभिः हर्षधृतिस्मृतिमतिप्रभृतिभिः संसृज्यमानः समासादितोत्तरोत्तर(वृद्धी) रत्यादिस्थायिभावः शृङ्गारप्रभव एव सम्भोगशृङ्गारादिरसरूपतामधिगच्छति । स एव त्वीप्सितानवाप्तौ जिहासितस्य (अ)हानाद् दुःखात्मकैः व्यभिचारिभिः चिन्तौत्सुक्यावेगनिर्वेदादिभिः संसृज्यमानः दुःखात्मकविप्रलम्भशृङ्गारादिरसरूपतामध्यास्ते ।

तत्र रतेः शृङ्गारनिष्पत्तिर्यथा—

मृतेति प्रेत्य सङ्गन्तुं यया मे मरणं मतम् ।
सैषावन्ती मया लब्धा कथमत्रैव जन्मनि ॥ (का. आ. २. २८०)

अत्र आवन्त्या वासवदत्ताया आलम्बनविभावभूतायाः सकाशादुत्पन्ने वत्सेश्वरस्य रतौ स्थायिनि भावे तस्याः पुनर्जीवनादिभिः उद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु हर्षधृतिस्मृतिवितर्कप्रभृतिषु सुखात्मकेषु व्यभिचारिषु सम्भोगशृङ्गारतां प्राप्ते स्थायिनि यदेतदनुभावरूपमृत्योरिव(रूपं मृतेत्यादि)-वचनं वत्सेश्वरस्य तच्छृङ्गाररसादुपजायमानं रसवदुच्यते ।

हासाद् हास्यनिष्पत्तिर्यथा—

इदमम्लानमानायाः लग्नं स्तनतटे तव ।
छाद्यतामुत्तरीयेण नवं नखपदं सखि ॥ (का. आ. २. २८९)

अत्र काचित् सखीं पूर्वं भर्तरि परिगृहीतमानां नखपदाङ्कितस्तनीम् आलम्बनविभावभूताम् उपालभमानायाः कस्याश्चित् सख्या उत्पन्ने हासस्थायिभावे तदीयमानपरिग्रहस्मरणादिभिरुद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु शङ्कावहित्थहर्षगद्गदादिषु व्यभिचारिषु परप्रकर्षाधिगमात् हास्यरसतामापन्ने स्थायिनि यदेतदम्लान(यदेतदिदमम्लान)मानादिवचनं तद्धास्यरससमुद्भूतं रसवदुच्यते ।

उत्साहाद्वीरनिष्पत्तिर्यथा—

अजित्वा सार्णवामुर्वीम् अनिष्ट्वा विविधैर्मखैः ।
अदत्त्वा चार्थमर्थिभ्यो भवेयं पार्थिवः कथम् ॥ (का. आ. २. २८४)

अत्र वसुधाविजयादेरालम्बनविभावादुत्पन्ने स्थायिनि उत्साहभावे तेजःस्थैर्यादिभिः उद्दीपनविभावैः उद्दीप्यमाने समुत्पन्नेषु स्मृतिवितर्कप्रभृतिषु व्यभिचारिषु परप्रकर्षाधिगमाद् वीररसतामापन्ने स्थायिनि वीररसात्मनः पुंसः यदेतद् अजित्वेत्यादिवचनं तद्वीररसाद् उपजायमानं रसवदुच्यते ।

विस्मयादद्भुतनिष्पत्तिर्यथा—

अंशुकानि प्रवालानि पुष्पं हारादिभूषणम् ।
फलं मधूनि हर्म्याणि शाखा नन्दनशाखिनाम् ॥ (का. आ. २. २९०)

अत्र शाखिनां प्रवालपुष्पफलशाखासम्पत्तिः निजरूपम्, नन्दनशाखिनां पुनः प्रवालादिस्थानेषु अंशुकहारमधुमन्दिराणि; तदेतदाश्चर्यमेतेषाम्, अतश्चैते(भ्यः) आलम्बनविभावेभ्यः कस्यचिद् देवभूमिगतस्य उत्पन्ने विस्मयस्थायिभावे तदीयावयवदर्शनादिभिः उद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु हर्षरोमोद्गमस्वेदगद्गदादिषु व्यभिचारिषु, परप्रकर्षाधिगमाद् अद्भुतरसत्वमापन्ने स्थायिभावे, यद् अंशुकानि प्रवालानीत्यादिवचनं तदद्भुतरसादुपजायमानं रसवदुच्यते ।

क्रोधाद् रौद्रनिष्पत्तिर्यथा---

निगृह्य केशेष्वाकृष्टा कृष्णा येन ममाग्रतः ।
सोऽयं दुःशासनः पापो लब्धः किं जीवति क्षणम् ।। (का. आ. २. २८२)

अत्र दुःशासनालम्बनविभावाय क्रुध्यतो भीमसेनस्य पूर्वमुत्पन्ने क्रोधस्थायिभावे तदवाप्तेः स्मर्यमाणसमक्षकृतद्रौपदीकेशकर्षणादिभिरुद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु असूयावेगवेपथुश्रमादिषु दुःखात्मकेषु व्यभिचारिषु परं प्रकर्षमधिरूढे रौद्ररसतामापन्ने स्थायिनि, यदेतद् भीमसेनस्य निगृह्येत्यादिवचः तद् रौद्ररसादुपजायमानं रसवदुच्यते ।

भयाद् भयानकनिष्पत्तिः यथा---

इदं मघोनः कुलिशं धारासन्निहितानलम् ।
स्मरणं यस्य दैत्यस्त्रीगर्भपाताय कल्पते ।। (का. आ. २. २९१)

अत्र महेन्द्रकुलिशाद् धारासन्निहितानलाद् आलम्बनविभावात् स्मर्यमाणादपि दैत्यस्त्रीणामुत्पन्ने भयस्थायिभावे तद्विभिन्नदानवमरणादिभिरुद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु स्वेदस्तम्भवैवर्ण्यवेपथुप्रभृतिषु व्यभिचारिभावेषु, स्थायिनः भयानकरसतामापन्नस्य गर्भपातादिभिरनुभावैः विभाव्यमानस्य स्वस्वरूपसूचकं यदेतद् इदं मघोनः कुलिशम् इत्यादिवचनं तदपि तन्मूलत्वाद् रसवदुच्यते ।

शोकात्करुणनिष्पत्तिर्यथा---

यस्याः कुसुमशय्यापि कोमलाङ्ग्या रुजाकरी ।
साधिशेते कथं देवी हुताशनवतीं चिताम् ।। (का. आ. २. २८६)

अत्र चालम्बनविभावभूताद् देवीमरणादुत्पन्ने शोकस्थायिभावे चितानिवेशनहुताशनज्वालादिभिः उद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु निर्वेदग्लानिचिन्तास्तम्भादिषु व्यभिचारिषु प्रकर्षात् करुणरसतामापन्ने स्थायिनि, करुणरसवतो नायकस्य यदेतद् अस्याः(यस्याः) कुसुमशय्यापीत्यादिवचनं, तत्करुणरसादुपजायमानं रसवदुच्यते ।

जुगुप्सायाः बीभत्सनिष्पत्तिर्यथा---

पायंपायं तवारीणां शोणितं पाणिसम्पुटैः ।
कौणपाः सह नृत्यन्ति कबन्धैरान्त्रभूषणाः ।। (का. आ. २. २८८)

अत्र आलम्बनविभावभूतेभ्यः कौणपेभ्यः कस्यचिद् राज्ञः विजयशंसिनः पुंसः उत्पन्ने जुगुप्सास्थायिभावे शिरश्छेदविगलद्रुधिरधारापरिप्लुतप्रणर्तितकबन्धान्त्रशोणितपानादिभिः उद्दीपनविभावैः उद्दीप्यमाने, समुत्पन्नेषु भयावेगशङ्कावहित्थादिषु व्यभिचारिषु परां कोटिमधिरूढे बीभत्सरसताम् आपन्ने स्थायिनि यदेतत् पायंपायम् इत्यादिवचनं तद् बीभत्सरसादुपजायमानं रसवदुच्यते ।

एवमेते अष्टावेव रसाः रत्यादयो भूमानमापन्नाः शृङ्गारवीरादिव्यपदेशं लभन्ते ।। [1]

Pp. 372-376

[1] This is Pūrvapakṣa; the Siddhānta follows: Bhoja accepts as many Rasas as there are Bhāvas though only in his Madhyamāvasthā, where the word Rasa is used only by courtesy.

VII

Criticism of the above-given old Rasa-theory and statement of Bhoja's new theory.

न च अष्टावेवेति नियमः, यतः शान्तं प्रेयांसमुद्धतमूर्जस्विनं च केचिद् रसमाचक्षते । तन्मूलाश्च किल नायकानां (धीरशान्त)धीरललितधीरोद्धतधीरोदात्तव्यपदेशाः । तेषु धीरप्रशान्ताश्रयः शान्तो यथा---

सर्वाः सम्पत्तयस्तस्य सन्तुष्टं यस्य मानसम् ।
उपानद्गूढपादस्य ननु चर्मास्तृतैव भूः ।। [1]

धीरललिताश्रयः प्रेयान् यथा---

यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत्प्रियं यत्करोति सा ।।

धीरोद्धताश्रय उद्धतो यथा---

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद्वा न सिद्धमस्त्रेण मम तत्केन सेत्स्यति ।। (वेणी. ३. ४६)

धीरोदात्ताश्रय ऊर्जस्वी यथा---

अपकर्ताहमस्मीति मा ते मनसि भूद् भयम् ।
विमुखेषु न मे खड्गः प्रहर्तुं जातु वाञ्छति ।। (का. आ. २. २९३)

अत्र च शमप्रकृतिः शान्तः स्नेहप्रकृतिः प्रेयान् गर्वप्रकृतिः उद्धतः अहङ्कारप्रकृतिः पुनरोजस्वीति शृङ्गारादिवदेतेष्वपि विभावानुभावव्यभिचारिसंयोगो द्रष्टव्यः ।

अन्ये त्वाहुः[2] सर्व एव रत्यादयो विभावानुभावव्यभिचारिसंयोगाद् उत्पद्यमानाः भूमानमापन्नाः रसीभवन्ति । तथा हि---

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः ।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः ।। (रुद्रट. का. अ. १२. ४)

सर्वेषां च तुल्ये रसत्वे रत्यादीनामेव परप्रकर्षगामिनां शृङ्गारवीरव्यपदेश इति न घटते । तथा नाममात्रं भिद्यते । तदुक्तम्---

वीराद्भुतादिषु च येह रसप्रसिद्धिः
सिद्धा कुतोऽपि वटयक्षवदाविभाति ।
लोके गतानुगतिकत्ववशादुपेताम्
एतां निवर्तयितुमेष परिश्रमो नः ।। (शृ. प्र. १. ७)

[1] *Cf. Bhāgavata*, VII. xv. 17: सदा सन्तुष्टमनसः सर्वास्सुखमया दिशः ।
शर्कराकण्टकादिभ्यः यथोपानत्पदः शिवम् ।।

[2] तु may be taken in the sense of च. Rudraṭa's position is in complete consonance with Bhoja's. We can even say that Rudraṭa was one of Bhoja's inspirers. Or 'Tu' contrasts Rudraṭa's view of numerous additional Rasas with the immediately preceding view of four additional Rasas only.

यदि च रत्यादयः प्रकर्षगामिनः भावा एव (न)रसाः, कथमुच्यते भावेभ्यो रसा इति । रसेभ्यो भावा इत्यप्ययुक्तम् । न हि बह्वो रसाः । अपि तु एक एव श्रृङ्गारो रस इत्यग्रतोऽपि प्रबन्धेन प्रतिपादयिष्यते ।। Pp. 377-378.

VIII

Bharata's Scheme of four Rasas from four Primary Rasas criticised.

यथा चैते भावेभ्यो रसाः रसेभ्यो भावाः तथा रसेभ्यश्च रसाः भवन्तीति भरताचार्यः । तत्र श्रृङ्गाराद्धास्यरसनिष्पत्तिर्यथा—

स एष भुवनत्रयप्रथितसंयमः शङ्करः
बिभर्ति वपुषाधुना विरहकातरः कामिनीम् ।
अनेन किल निर्जिता वयमिति प्रियायाः करं
करेण परिपीडयञ्जयति जातहासः स्मरः ।।[1]

वीराद्द्भुतनिष्पत्तिर्यथा—

सम्प्रत्येव हि गोग्रहे यदभवत् तत्तावदाकर्ण्यताम्
एतत्ते हृदयं स्पृशामि यदि वा साक्षी तवैवात्मजः ।
एकः पूर्वमुदायुधैस्सुबहुभिर्दृष्टः, ततोऽनन्तरं
यावन्तो वयमाहवप्रणयिनः तावन्त एवार्जुनाः ।।

रौद्रात्करुणनिष्पत्तिर्यथा—

सत्त्वभ्रंशविषादिभिः कथमपि त्रस्तं क्षणं वेत्रिभिः
दृष्टो दृष्टिनिपातजिह्मितमुखैरव्याहृतः प्रक्रमः ।
रामान्वेषणतत्परः परिजनैरुन्मुक्तहाहारवं
कन्यान्तःपुरमेव हा प्रविशति क्रुद्धो मुनिर्भार्गवः ।। (म. वी. च. २. २०)

बीभत्साद् भयानकनिष्पत्तिर्यथा—

आन्त्रप्रोतबृहत्कपालनलकक्रूरक्वणत्कङ्कण-
प्रायप्रेङ्खितभूरिभूषणरवैराघोषयन्त्यम्बरम् ।।
पीतच्छर्दितरक्तकर्दमघनप्राग्भारघोरोल्ललद्-
व्यालोलस्तनभारभैरववपुर्बन्धोद्धतं धावति ।।
(म. वी. च. १. ३५) Pp. 376-7

Criticism—

" यच्चोक्तं रसेभ्यश्च रसा इति, तत्र यद्यालम्बनविभावभूतेभ्य इति मतम्, तदा—

श्रृङ्गारात्तु भवेद्धास्यः रौद्रात्तु करुणो रसः ।
वीराच्चैवाद्भुतो नाम बीभत्सात्तु भयानकः ।। (ना. शा. ६. ३९, GOS.)

इति नियमो न घटते । यतः श्रृङ्गारादन्यतोऽपि हास्य उत्पद्यमानो दृश्यते यथा—

हस्तालम्बितमक्षसूत्रवलयं कर्णावतंसीकृतं
स्रस्तं भ्रूयुगमुन्नमय्य रचितं यज्ञोपवीतेन च ।

[1] Seen as a verse of Dhanapāla of Bhoja's time, in the *Prabhāvakacaritra* of Candraprabha, Mahendrasūri-prabandha, p. 234, śl. 162, NS Press edn.

सन्नद्धा जघने च वल्कलपटी पाणिश्च धत्ते धनुः
दृष्टं भो जनकस्य योगिन इदं दान्तं विरक्तं मनः ।।[1] (बालरा. १. ५३)

श्रृङ्गारादपि न दृश्यते—

चिन्ता[म]णिअदइअसमागममम्मि कअमन्तुआइ भरिऊण ।
सुन्नं कलहाअन्ती सहीहि रुण्णा ण ओहसिआ ।। (गा. स. १. ६०)
[चिन्तानीतदयितसमागमे कृतमन्युकानि स्मृत्वा ।
शून्यं कलहायमाना सखीभी रुदिता **न उपहसिता** ।।][2]

रौद्रादन्यतोऽपि करुणो दृश्यते यथा—

आर्द्रं नागाजिनमवयवग्रन्थिमद्बिभ्रदंसे
रूपं प्रावृड्घनरुचिमहाभैरवं दर्शयित्वा ।
पश्यन् गौरीं भयचलकरालम्बितस्कन्दहस्तां
मन्ये **प्रीत्या द्रुत** इव भवान् वज्रदेहोऽभिजातः ।।[3]

रौद्रादपि न दृश्यते यथा—

निरीक्ष्य संरम्भनिरस्तधैर्यं राधेयमाराधितजामदग्न्यम् ।
असंस्तुतेषु प्रसभं भयेषु जायेत मृत्योरपि पक्षपातः ।।[4] (किरात. ३. २१)

वीरादन्यतोऽप्यद्भुतो दृश्यते यथा—

कासुखहेहुकोत्तिआइअज्जणणउप्पाओ ।
पिअसंगमसहणट्टाणिसस संधाणिसुंपुडजाइ ।।[5] (?)

वीरादपि (न) दृश्यते यथा—

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्रीम्
एकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते सुरयुवतयः सक्तवैरा हि दैत्यैः
अस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ।। (शाकु.२. १५)[6]

बीभत्सादन्यतोऽपि भयानको दृश्यते तथा—

यस्मिन्ननैश्वर्यकृतव्यलीकः पराभवं प्राप्त इवान्तकोऽपि ।
धून्वन् धनुः कस्य रणे न कुर्यान्मनो भयैकप्रवणं स भीष्मः ।।[7] (किरात. ३. १९)

[1] Here, Hāsa is produced from a Vīrālambana; in Abhinavagupta's language, we have here Hāsya produced by Vīra-ābhāsa, Vīra-anaucitya.

[2] The situation here is too pathetic for laughter. The thin border between comedy and tragedy is crossed. The situation does not produce laughter, but produces only tears: रुदिता न उपहसिता ।

[3] Here Karuṇa is produced in Śiva from Śṛṅgāra for Pārvatī and Vātsalya for Skanda. प्रीत्या द्रुतः ।

[4] Here only Bhaya is produced from Raudra.

[5] A case of Adbhuta from Śṛṅgāra. Indistinct and source not known. The Madras transcript has some variants and the text given here is according to a Trivandrum Ms.

[6] Here Vīra does not produce wonder and the poet himself denies wonder in the words नैतच्चित्रम् ।

[7] A case of Bhaya from Raudra.

बीभत्सादपि न दृश्यते यथा---

तत्क्रूरदन्तकरपत्रनिकृत्तसत्त्वसङ्घातनिस्सरदसृक्प्लुतकूर्चगुच्छम् ।
वक्त्रं वपुश्च विकृताकृतिदीर्घबाहोरार्येण राक्षसकुतूहलिना न दृष्टम् ।।[1]
(म. वी. च. ५. २९)

अथ प्रकृतिभूतेभ्य इति पक्षः, तत्रापि किं शृङ्गाराद्धास्यो जायते, उत शृङ्गार एव हास्यो भवति । किंचातः? यदि शृङ्गाराद् हास्यो जायते तदिष्यत एव । न ह्यशृङ्गारिणः[2] कश्चिदपि (भावः) प्रकर्षगामी अप्रकर्षगामी वा सम्भवति । शृङ्गारी हि रमते, उत्सहते, हसति, विस्मयते, जुगुप्सते, शोचति, बिभेति, शाम्यति, स्निह्यति, गर्वायते, अभिमन्यत इति ।

अथ रतिप्रकृतिरेव हास्यरसो भवति, तन्न घटते, शृङ्गारस्य हास्यव्यपदेशाभावात् ।

अथोच्यते---

शृङ्गारानुकृतिर्येह स हास्यो रस इष्यते ।
तर्हि---वीरस्यानुकृतिर्येह सोऽपि हास्य इतीष्यताम् ।।

एतेन 'रौद्रात्तु करुणो रस' इत्यपि प्रत्युक्तम् । न हि रौद्रात्करुणो जायते, नापि रौद्रः करुणो भवति ।

अथ रौद्रस्य यत्कर्म करुणस्स निगद्यते ।
तथापि---न रौद्रकर्म करुणः कारणं करुणस्य तत् ।।
एतेन वीरकर्मापि न भवेदद्भुतो रसः ।
हेतुत्वं तु तदुत्पत्तौ तस्यापि न निवार्यते ।।
बीभत्सदर्शनाद् यस्स्यात् स भवेत्तु भयानकः ।
इत्यालम्बनहेतुभ्यो विभावेभ्यो न भिद्यते ।। Pp. 378-81

अतो यत्किंचिदेतद् भावेभ्यो रसाः, रसेभ्यो भावाः, रसेभ्यश्च रसा इति । किं पुनरिह न्याय्यम्? यथा उपवर्णितं प्राक्---

अप्रातिकूलिकतया मनसो मुदादेः
यस्संविदोऽनुभवहेतुरिहाभिमानः ।
ज्ञेयो रसस्स रसनीयतयात्मशक्तेः
रत्यादिभूमनि पुनर्वितथा रसोक्तिः ।। (शृ. प्र. १. ८)

एतेन 'रूढाहङ्कारता' रसस्य **पूर्वा कोटिः**, रत्यादीनामेकोनपञ्चशतोऽपि विभावानुभावव्यभिचारिसंयोगात् परप्रकर्षाधिगमे रसव्यपदेशार्हता रसस्यैव **मध्यमावस्था** । 'प्रेयः प्रियतराख्यानम्' इत्युपलक्षणेन यथा रतेः प्रेमरूपेण परिणतिः, तथा भावान्तराणामपि परमपरिपाके प्रेमरूपेण परिणतौ रसैकायनमिति रसस्य **परमा काष्ठा** इति प्रतिष्ठितं भवति । तथा हि---

यथा ऊर्जस्विनि अपकर्ताहमिति यत्ते चेतसि भयं, न मे खड्गः पराङ्मुखेषु कदाचिदपि प्रहर्तुमुत्सहत इति रूढोऽहङ्कारः प्रतीयते,

[1] Here Utsāha (Vīra) emanates from Bībhatsālambana. Rāma being an Uttama Prakṛti, there is no possibility of fear in him. The verse itself denies fear in the words न दृष्टम् ।

[2] This Śṛṅgāra is Bhoja's Ahaṅkāra and not the Rati-prakarṣa Śṛṅgāra. Bhoja mixes up the two here.

सैषावन्ती मयात्रैव जन्मनि लब्धेति धिक् ते वृथाप्रतिज्ञो मानपरिग्रह इति,

उर्वीविजयाद्यकृत्वा कथं पार्थिवो भवेयमिति,
न मया ईदृशाः शाखिनः क्वचिदपि दृष्टा इति,
अनेन मे द्रौपदी केशेषु आकृष्टेति,
धन्यो मघवा यस्यैतदायुधम् इति,
सा मे देवी चितामध्यास्त इति,
धिक् कौणपाः शोणितमान्त्रभूषणाः पिबन्तीति,
अस्ति मे सन्तोषो मनस इति,
यथेयं मे प्रिया तथाहमप्यस्याः, यतो मदनुकूलमेवैषापि चेष्टत इति,
मयि धृतायुधे किमायुधान्तरैरिति,

सर्वत्रैव **अहङ्कारः** प्रतीयते ।

Pp. 381-2

IX

Taking the Madhyamāvasthā of Rasa where Rati and the other 48 Bhāvas attain Prakarṣa by the interplay of Vibhāvas etc. Bhoja explains the action of Vibhāvas etc. and Niṣpatti of Rasa.

कथं पुनः विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः? उच्यते---यथा इन्दुसन्निधेः गण्डकः स्यन्दते, यथार्कसन्निधेः सूर्यकान्तो ज्वलति, यथा कर्पूरसन्निधेः स्फटिको विलीयते, तथा तेभ्यस्तेभ्यः आलम्बनविभावेभ्यः तत्तदाकारपरिणतेन्द्रियबुद्ध्युपाधियोगिनोऽभिमानिमनसः ते ते रतिक्रोधशोकादयः भावाः समुत्पद्यन्ते[1] । ते रत्यादयो यथा---

आश्चर्यमुत्पलदृशो वदनामलेन्दु-
सान्निध्यतो मम मुहुः जडिमानमेत्य ।
जात्येन चन्द्रमणिनेव महीधरस्य
सन्धार्यते द्रवमयो मनसो विकारः ।। (मा. मा. ३. ५)

क्रोधादयो यथा---

तेनाथ नाथ दुरुदाहरणातपेन
सौम्यापि नाम परुषत्वमभिप्रपन्ना ।
जज्वाल तीक्ष्णविशदाः सहसोद्गिरन्ती
वार्गर्चिषस्तपनकान्तशिलेव सीता ।। (अभिनन्दस्य रामचरिते १५. ८६)

शोकादयो यथा---

अथेदं रक्षोभिः कनकहरिणच्छद्मविधिना
तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि ।
जनस्थाने शून्ये विशदकरणैरार्यचरितैः
अपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ।। (उ. रा. च. १. २८)

[1] Here the *Ālambanavibhāva* is explained in a series of similes: स्यन्दते is Śṛṅgāra; ज्वलति is Vīra; विलीयते is Karuṇa.

अथ इन्दूदये यथा समुद्रः क्षुभ्यति, यथा अपथ्यसेवया व्याधिरभिवर्धते, यथानार्यसन्निधेः साधुरधिकं दुःखाकरोति, तथा तेभ्यस्तेभ्य उद्दीपनविभावेभ्यः तत्तदनुभवसंस्कारयोगिनः मनसः तत्तद्भावाभिवृद्धये ते ते विकारा उपजायन्ते[1] । ते तत्क्षोभे यथा---

विललाप स बाष्पगद्गदं सहजामप्यपहाय धीरताम् ।
अभितप्तमयोऽपि मार्दवं भजते कैव कथा शरीरिषु ॥ (रघु. ८. ४३)

तदभिवृद्धौ---

तमुदीक्ष्य रुरोद सा भृशं स्तनसम्बाधमुरो जघान च ।
स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥ (कुमार. ४. २६)

तत्प्रातिकूल्ये---

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पञ्चबाणः क्षिणोति ।
किमुत मलयवातोन्मूलितापाण्डुपत्रैः
उपवनसहकारैर्दर्शितेष्वङ्कुरेषु ॥ (वि. ऊ. २. ६)

[2]अथ यथा एकस्यापि भूरुहादेः काण्डस्कन्धशाखाविटपादयः प्रकाराः, पल्लवपत्रपुष्पफलसम्पदादयो विकाराः, एकस्य अम्भसः प्रवाहावर्तबुद्बुदतरङ्गादयो विवर्ताः, मुक्ताफलफेनलवणकरकादयो विपरिणामाः; एकस्यापि ध्वनेः तारमध्यमन्द्रक्रुष्टादयो भेदाः, वर्णपदवाक्यकूजितादयः अवच्छेदाः; एकस्यापि वायोः प्रवहावहपरिवहादयः स्कन्धाः, प्राणापानव्यानादयोऽनुबन्धाः तेभ्यस्तेभ्य उपाधिभ्यः जायन्ते, तथा एकस्यापि रतिक्रोधशोकादेः तेभ्यस्तेभ्य उपाधिभ्यः ते [भ्यस्]ते[भ्यः]अनुभावा व्यभिचारिणश्च[3] आभ्यन्तरा बाह्याश्च व्यवस्थासम्प्लवाभ्याम् उपप्लवन्ते । तत्र आभ्यन्तरा व्यभिचारिषु चिन्तौत्सुक्यावेगवितर्कादयः, बाह्याः स्वेदरोमाञ्चाश्रुवैवर्ण्यादयः; अनुभावेषु आभ्यन्तराः स्मरणेच्छाद्वेषप्रयत्नाः, बाह्या मनोवाग्बुद्धिशरीरारम्भाः । त उभये अप्यनुक्रियमाणाः सात्त्विकाङ्गिकवाचिकचित्रसामान्याभिनयव्यपदेशं लभन्ते । तेषु रतिप्रभा(भ)वा यथा--

विवृण्वती शैलसुतापि भावम् अङ्गैः स्फुरद्बालकदम्बकल्पैः ॥
साचिक्रियाचारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥ (कुमार. ३. ६८)

क्रोधप्रभा(भ)वा यथा---

प्रत्यग्रारिकृताभिमन्युनिधनप्रोद्भूततीव्रक्रुधः
कीर्णा बाष्पकणैः पतन्ति धनुषि व्रीडाजडा दृष्टयः ।
पार्थस्याकृतशात्रवप्रतिकृतेरन्तःशुचा मुह्यतः
हा वत्सेति गिरः स्फुरन्ति न पुनर्निर्यान्ति कण्ठाद्बहिः ॥

शोकप्रभा(भ)वा यथा---

मातर्मातर्दलति हृदयं ध्वंसते देहबन्धः
शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि ।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोतु ॥ (मा. मा. ९. १०)

[1] Here the three stages in the heightening caused by the *Uddīpanavibhāva* are described: Kṣobha, Abhivṛddhi, and Atiduḥkhākaraṇa.

[2] Explanations of *Vyabhicārins* and *Anubhāvas*.

[3] So read the mss; but to accord with the order in each of the illustrations given, the more correct reading should be व्यभिचारिणोऽनुभावाश्च.

[1]अथ यथा इक्षुभ्यो रसः, सर्षपेभ्यस्तैलं, धातुभ्यो हिरण्यम्, अश्मभ्यो लोहं, दध्नो नवनीतं, काष्ठतोऽग्निः, तेभ्यस्तेभ्यः यन्त्राग्निमन्थसंयोगेभ्यः निष्पतन्ति, तथा स्वेभ्यः स्वेभ्यः विभावानुभावव्यभिचारिसंयोगेभ्यः रतिक्रोधशोकादिभ्यः ते ते रसाः निष्पद्यन्ते । यथा---

राहोश्चन्द्रकलामिवाननचरीं दैवात्समासाद्य मे
दस्योरस्य कृपाणपाणिपतनाद् आच्छिन्दतः प्रेयसीम् ।
आतङ्काद् विकलं द्रुतं करुणया विक्षोभितं विस्मयात्
क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तते ॥ (मा. मा. ५. २३)

[2]अथ यथा लवण[रस](म्लादयः) मृद्वीकादीनपि आत्मरूपतां नयन्त उपचीयन्ते, तथा रत्यादीनि [व] विभावादीनप्यात्मरूपतां नयन्त उपचीयन्ते । यथा---

कस्स भरिसि त्ति भणिए को मे अत्थि त्ति जप्पमाणाए ।
उव्वेग्गरोइरीए अम्हे वि रुआविआ तीए ॥ (गा. स. ४. ८९)
[कस्य स्मरसीति भणिते को मे अस्तीति जल्पमानया ।
उद्विग्नरोदनशीलया वयमपि रोदितास्तया ॥]

[3]अथ यथा सर्पिर्मधुजतूच्छिष्टादीनां पार्थिवानां घनतुहिनकरकादीनाम् आप्यानां त्रपुसीसरजतादीनां तैजसानाम् अग्निसंयोगाद् द्रवता अद्भिः सामान्यं भवति, तथा विभावानुभावव्यभिचारिणां संयोगाद् रसता रसेनैव सामान्यं भवति । यथा---

विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति ।
अकरोत्पृथिवीरुहानपि स्रुतशाखारसबाष्पदुर्दिनान् ॥ (रघु. ८. ६९)

अथ यथा ओषधिरसेभ्यः मधुनिष्पत्तिः, यथा मधुरादिभ्यः षाडवोत्पत्तिः, गुडादिभ्यः आसवोत्पत्तिः तथा तेभ्यः तेभ्यः रससामान्येभ्यः रसविशेषाभिनिर्वृत्तिः[4] । यथा---

यातो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले
सारं सागरिका ससागरमहीप्राप्त्येकहेतुः प्रिया ।
देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः
किं नास्ति त्वयि सत्यमात्यवृषभे यस्मिन् करोमि स्पृहाम् ॥
(रत्ना. ४. १९)

अथ यथैकस्याप्यग्नेः भौमदिव्यौदार्यादयो जातिभेदाः दाहालोकपाकादयोऽर्थक्रियाः सन्दृश्यन्ते; तथैकस्यापि रसस्य भावरसतदाभासादयो जातिभेदा उत्कण्ठाभिषङ्गनिर्वृत्यादयोऽर्थक्रियाः उत्पादाभिवृद्धिस्थैर्यादयो अवस्थाः समुपलभ्यन्ते[5] । तत्र भावो यथा---

हरस्तु किंचित् परिलुप्तधैर्यः चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि[6] ॥ (कुमार. ३. ६७)

[1] Explanations of Niṣpatti of Rasa.

[2] The next stage after Rasa-niṣpatti is Rasa-upacaya, when Vibhāvas etc. become all one Rasa. *Cf. Daśarūpaka.* आत्मभावं नयन्त्यन्यान् स स्थायी लवणाकरः and Siṃhabhūpāla क्षीराब्धिवन्नयन्त्यन्यान् स्वात्मानं स्थायिनो हि ते । *R. A. S.* p. 145. TSS.

[3] This also refers to the stage of Rasa-upacaya.

[4] A Synthetic Rasa made out of many Rasas.

[5] Each Rasa has three Jātis, Bhāva, Rasa and their Ābhāsa; three kinds of fruit, as in the case of love—Utkaṇṭhā, Abhiṣaṅga and Nirvṛti; and three stages, Utpāda, Abhivṛddhi and Sthairya.

[6] Eg. of mere Bhāva, not developing; Kāma is burnt at once.

रसो यथा—

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टिः
विक्षेप एव पदम्—इत्यादि[1] । (कुमार. ६. ८५)

आभासो यथा—

आः सीते पतिगर्वविभ्रमभरभ्रान्तभ्रमद्बान्धव-
प्रध्वस्तस्मितकान्तिमत् तव तदा जातं यदेतन्मुखम् ।
सम्प्रत्येष हठात् तदेव कुरुते केशोच्चयाकर्षण-
व्यश्रोत्तानितलोललोचनपतद्बाष्पप्लुतं रावणः ।। [2]

उत्कण्ठा यथा—

पशुपतिरपि तान्यहानि कृच्छ्राद्
अगमयदद्रिसुतासमागमोत्कः ।
कमपरवशं न विप्रकुर्युः
विभुमपि तं यदमी स्पृशन्ति भावाः ।। (कुमार. ६. ९५)

अभिषङ्गो यथा—

लीनेव प्रतिबिम्बितेव लिखितेवोत्कीर्णरूपेव च
प्रत्युप्तेव च वज्रलेपघटितेवान्तर्निखातेव च ।
सा नश्चेतसि कीलितेव विशिखैः चेतोभुवः पञ्चभिः
चिन्तासन्ततितन्तुजालनिबिडस्यूतेव लग्ना प्रिया ।। (मा. मा. ५. १०)

निर्वृतिर्यथा—

जगति जयिनस्ते ते भावा नवेन्दुकलादयः
प्रकृतिमधुराः सन्त्येवान्ये मनो मदयन्ति ये ।
मम तु यदियं याता लोके विलोचनचन्द्रिका
नयनविषयं जन्मन्येकस्स एव महोत्सवः ।। (मा. मा. १. ३६)

उत्पादो यथा—

उत्पत्तिर्देवयजनाद् ब्रह्मवादी नृपः पिता ।
सुप्रसन्नोज्ज्वला मूर्तिरस्याः स्नेहं करोति मे ।। (म. वी. च. १. २१)

अभिवृद्धिर्यथा—

कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात्
तद्वासः श्लथमेखलागुणधृतं किंचिन्नितम्बे स्थितम् ।
एतावत्सखि वेद्मि साम्प्रतमहं तस्याङ्गसङ्गे पुनः
कोऽसौ कास्मि रतं च किं कथमिति स्वल्पापि मे न स्मृतिः ।।
(अमरु. १०१, KM.)

[1] See *S. K. Ā.* p. 490. Instance of Niṣpanna Rasa.

[2] Ābhāsa of Rasa, it being Pratināyakāśraya: पात्रानौचित्यादाभासः । This is II. 26, *Udāttarāghava* of Māyurāja.

स्थैर्यं यथा—

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु यद्
विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात् परिणते यत्प्रेमसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ।। (उ. रा. च. १. ३९)

भावविशेषो यथा—

शस्त्रोस्सागरलङ्घनं किमपरं द्वारोपरोधः पुरे
दोर्दण्डा अपि मे त एव कुलिशक्षुण्णाङ्गदग्रन्थयः ।
सर्वं सोढमिदं वृथैव हि मया सीताप्रसक्तात्मना
पापो ध्वस्तमनोरथस्तु(थोऽस्तु?) सरलं दृष्टोऽपि नाहं तया ।। [1]

रसविशेषो यथा—

कोपो यत्र भ्रुकुटिरचना विग्रहो यत्र मौनं
यत्रान्योन्यं स्मितमनुनयो दृष्टिपातः प्रसादः ।
तस्य प्रेम्णः तदिदमधुना वैशसं पश्य जातं
त्वं पादान्ते लुठसि न च मे मन्युमोक्षः खलायाः ।।[2] (अमरु. ३२)

आभासविशेषो यथा—

आपृष्टासि व्यथयसि मनो दुर्बला वासरश्रीः
एह्यालिङ्ग क्षपय रजनीम् एकिका चक्रवाकी(कि) ।
नान्यासक्तो न खलु कुपितो नानुरागच्युतो वा
दैवाधीनस्तदिह भवतीमस्वतन्त्रस्त्यजामि ।। [3]

Pp. 382-88. Vol. II. *Śṛ. Pra.*, ch. XI.

X

Rasa Saṁkara

अस्तु नाम गुणानां शब्दार्थदोषगुणभेदात् त्रैविध्ये निरुल्लेखतया सोल्लेखतया च सङ्करव्यवहारः । रसानां तु वीराद्भुतादीनां निरस्तत्वात् कथमिव एकः श्रृङ्गारः अनेकसाध्यं सङ्करव्यवहारं वर्तयति?

उच्यते-यद्यपि श्रृङ्गार एव एको रसः, तथापि तत्प्रभवा एव रत्यादयः। तेऽप्युद्दीपनविभावैरुद्दीप्यमानाः तदनुप्रवेशादेव सञ्चारिणाम् अनुभावानां च निमित्तभावमुपयन्तः रसव्यपदेशं लभन्ते । यथा ह्यभिमानः रत्यादीनां निमित्तं रस्यमानो रसः, तथा रत्यादयोऽपि हर्षधृतिचिन्तौत्सुक्यादीनां मनोवाक्कायशरीरारम्भाणां च निमित्तम् अभिमानानुप्रवेशेनैव चेतसा रस्यमाना रसा इत्युच्यन्ते ।

[1] Eg. of Nirveda in Rāvaṇa, sterile and not developing. This is from Māyurāja's *Udāttarāghava* Act V, called Kumbhāṅka; it is verse 4 there.

[2] The Rasaviśeṣa here is *Roṣa*. See *S. K. Ā.* p. 793 where this verse is quoted. Roṣa and other Bhāvas are " Rasas ", though only secondary, to Bhoja. See also p. 511. *S. K. Ā.*

[3] This Ābhāsa-viśeṣa is another variety of Rasa-ābhāsa, described in non-human beings and things, तिर्यगाश्रय. See *S. K. Ā.* V. 187.

युगपदभिधाने च सङ्करव्यवहारं कल्पयन्ति । ते तु उत्पत्तौ भावाः, प्रकर्षे रसाः, विपर्यये भावरसाभासाः, प्रविलये तत्प्रशमाः, इति प्रभिद्यमानाः सङ्कीर्यन्त इति ।

तत्सङ्करः षोढा——भावसङ्करः, रससङ्करः, भावाभाससङ्करः, रसाभाससङ्करः, भावप्रशमसङ्करः, रसप्रशमसङ्कर इति । P. 392, Vol. II

XI

Ānanda and other new Rasas

i. [1]भावप्रशमसङ्करो यथा——

दृष्टे लोचनवर्त्मना (वन्मनाङ्) मुकुलितं पार्श्वस्थिते वक्त्रवन्
न्यग्भूतं बहिरासितं पुलकवत् स्पर्शं समातन्वति ।
नीवीबन्धवदागतं शिथिलतां सम्भाषमाणे ततः
मानेनापसृतं ह्रियेव सुदृशः पादस्पृशि प्रेयसि ।। (अमरु. १६०, KM.)

अत्र कस्याश्चित् सखीविख्यातमानसंविधानकायाः मानवत्याः प्रियदर्शनालम्बनविभावादुत्पन्ने प्रकृष्टरतिप्रभवे **प्रहर्षस्थायिभावे** तत्पार्श्वोपसर्पणादिभिरुद्दीपनविभावैरुद्दीप्यमाने, समुत्पद्यमानेषु पुलकादिषु सुखात्मकेषु व्यभिचारिषु नयननिमीलनाधोमुख्यनीवीस्रंसनादिभिरनुभावैः परप्रकर्षारोपणाद् **आनन्दरसताम्** आपद्यमाने स्थायिभावे प्रबलविरोधिभावान्तरोदयाद् एतेभ्य एव कारणेभ्यः प्रतिक्षणम् अपचीयमानयोः लज्जारोषयोः प्रशमौ समकक्ष्यतया क्षीरनीरवत् सङ्कीर्यमाणौ प्रतीयेते ।

ii. रसप्रशमसङ्करो यथा——

विरोधो विश्रान्तः प्रसरति रसो निर्वृतिघनः
तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम् ।
झटित्यस्मिन्दृष्टे किमपि परवानस्मि यदि वा
महार्घस्तीर्थानामिव हि महतां कोऽप्यतिशयः ।। (उ. रा. च. ६. ११)

अत्र **वीरौद्धत्यस्वातन्त्र्यरसानाम् आनन्दप्रशमपारवश्यरसैः** तिरस्क्रियमाणानां पट इव नीलादिभिः सितादीनां प्रशमे (मो) रामदर्शनप्रभावोद्भवे लवस्य **विस्मया**तिशयप्रशमजन्मनि **वागारम्भानुभावोपमादौ** चित्रवर्णवत् सङ्कीर्यमाणः समुपलभ्य[न्]ते ।[2]

iii. रसप्रधानो (गुणरससङ्करः) यथा——

अस्मिन्नगृह्यत पिनाकभृता सलील-
मावद्धवेपथुरधीरविलोचनायाः ।
विन्यस्तमङ्गलमहौषधिरीश्वरायाः
स्रस्तोरगप्रतिसरेण करेण पाणिः ।। (किरात. ५. ३३)

अत्र श्लाघ्यविशेषणयोग उदात्तत्वम्, बन्धविकटत्वम् उदारता, अर्थप्राकट्यं प्रसादः, दीप्तरसत्वं कान्तिः इति गुणाः **साध्वस-विलास-अनुराग-सङ्गमरसैः** अतिशय्यन्त इति रसप्रधानाः ।[3]

---

[1] *Cf. S. K. Ā.*, V. p. 636
[2] See *S. K. Ā.*, V. p. 627
[3] See *S. K. Ā.*, V. p. 629

iv. P. 339. In the next instance लावण्यम् and विलासः are given as two Rasas. " **लावण्यविलास**वर्णनीयरसयोश्च। "

See also p. 629, *S. K. Ā.*, V.

v. P. 400. *Śṛ. Pra.*, p. 630. *S. K. Ā.*, V. " रसस्तु **निर्वेद** एवैकः " ।।

vi. गुणाधिको (गुणरससङ्करो) यथा[1]——

कमलमनम्भसि कमले कुवलये च तानि कनकलतिकायाम् ।
सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ।।

अत्र 'कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम्' इत्यन्यधर्माणाम् अन्यत्रारोपणं समाधिः, 'सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम्' इत्यश्लीलामङ्गलार्थौ दोषगुणावपि * * * दीप्तरसत्वं कान्तिरिति गुणा दश; **रसास्तु रत्युत्कर्षधृत्युत्कण्ठावेगविस्मयमतिवितर्कचिन्ताचपलताहासोत्साहस्तम्भगद्गदोन्मादव्रीडावहित्थभयशङ्काः विंशतिः**, वागारम्भानुभावे शृङ्गारिणः प्रियाचाटुकारस्य कस्यचित् प्रतीयन्त इति रसाधिकः । P. 400.

XII

Anubhāvas

Vol. III. *Śṛ. Pra.*, P. 208. Ch. 17.

तत्र विभावैः प्रबुद्धसंस्कारस्य नायकादेः ये स्मृतीच्छाद्वेषप्रयत्नजन्मानः मनोवाग्बुद्धिशरीरारम्भाः **तेऽनुभूयमानत्वाद्** रत्यादीनां **अनन्तरभवनाय (भवनाच्च)** अनुभावाः ।

(अनुभूयमानत्वाद् अनुभावाः, अनु=पश्चाद् भावात् च अनुभावाः)

Corresponding to this, the *S. K. Ā.*, V. says:

स्मृतीच्छायत्नजन्मानः मनोवाक्कायसंश्रयाः ।
विलासा ये वरस्त्रीणां ज्ञेया लीलादयस्तु ते ।।
* * * *
पश्चाद्भावानुभूतिभ्यां स्मरणाद्यनुभाववत् ।। Pp. 477-8. Śls. 40-43

XIII

All the 49 Bhāvas feed only the one central Tattva of Ahaṁkāra. Bhoja concludes his treatment of the Bhāvas thus:

भावास्सञ्चारिणो ये च स्थायिनो ये च सात्त्विकाः ।
सविभावानुभावास्ते **शृङ्गारस्य प्रकाशकाः** ।।
प्रकृतिभव (तिज) मभिमानसंज्ञं
सममनुभावविभाववर्गाः (र्गः) ।
स्वमवसरमुपेयिवानुपास्ते
नृपतिमिवाधिकृतेनु (षु) नीवि (ति) स (व) र्गः ।।

Ch. XVII. Vol. III. P. 236.

---

[1] See *S. K. Ā.*, V. p. 630

XIV

Dharma, Artha, Kāma and Mokṣa Śṛṅgāras

i

Dharma Śṛṅgāra

Ch. XVIII. Vol. III. P. 237.

धर्मश्रृङ्गारः, अर्थश्रृङ्गारः, कामश्रृङ्गारः, मोक्षश्रृङ्गार इति यदुक्तं तदिदानीं व्याख्यायते। तत्र धर्मो नाम श्रुतिस्मृतिविहिताचारः प्रवृत्तिनिवृत्तिनियमरूपः। etc.

सोऽयं प्रवृत्तिनिवृत्तिनियमरूपः श्रुतिस्मृतिविहिताचारो धर्मः। यथोच्यते—

प्रेत्य चेह च यत्कर्म क्रियमाणं गुणावहम्।
वाङ्मनःकायनिष्पन्नं स धर्म इति कीर्त्यते॥

तत्र प्रवर्तमानस्य तराम्यनतिमानो (श्रुतिस्मृतिविहितवाक्यानतिक्रमा**भिमानो**) धर्मश्रृङ्गारः।

At the end of the XVIIIth Chapter, we find:

तदेतद् धर्मश्रृङ्गारे धीरोदात्तस्य चेष्टितम्।
मनोवाक्कायचेष्टाभिः स्पष्टमेवोपवर्णितम्॥
पाञ्चालीभारतीप्राच्याः रीतिवृत्तिप्रवृत्तयः।
स्वकीया नायिका वा(चा)स्मिन् धीरोदात्तश्च नायकः॥ (P. 263)

ii

Artha Śṛṅgāra

Ch. XIX. p. 264:

अर्थो नाम आत्मनः सुखसाधनानां कलत्रमित्रादीनाम् अर्जनम्।

P. 267: यदनर्थापनं(हं) द्रव्यं त्रिवर्गावाप्तिसाधकम्।
. . . . क्षमं सोऽर्था(र्थो)ऽत्रदिश्यते॥
. . . . पायत: प्रवृत्तौ तदवाप्ति (i.e. अर्थावाप्ति)-**अभिमानः** अर्थश्रृङ्गारः॥

iii

Kāma Śṛṅgāra

Ch. XX. p. 312:

तत्र सामान्यविशेषकामार्थिनः धीरललितादेः नायकस्य तदनुकूलायां प्रवृत्तौ तदुपायानतिक्रमेण एतदनुभवा**भिमानः** कामश्रृङ्गारः।

iv

Mokṣa Śṛṅgāra

Ch. XXI. p. 326:

तत्त्वज्ञानान्निःश्रेयसाधिगमो मोक्षः * * * पुरुषस्य च शास्त्रोक्तैरुपायैः तत्त्वज्ञानादिभिः निःश्रेयसमीहमानस्य गार्हस्थ्येऽपि तदधिगमयोग्यता**भिमानो** मोक्षश्रृङ्गारः। तथा हि अस्ति मे मोक्षाधिगमे योग्यता; अधीतानि मया मोक्षशास्त्राणि; * * * प्रसीदन्ति चित्तवृत्तयः * * * इत्यादियोग्यचेतसो**ऽभिमानः** मोक्षश्रृङ्गारः।

"—इत्यादियोग्यचेतसो**ऽभिमानः** स मोक्षश्रृङ्गार इत्युच्यते। तन्निवृत्तौ चास्य अहङ्कारविरहान्मोक्ष एवेति। यावदहङ्कारवान् तावद् अयं मोक्षश्रृङ्गारी; विरहिताहङ्कारस्तु मुक्त एवेति। यथा * * *

यथा च—

मयि जीवत्यहङ्कारे पुरुषः पञ्चविंशकः।
तत्त्वज्ञानोपपन्नोऽपि न मोक्षं गन्तुमर्हति॥ P. 330. Vol. III

XV

Kāma Śṛṅgāra

1. Vol. III. p. 33, end of ch. XIII:
सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुरः।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः॥
भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते।
कविवर्गः समग्रोऽपि तमेनमनुधावति॥
2. Vol. II. p. 350. Ch. XXII:
तत्रापि धर्मार्थश्रृङ्गारयोः हेतुभूतत्वात्(-भूतयोः) कामश्रृङ्गार एव फलभूतत्वात प्रधानः।
3. Vol. V. P. 733. Ch. XXXII:
विभावानुभावव्यभिचारिसंयोगात् [वि]प्रकर्षमापद्यमानः प्रधानः . . . . . (भा)वो रतिर्नाम कामश्रृङ्गाराख्यां लभते।

XVI

As it opens, the *Śṛ. Pra.* closes with verses on Ahaṅkāra Śṛṅgāra.

1. तारका।
अविदग्धा यथा गोष्ठी नि(:)श्रृङ्गारा (तथाङ्गना)॥
2. यथांशुमाली पी(वी)तांशुः यथानर्चिर्हुताशनः।
यथाप्रतापो नृपतिः अश्रृङ्गारः तथा पुमान्॥
3. यथेन्दुना निशा भाति निशाभिश्च (यथा शशी)।
(अङ्गनाभिश्च श्रृङ्गारः) श्रृङ्गारेण तथाङ्गना॥
4. यथा तटिदनम्भोदा पयोदस्त(टितं विना)।
(अहङ्कृतिर)श्रृङ्गारा[:] श्रृङ्गाराच्च(रश्च) अनहङ्कृतिः।
5. रसः श्रृङ्गार एवैको भावा रत्यादयो मताः।
प्रकर्षगामिनोऽपीह प्रेमग्लानिश्रमादिवत्॥

P. 917, Vol. IV. End of Ch. 36 and of *Śṛ. Pra.* itself.

Here is given the text of the *Abhinavabhāratī* of Abhinavagupta on the *Nāṭya Śāstra* on three subjects: i. The deciding of certain Bhāvas as Pradhāna, i.e. important, and others as subsidiary. ii. The question of one Rasa producing another. And iii. The question whether Rasas are from Bhāvas or *vice versa* or they produce each other mutually. These three texts are referred to in the foregoing discussions on Rasa.

The text of the *Abhinavabhāratī* need not be reproduced here when the section relevant to our discussion is already available in print in Vol. I of the

edition of the *Nāṭya Śāstra* with the *Abhinavabhāratī* in the Gaekwad's Oriental Series but for the fact that the text as printed in the Edition referred to is corrupt in many places. The same is the case with the edition of a portion of the *Abhinavabhāratī* bearing on Rasa by Dr. S. K. De in the *Asutosh Mukherjee Silver Jubilee Volume*. The section on Rasa in the *Abhinavabhāratī* in the MS. of the Madras Oriental MSS. Library had been studied by Dr. A. Sankaran, during whose research studentship our Professor Mm. S. Kuppuswami Sastri had corrected and determined the text in the Madras MS. to some extent. The MS. was again gone through by me with his help and the portions concerned with my study have been determined, with the aid sometimes of Hemacandra.

I give below the corrected text. The portions corresponding to the following three extracts appear in Vol. I of the *N. Ś.*, Gaek. (Ist edn.) on pp. 283-85, 296-99 and 293-95; and in Dr. S. K. De's edn. of part of the Rasa section in the *Asutosh Mukherjee Memorial Volume*, on pp. 248-49. In the footnotes I have given the various readings available (1) in the Madras MS. referred to as 'M', (2) in Hemacandra (pp. 64 and 77-78) referred to as 'H'., (3) in Dr. S. K. De's edn. of a portion of the *Abhinavabhāratī* referred to as 'D.', and in the Gaek. Ist Edn. referred to as 'G.' The IInd revised Gaek edn. incorporates some of these corrections.

I

अप्रधानत्वशङ्कानिरासः

अप्रधाने च वस्तुनि कस्य संविद् विश्राम्यति, तस्यैव प्रत्ययस्य प्रधानान्तरं प्रत्यनुधावतः स्वात्मनि अविश्रान्तत्वात्[1] । अतोऽप्रधानत्वं[2] जडे विभावानुभाववर्गे, व्यभिचारिनिचये[3] च संविदात्मकेऽपि नियमेन[4] अन्यमुखप्रेक्षिणि सम्भवतीति तदतिरिक्तः स्थाय्येव तथा [5]चर्वणापात्रम् । तत्र पुरुषार्थनिष्ठाः काश्चित् संविद इति प्रधानम् । तद्यथा—रतिः कामतदनुषङ्गिधर्मार्थनिष्ठा, क्रोधः तत्प्रधानेष्वर्थनिष्ठः, कामधर्मपर्यवसितोऽप्युत्साहः, समस्तधर्मादिपर्यवसितः तत्त्वज्ञानजनितनिर्वेदप्रायो[6]ऽपि भावो मोक्षोपाय इति तावदेषां प्राधान्यम् ।

यद्यपि चैषाम्[7] अन्योन्यं गुणभावोऽस्ति । तथापि [8]तत्तत्प्रधाने रूपके तत्तत्प्रधानं [9]भवतीति रूपकभेदपर्यायेण सर्वेषां प्राधान्यमेषां लक्ष्यते । अदूरभागाभिनिविष्टदृशस्तु[10] एकस्मिन्नपि रूपके पृथक् प्राधान्यम् ।

तत्र सर्वेऽमी सुखप्रधानाः स्वसंविच्चर्वणरूपस्यैकघनस्य प्रकाशस्य आनन्दसारत्वात् । तथा हि—एकघनशोकसंविच्चर्वणेऽपि लोकेऽस्ति स्त्रीलोकस्य[11] हृदयविश्रान्तिः, अन्तरायशून्यविश्रान्तिशरीरत्वात् सुखस्य[12], अविश्रान्तिरूपतैव दुःखम् । तत एव कापिलैर्दुःखस्य चाञ्चल्यमेव प्राणत्वेनोक्तं

[1] M. स्वात्मनि न विश्रान्तत्वात् G. विश्रान्तत्वात् D. विश्राम्यत्वात् ।
[2] न would be better here instead of the Avagraha.
[3] M. व्यभिचारिणि च ये ।
[4] M. नियमे नान्यमुख. D. and H. नियमेन नान्यमुख ।
[5] D. स्थाय्येव । तथा च etc.
[6] M and G प्रायोविभावः D प्रायविभावः ।
[7] M., D and G चैषामप्यन्योन्यं ।
[8] M and D तत्प्रधाने ।
[9] D सम्भवतीति ।
[10] M. अदूरभागादिनिविष्टदृशस्तु H. अदूरभागाभिनिविष्टदृशा तु D. अदूरभागादिनिविष्टदृशा तु ।
[11] M. लोकेऽस्ति लोकस्य. H. D and G लोके स्त्रीलोकस्य ।
[12] सुखस्य is absent in M. H. D. and G. Without it, the sense is not clear.

[1]रजोवृत्तितां वदद्भिरित्यानन्दरूपता सर्वरसानाम् । किंतु उपरञ्जकविषयवशात् तेषामपि कटुकतास्पर्शोऽस्ति वीरस्येव[2] । स हि क्लेशसहिष्णुतादिप्राण एव ।

एवं रत्यादीनां प्राधान्यम् । हासादीनां तु सातिशयं सकललोकसुलभविभावतया उपरञ्जकत्वमिति न[3] प्राधान्यम् । अत एव अनुत्तमप्रकृतिषु बाहुल्येन हासादयो[4] भवन्ति । पामरप्रायः सर्वोऽपि हसति, शोचति, परनिन्दामाद्रियते[5] [6]अल्पसुभाषितत्वेन च सर्वत्र विस्मयते । रत्याद्यङ्गतया तु पुमर्थोपयोगित्वमपि स्यादेषाम् । एतद्गुणप्रधानभावकृत एव च दशरूपकादिभेद इति वक्ष्यामः । स्थायित्वं चैतावतामेव । जात एव हि जन्तुरियतीभिस्संविद्भिः परीतो भवति । तथा हि —"दुःखसंश्लेषविद्वेषी सुखास्वादनसादरः" इति न्यायेन सर्वो रिरंसया व्याप्तः स्वात्मनि उत्कर्षमानितया[7] परमुपहसन् अभीष्टवियोगसन्तप्तः तद्धेतुषु कोपपरवशः अशक्तौ च ततो भीरुः किंचिदार्जिजीषुरपि [8] अनुचितवस्तुविषयवैमुख्यात्मकतयाक्रान्तः किंचिदनभीष्टतयाभिमन्यमानः तत्तत्स्वकर्तव्यदर्शनसमुदितविस्मयः किंचिच्च जिहासुरेव जायते । न ह्येतच्चित्तवृत्तिवासनाशून्यः प्राणी भवति । केवलं कस्यचित् काचिदधिका चित्तवृत्तिः काचिदूना कस्यचिदुचितविषयनियन्त्रिता कस्यचिदन्यथा । तत्काचिदेव पुमर्थोपयोगिनीत्युपदेश्या । तद्विभागकृतश्च[9] उत्तमप्रकृत्यादिव्यवहारः ।

ये पुनरमी ग्लानिशङ्काप्रभृतयश्चित्तवृत्तिविशेषाः ते समुचितविभावाभावाज्[10] जन्ममध्येऽपि[11] न भवन्त्येव । तथा हि रसायनमुपयुक्तवतो[12] मुनेः ग्लान्यालस्यश्रमप्रभृतयो नोत्तिष्ठन्ति । यस्यापि[13] भवन्ति विभावबलात् तस्यापि हेतुप्रक्षये क्षीयमाणाः संस्कारशेषतां[14] नावश्यमनुबध्नन्ति । उत्साहादयस्तु सम्पादितस्वकर्तव्यतया[15] प्रलीनकल्पा अपि संस्कारशेषतां नातिवर्तन्ते । कर्तव्यान्तरविषयस्योत्साहादेः अखण्डनात् । यथाह पातञ्जले[16] 'न हि चैत्र एकस्यां स्त्रियां रक्त इत्यन्यासु विरक्तः' इत्यादि (व्यासभाष्ये २-४) । तस्मात् स्थायिरूपचित्तवृत्तिसूत्रस्यूता एवामी व्यभिचारिणः स्वात्मानमुदयास्तमयवैचित्र्यशतसहस्रधर्माणं प्रतिलभमानाः रक्तनीलादिसूत्रस्यूतविरलभावोम्भन[17]सम्भावितभङ्गीसहस्रगर्भस्फटिककाचाभ्रक[18]पद्मरागमरकतमहानीलादिमयगोलकवत्तस्मिन् सूत्रे स्वसंस्कारवैचित्र्यमनिवेशयन्तोऽपि तत्सूत्रकृतमुपकारसन्दर्भं बिभ्रतः[19] स्वयं च विचित्राः स्थायिसूत्रं[20] च विचित्रयन्तोऽन्तरान्तरा शुद्धमपि स्थायिसूत्रं प्रतिभासावकाशमुपनयन्तोऽपि पूर्वापरव्यभिचारिरत्नच्छायाशबलिमानमवश्यमानयन्तः[21]

[1] It would be better if there is a 'तस्य' before 'रजोवृत्तितां' ।
[2] M and D. तेषामपि कटु किं नास्ति स्पर्शो वीरस्य. H. केषामपि कटुपित्तास्पर्शोऽस्ति वीरस्येव. G. केषामपि कटु किं नास्ति । स्पर्शो वीरस्य ।
[3] न is absent in M. H. D. and G. but without it, the sense is not clear.
[4] H. बहुला न हासादयः. G. बाहुल्येन न हासादयः ।
[5] M. परं निन्दात्माद्रियते H and G. बिभेति परनिन्दामाद्रियते ।
[6] H and D. स्वल्पसुखभाषितत्वेन G. अल्पसुखभाषितत्वेन ।
[7] M and G. उत्कर्षमानीतया ।
[8] M. अज्जिजीषुरपिचित. D. जिगीषुरपिजित. G. जिगीषुरपि अनुचित ।
[9] M. D. and G. तद्विभावकृतश्च ।
[10] D. समुचितविभावात् ।
[11] M and D. जगन्मध्येऽपि ।
[12] H. (p. 83) रसायनमुपयुक्तचेतोग्लान्यालस्य० ।
[13] H. D and G. यस्यापि वा ।
[14] M. संस्कारशेषकान्तात्, संस्कारशेषतान्तात् ।
[15] M. संपादितस्वश्च कर्तव्यतया. G. संपादितस्वावश्यकर्तव्यतया ।
[16] M. H. D. and C. all have only 'यथाह पतञ्जलिः'. It has been suggested above that it should be 'यथाह पातञ्जले' in view of the fact that the passage does not form part of Patañjali's Sūtra but forms part of Vyāsa's Bhāṣya thereon.
[17] M. विरलभावो. . . . भन. D. विरलभावो . . . भानासंभावित, G. विरलभावोपलंभन ।
[18] M. काचभ्रमक. D. काचाभ्र. G. काच भ्र (भ्रा?)मक ।
[19] M and D. विभुतमः
[20] M. D and G. विचित्रार्थस्थायिसूत्रं ।
[21] M and C. उपहयन्तः, G. उपधयन्तः ।

प्रतिभासन्त इति व्यभिचारिण उच्यन्ते । तथा हि ग्लानोऽयमित्युक्ते कुत इति हेतुप्रश्नेन [1]अस्थायितास्य सूच्यते । न तु राम उत्साहशक्तिमानित्यत्र हेतुप्रश्नमाहुः । अत एव विभावास्तत्रोद्बोधकाः सन्तः स्वरूपोपरञ्जकत्वं विदधानाः रत्युत्साहादेः[2] उचितानुचितत्वमात्रमावहन्ति, न तु तदभावे सर्वथैव ते निरुपाख्याः, वासनात्मना सर्वजन्तूनां तन्मयत्वेनोक्तत्वात् । व्यभिचारिणां तु स्वविभावाभावे नामापि नास्तीति । वितनिष्यते चैतद्यथायोगं व्याख्यावसरे । एवमप्रधानत्वनिरासः— ॥

(*Abhinavabhārati* VI)

II

रसानामुत्पाद्योत्पादकप्रकारः

तत्रोत्पत्तिं तावदाह—तेषामित्यादिना । तेषां रसानामुत्पत्तौ हेतवः सूचकाश्चत्वारः । रसानामुत्पाद्योत्पादकप्रकारो यावान् सम्भवति स चतुर्भिरेव सूचित इति यावत् । तथा हि—तदाभासत्वे तदनुकाररूपतया हेतुत्वं शृङ्गारेण सूचितम् । यतो विभावाभासादनुभावाभासाद् व्यभिचार्याभासाद् रत्याभासे प्रतीते चर्वणाभाससारः शृङ्गाराभासः । कामनाभिलाषमात्ररूपा हि रतिरत्र व्यभिचारिभावो न स्थायी । तस्य तु स्थायिकल्पत्वेनाभाति तद्वशाद् विभावाद्याभासता । अतश्च स्थाय्याभासत्वं रतेः । यतो रावणस्य सीता द्विष्टा मय्युपेक्षिका[3] वेति हृदयं नैव स्पृशति । तत्स्पर्शे ह्यभिमानोऽस्य[4] विलीयत [5]एव । मयीयं रक्तेति [6]तु निश्चयोऽप्यनुपयोगी कामजमोहसारत्वात्[7] शुक्तौ रूप्याभासवत् । यद्यपि—

दूराकर्षणमोहमन्त्र इव मे तन्नाम्नि याते श्रुतिं
चेतः कालकलामपि प्रसहते नावस्थितिं तां विना ।
एतैराकुलितस्य विक्षतरतेरङ्गैरनङ्गाकुलैः
सम्पद्येत कथं तदाप्तिसुखमित्येतन्न वेद्मि स्फुटम् ॥

इत्यादौ रावणकाव्ये[8] तावति रत्याभासतैव, न तु हासः स्फुरति । तथापि सीतालक्षणो विभावः[9] रावणवयः[10]प्रकृतिविरुद्धश्च[11] । चिन्तादैन्यमोहादिको[12] व्यभिचारिगणः[13] अश्रुपातपरिदेवितादि चानुभावजातम् अनौचित्यात् तदाभासरूपं सत् हास्यविभावरूपम्; तद्वक्ष्यते[14] 'विकृतपरवेषालङ्कार' (ना. शा. ६) इत्यादि । एवं तदाभासतायाः[15] प्रकारः शृङ्गारेण सूचितः । तेन करुणाद्याभासेष्वपि हास्यत्वं सर्वेषु मन्तव्यम् । अनौचित्यप्रवृत्तिकृतमेव हि हास्यविभावत्वम् । तत्र अनौचित्यं सर्वरसानां विभावानुभावादौ सम्भाव्यते । तेन व्यभिचारिणामप्येषैव वार्ता । अत एव संवित्सतत्त्व[16]निपुणैश्चिरन्तनै रसभावतदाभासव्यवहारस्तत्र क्रियते । [17]अमोक्षहेतावपि तदाभासतायां शान्ताभासो हास्य एव । प्रहसनरूपस्य अनौचित्यत्यागः सर्वपुरुषार्थेषु व्युत्पाद्यः । एतच्च (तल्?)लक्षणे वक्ष्यते । तत्र हास्याभासो यथास्मत्पितृव्यस्य वामनगुप्तस्य—

[1] Vide H. p. 87. स्थायी तस्य सूत्र्यन्ते, D and G. स्थायितास्य सूच्यते । [2] D. इत्युत्साहादेः । [3] M. द्विष्टा मय्युपेक्षिका वेति हृदयं नैव स्पृशतीति । G. द्विष्टामप्युपेक्षिका वेति हृदयं नैव स्पृशतीति । [4] M. अस्यापि, G. अस्याः । [5] M. इति एव । [6] M. मतिश्च यो ह्यन्वययोनि, G. तु निश्चयो ह्यनुपयोगि । [7] M. कामृजुमोहसारत्वात् । [8] G. वाक्ये । [9] M. and G. सीताविभावलक्षणम् । [10] M. रावणादयः । [11] M and G. विरुद्धम् । [12] M and G. मोहादिकम् । [13] M and G. गणम् । [14] M. 'तद्वक्ष्यते' is missing. [15] M and G आभासतया । [16] G. सत्तत्व । [17] G. आमोक्षहेतौ ।

लोकोत्तराणि चरितानि न लोक एष
सम्मन्यते यदि किमङ्ग वदाम नाम ।
यत्त्वत्र हासमुखरत्वम[1]मुष्य तेन
पार्श्वोपपीडमिह को न विजाहसीति ॥

एवं यो यस्य न बन्धुः तच्छोके करुणोऽपि हास्य एवेति सर्वत्र योज्यम् । [2]अत एवोदाहरणमेवमन्यत्तेनानुमेयमिति मुनिना यथाग्रहणं कृतम् । यदीयफलानन्तरं द्वितीयरसोऽवश्यंभावी तस्योदाहरणं रौद्रः । रौद्रस्य हि फलं वधबन्धादि; तद्विभावकेन अवश्यं करुणेन भाव्यम् । यथा वेणीसंहारे—

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
भ्रातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च ।
तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां
पित्रोः पार्श्वं व्यपगतघृणः किन्नु वक्ष्यामि गत्वा ॥ (४. १५)

एवं रौद्रानन्तरं [3]न नियमेन भयानकः । [4]न शृङ्गारानन्तरं नियमेन करुणः । व्याप्रियते त्वसौ तज्जन्मनि, यथा तापसवत्सराजे वासवदत्तादाहाद् वत्सराजस्य । ननु तत्र रते[5]विच्छेदाद्[6] बन्धुताकृतः शोकः; नैतत्, करुणोत्पत्तिकालेऽपि[7] क्रोधस्य [8]विच्छेद एव । यदाह—' निर्वाणवैरदहनाः प्रशमादरीणां नन्दन्तु पाण्डुतनयाः ' (वेणी. १. ६) इति । न च बन्धुतामात्रं हेतुः । एवं हि सति—

उत्कम्पिनी भयपरिस्खलितांशुकान्ता
ते लोचने प्रतिदिशं विधुरे क्षिपन्ती ।
क्रूरेण दारुणतया सहसैव दग्धा
धूमान्धितेन[9] दहनेन न वीक्षितासि ॥ (ता. व. रा. १. १६)

इत्यादौ ते इति प्राणभूतं[10] निरुपयोगतां गमितं स्यात् । रतिप्रलापेषु च[11] शृङ्गार एव करुणस्य जीवितम् ' हृदये वससि '[12] इत्याद्युक्तिषु ।

एवं वीराद्भयानकोत्पत्तिः यथा ' कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात् ' (वेणी, ५. ५) । यत्त्वत्र श्रीशङ्कुकेनोक्तं नात्र उत्साहस्य व्यापार इति, तदसत् । एवं हि निर्विषय एव उत्साहः स्यात् कर्तव्याननुसन्धानात् । युद्धवीरे च [13]परपराजयजनितः प्रतापापरपर्यायः शत्रुहृदयदाहदायी तद्वनितादिषु भयानक एव जीवितम् । यथा—

स पातु वो यस्य हतावशेषास्तत्तुल्यवर्णाञ्जनरञ्जितेषु ।
शृङ्गारसाह्येऽपि च[14] वित्रसन्ति दैत्यास्स्वकान्तानयनोत्पलेषु ॥

[15]नियमेन तु भवतीति वक्तव्यम् । नियमश्चकारेणोक्तो रौद्रादित्यानन्तर्यसूचकपञ्चम्यनन्तरं प्रयुक्तेन । यस्तु रसो रसान्तरं फलत्वेनाभिसन्धाय प्रवर्तते तस्योदाहरणं वीरः । महापुरुषोत्साहो हि जगद्विस्मयफलाभिसन्धानेनैव । यथा ' दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डावभङ्गोद्यतः ' (म. वी. च. १. ५४)

[1] M. मुखतत्त्वं, G. मुखतस्त्वम् । [2] G. एतदेव । [3] M and G न is absent. [4] M and G. न is absent. [5] M and G. अरतेः । [6] G. अविच्छेदात् । [7] G. कालोऽपि । [8] M अविच्छेदः । [9] G. धूमान्वितेन । [10] G. There is an additional word here "पदम्" । [11] G. has in addition 'कुमारसम्भवे' । [12] M. gives only the Pratikas of the illustrative verses but G. gives the whole verses. [13] G. 'पर' is not found. [14] G. लावण्ययुक्तेष्वपि । [15] G. 'इत्यादिषु' is found in addition.

इत्यादि । रौद्रस्तु परविनाशं फलत्वेनाभिसन्धाय प्रवर्तते न करुणमिति शेषः । विदूषकहासस्तु नायिकाहासं फलत्वेन अभिसन्धत्ते इति मन्तव्यम् । यस्तु रसः तुल्यविभावत्वनियमेन रसान्तरं हि परमाक्षिपति तस्योदाहरणं बीभत्सः । तस्य हि ये विभावा[1] रुधिरप्रभृतयः, तेऽवश्यं भयहेतवः, तथा तद्व्यभिचारिणो मरणमोहापस्माराद्याः तदनुभावास्तु मुखविकूणनादयः । यथा वेणीसंहारे—'संस्तभ्यन्तां निहतदुश्शासनपीतशेषशोणितस्नपित[2]बीभत्सवृकोदरदर्शनवैक्लव्यस्खलितप्रहरणानि रणाद् विद्रवन्ति बलानि' इति (वेणी. ४.०. १) । एवं तदाभासतदनुकारेण[3] रसान्तराक्षेपकत्वे श्रृङ्गार उदाहरणम् । तेन श्रृङ्गारानुकृतिरित्यत्र 'तु'शब्दो वीप्सायाम् । द्वितीयो हेतौ । तेनैवं योजना[4] । या अनुकृतिः स हास्यो यतः प्रकीर्तितः ततः[5] एवंविभावको हास्य इति शेषः । तद्यथा—श्रृङ्गारा,[6] अर्शआद्यच्, श्रृङ्गारवत्यनुकृतिरित्यर्थः । यत्त्वत्र श्रृङ्गाराद‌द्भुतोत्पत्तेराशङ्कां ददृशुः 'दृशः पृथुतरीकृताः' (रत्ना. २. १४) इत्यादौ, तन्निर्मूलमेव । उदयने हि श्रृङ्गारः, ब्रह्मणि* विस्मयसम्भावना । सा च न तात्कालिकत्वेन नोत्तरकालिकत्वेन, किंतु पूर्वतरमेवेति न किंचिदेतत् ।

[7]परम्पराफलत्वेन रसान्तराक्षेपे रौद्र उदाहरणम् । रौद्रस्य यत्कर्म फलात्मकं वधादि चकारात्तस्य यत्कर्म फलरूपं स एव करुणः । एवकारेण अत्यन्तव्यवहितां परम्परां पराकरोति । समनन्तरफलत्वेन रसान्तराक्षेपे वीरस्यापीति[8] उदाहरणम् । चस्सन्नियोगे,[9] वीरस्य सम्यङ्क निकटं यत्फलं सोऽद्भुतः परितः[10] समन्तात् या कीर्तिः यशःप्रतापरूपा ततो हेतोः । अपिशब्दात् श्रृङ्गारोऽपि वीरस्यानन्तरं फलं, द्रौपदीस्वयंवरादौ । सहभावेन रसान्तराक्षेपे बीभत्स उदाहरणम् । यदेव बीभत्सस्य दर्शनं विभावादिरूपं स एव भयानकः, तद्विभावत्वाद् उपचारस्य सहभावप्रतीतिः फलम् । तमेव [11]चशब्दो द्योतयति । तुः पूर्वतो विशेषमाह ।

(*Abhinavabhāratī* ch. VI)

III

किं रसेभ्यो भावाः, उत भावेभ्यो रसः, उत तेषां परस्परमभिनिर्वृत्तिः ?

यदेतदुक्तं रसतत्त्वं तदेवोपशोधयितुमुपक्रमते—अत्राहेत्यादिना चोद्यमुखेन । नर्तकगतेभ्यो रसेभ्यो भावास्सामाजिके[12] ; यथा करुणाच्छोकः, ततो विभावाद्युपचितसामाजिके करुण इति रसाद् भावो भावाद्रस इति सन्देहः । अत एव परस्परमपि जन्म कालभेदेनेति तृतीयः पक्षः । यदि वा नट एव राम एव वा पूर्वं भावः, तत उपचये रसः, ततोऽप्युप(प्यप)चये[13] भाव इत्येवं पक्षत्रयोत्थानम् । इदं चासत्, एवंभूतस्य रसस्वरूपस्य निराकृतत्वात् ।

श्रीशङ्कुकस्त्वाह—अनुकर्तरि रसानास्वादयतो[14]ऽनुकार्ये भावप्रतीतिः प्रयोगे । लोके प्रकृती रसं निष्पादयतीति द्वितीयपक्षो नाट्याचार्याभिप्रेतशिक्षानुसारेण । अत एव तृतीयोऽपि सम्भवति । एतदप्यसत् । न हि सामाजिकोऽनुकार्यानुकर्तृविभागमवैति । [15]दूषितश्चानुकरणवादः ।

---

[1] G. भावाः । [2] M and G. पीत । [3] M and G. तद् द्वारेण । [4] M and G. योजनाया । [5] M and G. 'ततः' is absent. [6] M and G. श्रृङ्गार आद्यम् । [7] G. परस्पर । [8] M and G. 'वीरस्यापीति' is absent. [9] M. त्वस्या नियोगः, G. त्वस्या सन्नियोगः । [10] M, विपरीतः । [11] M. च is absent. [12] G. नर्तकगतेभ्यो भावाः सामाजिकैः । [13] M and G. अभ्युपचये, अप्यपचये । [14] M and G. आस्वादयते. Both M and G. are very badly punctuated. [15] G. दूषितस्वानुकरणवादः ।

* ब्राह्मणे विदूषके वसन्तकाख्ये ।

तस्मादित्थमेतत्—किं रसेभ्यो भावाः, उत विपर्ययः, आहो अन्योन्यजनकतेति त्रयः प्रश्नाः । आहोशब्दो भिन्नक्रमः । विभावादिभ्यस्तावद्रसनिष्पत्तिरुक्ता । स एव[1] द्वितीयः पक्षोऽभ्युपगतः पूर्वम् । एतच्च कथम्[2]? न हि लोके विभावानुभावादयः केचन भवन्ति । हेतुकार्यावस्थामात्रत्वाल्लोके तेषाम् । अथ त एव रसनोपयोगित्वे विभावादिरूपतां प्रतिपद्यन्ते, तर्हि रसप्रसादाद् भावा विभावादयः । अथोच्यते विभावादिप्रसादाद्रसः यथोक्तं प्राक्, रसप्रसादाच्च[3] विभावादिरूपत्वम्, तर्हि परस्पराश्रयत्वम् । इतरेतराश्रयाणि च न प्रकल्पन्ते इति आक्षेपः ।

अत्र सिद्धान्तमाह—दृश्यते हीति । प्रमदादयः प्रतीतास्सन्तः रसास्वादं विदधते यथोक्तं प्राक् । अतो न रसेभ्यो भावाः । भावशब्दार्थपर्यालोचनया चैतदेवोपपन्नमिति श्लोकेनाह । नानाभिनयैः सम्यग् बद्धान् हृदयं गतान् भावयन्ति सम्पादयन्ति रसान्, तस्माद् भावाः । नन्वेतद्भावशब्द[4]प्रवृत्तिनिमित्तं, न तत्प्रकृतं किंचिदुक्तमित्याशङ्कय प्रकृते योजयितुमाह—नानाद्रव्यैरिति । व्यज्यत इति व्यञ्जनं[5] चानुपानादिरसोऽत्राभिप्रेतः । बहुविधैरिति व्यञ्जनस्योपलक्षणम्; अभिनयैरित्यस्य वा विशेषणम् । एवंस्थितपक्षमुपसंहरति—न भावहीनोऽस्ति रस इति । अत्र चोद्यवादी स्वाशयमुन्मीलयति—न भावो रसवर्जित इति । लोके हि न कश्चित् विभावादिव्यवहार इति भावः । अथ उत्तरमाह—'परस्परकृता सिद्धिस्तयोरभिनये[6] भवेत् ।' अभिनये साक्षात्कारे सम्पन्ने तदुपयोगितया विभावादिव्यपदेशः इत्यतो या परस्परकृता सिद्धिः सा भवेदिति[7] सम्भाव्यते । एवंभूतमितरेतराश्रयणमदूषण[8]मित्यर्थः । अत्रैव दृष्टान्तमाह—व्यञ्जनौषधिसंयोग इति । व्यञ्जनौषधिसंयोगोऽन्नं च कर्तृ यथा परस्परमन्योन्यं कर्मभूतं स्वादुतां नयेत् तथा भावा रसाश्चान्योन्यं भावयन्ति । भावा रसान् भावयन्ति निष्पादयन्ति; रसास्तु भावान् भावयन्ति भावान् कुर्वन्ति, [9]विभावादिव्यपदेश्यान् कुर्वन्तीत्यर्थः । एतदुक्तं भवति--एकत्रैकदा क्रियायामन्योन्याश्रयत्वं दोषो, न तु क्रियाभेदे । यथा व्यञ्जनादिसंयोगेनान्नस्याम्लादिरसवत्ता क्रियते, अन्नेन वा आश्रयरूपेण सता व्यञ्जनसुखभोग्यता[10] क्रियते, एवं भावैः रस्यमानता । रसैश्च विभावादिव्यपदेश्यता कारणादीनाम् । यथा पटापेक्षया तन्तवः पटकारणमिति व्यपदेश्याः, तन्त्वपेक्षया पटः कार्यो, न चेतरेतराश्रयं, तथा प्रकृतेऽपीति ।

ननु यदि भावेभ्यो रसाः, तर्हि कथमुक्तं "न हि रसादृते कश्चिदप्यर्थः प्रवर्तते" इति[11] । तेन पूर्वं त एवोद्देश्या इत्याशङ्कयाह—[12]यथेत्यादिना । बीजं यथा वृक्षमूलत्वेन स्थितं[13] तथा रसाः; तन्मूला हि[14] प्रीतिपूर्विका व्युत्पत्तिरिति । [15]तत एव च व्याख्यानार्हात् कविगतसाधारणीभूतसंविन्मूलश्च काव्यपुरस्सरो नटव्यापारः । सैव संवित्परमार्थतो रसः । सामाजिकस्य च तत्प्रतीत्या वशीकृतस्य पश्चादपोद्धारबुद्ध्या विभावादिप्रतीतिरिति प्रयोजने(ज्ये) नाट्ये काव्ये सामाजिकधियि च । त(तद् ?) एवं मूलबीजस्थानीयाः[16] (यः?) कविगतो रसः । कविर्हि सामाजिकतुल्य एव । तत एवोक्तं 'श्रृङ्गारी चेत्कविः' इत्यानन्दवर्धनाचार्येण । ततो वृक्षस्थानीयं काव्यम् । तत्र पुष्पस्थानीयोऽभिनयादिनटव्यापारः । तत्र फलस्थानीयः सामाजिकरसास्वादः । तेन रसमयमेव विश्वम् ।

---

[1] M. एष । [2] M and G अभ्युपगतपूर्वमेतच्च कथम् । [3] M and G. रसप्रसवाच्च । [4] G. शब्दः । [5] G. व्यञ्जनः, M. व्यञ्जनश्चानुपाभिरसः [6] M and G. अभिनयः । [7] G. भद्रं भवेति, M. भद्रभवति । [8] M and G. इतरेतराश्रयणदूषणम् । भावादिव्यपदेश्यान् । [10] G. योग्यता । [11] इति is absent in both M and G. [12] M. The Pratīka 'यथेत्यादिना' is absent and in its place is seen the whole verse of Bharata 'यथा बीजाद्भवेद्वृक्षः etc.' [13] M. स्थितः । [14] M and G. तन्मूलादि । [15] M. ते एव च व्याख्यानार्हाः, G. त (क?) तरे च । [16] G. स्थानीयात्

अत्र च विज्ञानवादो, द्विधाभिधानं, सत्कार्यवादः एकत्वदर्शनम् इत्यादि च द्रष्टव्यम् इति केचित्[1] । वयं तु प्रकृतानुपयोगिश्रुतलवसन्दर्शनमिथ्याप्रयाससंश्रयमशिक्षितपूर्विण इत्यास्ताम् ।

अन्ये तु बीजादिव भावाद् रसवृक्षः, ततोऽप्यभिनयकुसुमसुन्दरात् फलमिव भावः प्रतीत्या भुज्यत इति व्याचक्षते । तैः प्रकृतविरुद्धं सर्वं व्याख्यातम् । एवं हि भावस्यैव उपक्रमपर्यवसानवर्तित्वमुक्तं स्यादित्यास्तां चैतत् । एवं त्रयोऽपि पक्षाः कथंचिदुपगता अभिप्रायवैचित्र्येणेति तात्पर्यम् ।

(*Abhinavabhāratī* Ch. VI)

[1] M and G. इति केचित् is absent.

CHAPTER XX

BHOJA AND NĀṬYAŚĀSTRA

Rūpakas and Uparūpakas.

Introduction: The division into Daśarūpaka and Uparūpaka and its history. Examination of the texts of Bharata, Abhinavagupta's commentary, the *Daśarūpaka* and *Avaloka*, Bhoja and Śāradātanaya on the types Nāṭikā and Saṭṭaka.

The Uparūpakas, the 12 varieties described by Bhoja; comparative study with those found in other works.

II. The Bhāṇa and the Lāsyāṅgas.

A critical examination of all the texts available on the subject of Bhāṇa and the Lāsyāṅgas. The mistaken impression that Lāsyāṅgas pertain to Bhāṇa or Bhāṇa only removed.

III. The Structure of Drama.

5 Ārambhavidhis (newly introduced by Bhoja), 5 Arthaprakṛtis, 5 Avasthās, 5 Saṁsthās, 5 Samavasthās (both newly introduced by Bhoja), 5 Sandhis 5 Vṛttis, 5 Pravṛttis, 24 Pravṛttihetus.—First set of 64.

10 Lāsyāṅgas, 13 Vīthyaṅgas, 16 Vṛttyaṅgas, 21 Sandhyantaras, 4 Patākāsthānas. —Second set of 64.

64 Sandhyaṅgas.—Third set of 64.

64 Lakṣaṇas.—Fourth set of 64.

IV. Miscellaneous:

Abhinaya, Dhruvāgāna, Bhoja's work on Saṁgīta.

NĀṬYA-ŚĀSTRA includes Alaṁkāra-śāstra as can be seen from the topics dealt with by Bharata in his work. A treatise properly described as an Alaṁkāra work treats only of poetry or Śravya-kāvya, and the poet's part, the dramatic composition, in drama. The subject of Rasa discussed in an Alaṁkāra work is common to Nāṭya, and a purely Alaṁkāra treatise like the *Kāvyaprakāśa* omits the treatment of drama, the definition of various kinds of it, the construction of plot etc., subjects which are treated in separate works of Nāṭya-śāstra like the *Daśarūpaka* and the *Rasārṇava-sudhākara*. The *S. K. Ā.* of Bhoja is mainly a work of Alaṁkāra śāstra but the *Śṛ. Pra.* includes the department of dramaturgy also. The most important topic of the Nāṭya-śāstra is Rasa and we have already examined Bhoja's conception of Rasa in a separate chapter. Rasa is, as said above, common to both Kāvya and Rūpaka and it is to evoke it that poets compose poetry and drama. Kāvya and Rūpaka are only two forms of evoking the same Rasa. In poetry, the poet *describes* the attendant emotional circumstances which rouse the Rasa, and in drama, actors *present* the same *in person*. Says Bhoja at the beginning of the *Śṛ. Pra.*:

स च (रसः) अनुभवैकगम्यत्वाद् असर्वविषयत्वाच्च दुरवसेयः ; सम्यगभिनयेषु वा विदग्धशैलूषैः प्रदर्श्यमानः सामाजिकैरवधार्यते, प्रबन्धेषु वा महाकविभिर्यथावदाख्यायमानः विदुषां मनीषाविषयमवतरति । *Śṛ. Pra.* Vol. I. p. 3.

The means of evoking the Rasa in the responsive heart of the reader or spectator differ, but in essence, Kāvya is Nāṭya and Nāṭya is Kāvya. Mahima Bhaṭṭa quotes a neat and precise definition of poetry and drama from some writer, perhaps Bhaṭṭa Tota or Bhaṭṭa Nāyaka.

अनुभावविभावानां वर्णना काव्यमुच्यते ।
तेषामेव प्रयोगस्तु नाट्यं गीतादिरञ्जितम् ॥ *V. V.* Ch. I, P. 20, TSS.

And he himself says:

कविव्यापारो हि विभावादिसंयोजनात्मा रसाभिव्यक्त्यव्यभिचारी काव्यमुच्यते । तच्चाभिनेयानभिनेयार्थत्वेन द्विविधम् । * * * तत्राद्यं * * * वर्णनमात्रात्मकम् । अपरं पुनरनुकारक्रमेण साक्षात् तत्प्रदर्शनात्मकम् । P. 20, *ibid.*

It is only as far as a poet's work goes that Bhoja speaks of drama and dramatic performances in the *S. K. Ā.*, and in the *Śṛ. Pra.* His work does not mainly deal with other parts of the drama, the theatre, the production of the play, action, song etc. To put it technically, Bhoja treats only of the Vācikābhinaya among the four Abhinayas. He also considers the poet-dramatist, the author of the text of the play, as greater than those artistes who act the play and the text of the play greater than the production of the play. He says:

अतोऽभिनेतृभ्यश्च कवीनेव बहुमन्यामहे, अभिनयेभ्यः काव्यमेव । P. 4. Vol. I. *Śṛ. Pra.*

Of this and the related issues I have spoken in the chapter on Kāvya and Nāṭya. (See above pp. 73-81).

In Ch. XI of his *Śṛ. Pra.* Bhoja again classifies the poet's compositions intended for evoking Rasa into those that are read or heard and enjoyed, and those that are seen and enjoyed, Śravya and Prekṣya, and enumerates the varieties of both.

सोऽयं वाक्यविषयो रसावियोग उक्तः । प्रबन्धविषय उच्यते । * * * प्रबन्धश्चेह द्विविधः, प्रेक्ष्यः श्रव्यश्च । तयोरभिनेयः प्रेक्ष्यः । स नाटकादिभेदात् चतुर्विंशतिप्रकारो भवति-नाटकं, प्रकरणं, व्यायोगः, ईहामृगः, समवकारः, डिमः, उत्सृष्टिकाङ्कः, भाणः, प्रहसनं, वीथी, नाटिका, सट्टकः, श्रीगदितं, दुर्मिलिका, प्रस्थानं, काव्यं, भाणकं, भाणिका, गोष्ठी, हल्लीसकं, नर्तनकं, प्रेक्षणकं, रासकं, नाट्यरासकम् इति ।

अनभिनेयः श्रव्यः । *Śṛ. Pra.*, Vol. II. ch. XI. Pp. 410 and 412

If we examine the present text of Bharata's *Nāṭya Śāstra*, we find in it three kinds of stage-presentations, the Tāṇḍava and the Lāsya both of which are dances, and a class of dramas called Daśarūpaka. The Tāṇḍava, made up of 32 Aṅgahāras, which are, each one, made up of two or more Karaṇas—the Karaṇa being a movement and disposition of the legs and the hands, 108 in number—, and four Recakas (movements of leg, waist, hand and neck), is described in Chapter IV. Besides being an entertainment by itself as pure dance exhibiting rhythm and beauty of movement, it is related to drama in two ways. Firstly, it has an external relation; that is, it forms part of the propitiatory performances of the Pūrvaraṅga of the Citra variety as distinguished from the Śuddha Pūrvaraṅga which has no dances. Secondly, the Karaṇas and other physical movements

of Tāṅḍava appear in the drama itself in connection with the movement of the actors on the stage and as part of the action in fighting scenes.

गङ्गावतरणं चैवेत्युक्तमष्टाधिकं शतम् । नृत्ते **युद्धे नियुद्धे** च तथा **गतिपरिक्रमे** ।
गतिप्रचारे वक्ष्यामि युद्धचारीविकल्पनम् । यत्र तत्रापि संयोज्यमाचार्यैर्नाट्यशक्तितः ॥
N. Ś. IV. 55-56. K.M. Edn.

The Karaṇas appear also in the several ways in which various characters in their different moods enter or walk on the stage. At the end of his commentary on the IVth chapter, Abhinavagupta says in his *Abhinavabhāratī* (P. 208, Vol. I. Gaek. Edn.) that Aśvatthāman enters in Sūcīviddha and Ūrdhvajānu, Purūravas in Alapallava Sūcī and so on. The Lāsya is similarly a dance, but it is described in the Daśarūpaka chapter at the end of the description of the various dramatic types. (ch. XX. śl. 137-153, Kāśi Edn). I have discussed it below.

Besides these two dances of Tāṇḍava and Lāsya, the text of Bharata's *Nāṭya Śāstra* speaks only of Daśarūpaka, 'ten dramas', in chapter XX. But we find Bharata defining actually eleven kinds of drama, the addition being the Nāṭikā described immediately after the description of the Nāṭaka and the Prakaraṇa. Whether Bharata's original text described the Nāṭikā also or whether the description of the Nāṭikā is a later accretion cannot be easily judged; the question lands us into the bigger problem of determining the original text of Bharata. Abhinavagupta says that the Nāṭikā also is included in the name Daśarūpaka since it is only a derivative from the Nāṭaka and the Prakaraṇa. This argument cannot hold good for, as I have explained in the paper on Daśarūpaka in the *J. O. R.* Madras, Vol. VII. p. 281, other types also are derived from earlier specimens and the name Daśarūpaka, 'ten dramas', is earlier than Bharata in whose time itself the eleventh type, Nāṭikā, might have developed. The derivative types of drama were increasing and the next stage of codification was reached in Kohala's work which is now lost but which Abhinavagupta often quotes. Next to Bharata, Kohala is the greatest writer. His name appears in the current text of Bharata's *Nāṭya Śāstra* itself, in the last chapter, where it is said that the rest of the subjects would be dealt with by Kohala in his *Uttaratantra.*

शेषमुत्तरतन्त्रेण कोहलः कथयिष्यति । XXXVI. 65. Kāśi Edn.

This means that Bharata's work represents something like a *Pūrvatantra* and that Kohala's work supplements it. It appears also that the present text of the *Nāṭya Śāstra* of Bharata has incorporated into itself parts of earlier works and later works, chiefly Kohala's among the latter. Evidences are not wanting to prove that part of Kohala's text had entered and amplified the original of Bharata. In chapter VI, śl. 10, it is said that the topics of Nāṭya-śāstra are, in brief, eleven. In the *Abhinavabhāratī* on this verse, we find Abhinavagupta referring to a difference of opinion between Udbhaṭa and Lollaṭa. Udbhaṭa says that, according to Bharata, the topics or Aṅgas are only five, *viz.*, three kinds of Abhinaya, and vocal and instrumental music, and that this verse (VI.10) giving eleven Aṅgas pertains to Kohala.

अभिनयत्रयं गीतातोद्ये चेति पञ्चाङ्गं नाट्यम् । * * अनेन तु श्लोकेन कोहलमते एकादशाङ्गत्वमुच्यते, न भरते * * । Pp. 265-6. Gaek. Edn. Vol. I

The extent of the accretion into Bharata's text from Kohala cannot, however, be decided until we are fortunate enough to unearth the valuable work of Kohala.[1]

That apart, we are concerned at present with Bharata, Kohala and the types of dramatic representations. In Bharata we have the ten Rūpakas and the Nāṭikā. By the time of Kohala's codification, we find that many minor varieties came into being. Kohala was the first to codify and describe these new types of dramas and dramatic presentations. This is proved by Abhinavagupta's statement:

उक्तव्याख्याने तु कोहलादिलक्षिततोटकसट्टकरासकादिसङ्ग्रहः ।

P. 441. Vol. II. *Abhi. Bhā.* Mad. MS.

See also कोहलस्तु ब्रवीति etc., on p. 173 line 13, Vol. I. Gaek. Edn. *Abhi. Bhā.*[2] Of how many further types of drama, Kohala either made mention or set forth the characteristics, who else is meant by Abhinavagupta when he says in the above passage 'Kohala *and others*', Kohal*ādi*, cannot be decided now. The earliest work now known which mentions some of the Uparūpaka types is the *Kāmasūtras* of Vātsyāyana which mention Hallīsaka and Nāṭyarāsaka. II. 10. Śl. 25. p. 175. Chowk. Edn.

हल्लीसकक्रीडनकैः गायनैर्नाट्यरासकैः । etc.[3]

The *Kāmasūtras* of Vātsyāyana mention in addition to Hallīsaka and Nāṭyarāsaka, Prekṣaṇaka often. Prekṣaṇaka may mean drama or dance in general or a definite type of Uparūpaka as the one of that name described later by Bhoja. Any regular description of the minor stage shows not coming under drama proper, we come across for the first time only in Abhinavagupta's commentary on the fourth chapter of the *N. Ś.* (p. 183, Gaek. Edn. Vol. I.). Abhinavagupta quotes verses (Anuṣṭubhs) describing some Uparūpakas with the words 'तदुक्तं चिरन्तनैः'. Who these Cirantanas are, whether the verses are from Kohala, we do not know. Śrīharṣa's *Vārttika* on *N. Ś.* must have dealt with the Uparūpakas, as on p. 174, Gaek. Edn. I, the *Abhinavabhāratī* quotes from the *Vārttika* an Āryā on Rāgadarśanīya, *i. e.*, Rāgakāvya which is one of the Uparūpakas. That some early writers had dealt with Uparūpaka varieties can be made out also from Bhāmaha, *K. A.* I. 24, where besides the Nāṭaka, the Dvipadī, Śamyā, Rāsaka

[1] In the commentary of Kallinātha on the seventh chapter of the *Saṅgīta Ratnākara* of Śārṅgadeva (pp. 675-689, Ānandāśrama edn.) is quoted a long extract from a work called *Saṅgīta Meru* attributed to Kohala. Mr. M. Ramakrishna Kavi, in an article on Nṛttapāra in the *Tirumalai Śrī Venkateśvara* Vol. I. No. 3, quotes from a treatise of Kohala but this work, as well as the *Saṅgīta Meru*, appears to be later compilations fathered on Kohala.

[2] But see p. 410, *Abhi. Bhā.* Gaek. edn II—"तेषां परं कोहलादिभिर्नाममात्रं प्रणीतम्" which would mean that Kohala only enumerated the extra dramatic varieties, without defining them.

[3] The text of the *Kāmasūtras* may be later than the original text of Bharata. It is quite possible that the expression 'Kāmasūtra' occurring in Bharata's text उपचारविधिं सम्यक् कामसूत्रसमुत्थितम् । XXIV, 142 P. 279, Kāśī Edn. (which is however absent from the Kāvyamālā Edn.), refers to the works of the predecessors of Vātsyāyana like Nandin, Auddālaki, Śvetaketu, Bābhravya, Dattaka, Cārāyaṇa, Suvarṇanābha, Ghoṭakamukha, Gonardīya, Gonikāputra, and Kucumāra. Bharata's treatment of Vaiśika and other Kāmasūtra subjects are not after the manner of Vātsyāyana.

and Skandhaka[1] are mentioned as intended for Abhinaya, and as *dealt with at length* by others (उक्तोऽन्यैस्तस्य विस्तरः). Lāsya, Chalika, Śamyā etc., which are to be seen, Prekṣārtha, are mentioned by Daṇḍin also, *K. Ā.* I. 39. Kumārila's *Tantravārttika* also mentions Dvipadī and Rāsaka. (p. 205, Benares Edn.)

We find the *Daśarūpaka* of Dhanañjaya saying at the opening that Nāṭya is imitation of mood or character and that it falls into two classes: the major, depicting Rasa—Rasāśraya, and the minor, depicting Bhāva—Bhāvāśraya. The former is called Rūpaka and is only of ten kinds. दशधैव रसाश्रयम्. I. 7. N. S. Press Edn. The latter is called Nṛtya and is Padārthābhinaya. अन्यद् भावाश्रयं पदार्थाभिनयः I. 8-9. This means that the scope of the Nṛtya class is smaller and that, as distinguished from these which are called Padārthābhinaya, the Rūpaka class is called Vākyārthābhinaya. The *Avaloka* explains the distinction in this manner:

तथाविधवाक्यार्थाभिनयात्मकान्नाट्यात् पदार्थाभिनयात्मकमन्यदेव नृत्यमिति । P. 3

Earlier also it says:

नाटकादि च रसविषयम् । रसस्य च पदार्थीभूतविभावादिसंसर्गात्मकवाक्यार्थहेतुत्वाद् वाक्यार्थाभिनयात्मकत्वं रसाश्रयमित्यनेन दर्शितम् । P. 3

The difference between the two classes has been explained by me in the paper on Daśarūpaka (*J. O. R.* Madras Vol. VII. pp. 277 ff.). It has also been pointed out above in the chapter on Bhoja and Dhvani (pp. 147-48, 165-6) how the *Daśarūpaka* considers Tātparya as the Śakti by which Rasa is understood and that the Rasa so understood is similar to the Vākyārtha, the sense of the sentence as a whole which is got at through the meanings of its word-units, the Padārthas to which the Vibhāvas etc., are likened. (*D. R.* IV. p. 120). Therefore, the Tātparyavādin, and mainly the *Daśarūpaka* and the *Avaloka* on it, are responsible for introducing this new nomenclature and terminology to distinguish the major and the minor dramatic varieties. Vākyārthābhinaya and Padārthābhinaya are not phrases born in the Kashmirian tradition represented by Abhinavagupta.[2]

Bhoja follows the phraseology found in the *Daśarūpaka* and the *Avaloka* to distinguish the two kinds of stage performances, the Rūpakas and the

[1] A dance in which songs in Skandhaka Metre figure.

[2] In the *Abhinavabhāratī*, while referring to the interpretation of a theme through Abhinaya, Abhinavagupta uses the phrases Padārthābhinaya and Vākyārthābhinaya more than once, but not in the sense in which the *Daśarūpaka* understands them, *viz.*, Bhāvas and Rasa:—

(*a*) P. 172 (Gaek. Edn. Vol. I).

अभिनयप्रयोगस्य गीयमानपदार्थवाक्यार्थगतनाट्यार्थगतविषयत्वे etc.

Padārtha and Vākyārtha are not metaphorically used here to denote Bhāvas and Rasa but mean only the meanings of the words of the sentence and of the sentence as a whole in the musical themes of the dances.

(*b*) P. 182 (*Ibid.*) वर्णलिङ्कारलयपदार्थवाक्यार्थसम्मिलितं च तत् प्रवर्त्यताम् । ।

(*c*) P. 188 (*Ibid.*) आसारितवाक्यस्य पदार्थवाक्यार्थविषयः etc.

In the discussion on Dhvani and Tātparya Śaktis also the analogy of Padārtha-vākyārtha had been in use. See above pp. 147-48 and *Dhva. Ā.* I. 10.

Uparūpakas. But he does not give any clue to his borrowing it from Dhanañjaya or Dhanika. Further Bhoja is more logical than Dhanañjaya who says that Rasāśraya or the Vākyārthābhinaya varieties or Rūpakas are *only ten* (दशधैव रसाश्रयम्) and has to include the derivative Nāṭikā under Nāṭaka and Prakaraṇa. Bhoja, in a straightforward manner, adds to the ten, two more, the Nāṭikā and the Saṭṭaka, and mentions the Rasāśraya varieties as twelve. Surely these two are also Rasāśraya and deserve to be separately mentioned as drama proper, being much more perfect as drama than the monologue Bhāṇa included in the Nāṭya or Rūpaka or Rasāśraya class.

Now, regarding the Nāṭikā, though Dhanañjaya calls his work *Daśarūpaka*, 'ten dramatic types', and though he says in the beginning that Rūpakas are *only* ten in number, he yet defines the derivative Nāṭikā in chapter III after defining the Nāṭaka and Prakaraṇa. In this he seems to follow Bharata who also describes in the Daśarūpa chapter the Nāṭikā after the description of the Nāṭaka and the Prakaraṇa. Dhanañjaya follows Bharata in holding the Nāṭikā as a type derived from both the Nāṭaka and the Prakaraṇa. Bharata says:

अनयोश्च बन्धयोगादेको भेदः प्रयोक्तृभिर्ज्ञेयः ।
प्रकरणनाटकयोगादुत्पन्नं वस्तु नायको नृपतिः ॥
प्रख्यातस्त्वितरो वा नाटकयोगे प्रकरणे च (or नाटीसंज्ञाश्रिते काव्ये) ।
* * * * नाटिका ज्ञेया ॥
XX. 60-63. Kāśī Edn.

Dhanañjaya also holds the Nāṭikā as a Saṁkīrṇa, 'cross-bred', born of the Nāṭaka and the Prakaraṇa.

लक्ष्यते नाटिकाप्यत्र सङ्कीर्णान्यनिवृत्तये ।
तत्र वस्तु प्रकरणात्, नाटकान्नायको नृपः ॥ III. 43.

By the bit 'anya-nivṛttaye' Dhanañjaya means that Bharata meant only one variety as born of the Nāṭaka and the Prakaraṇa. The significance of this may be noted. As explained by the *Avaloka* here, certain writers before the time of the *Daśarūpaka* held that just as there was a derivative type called the Nāṭikā, there was also another called the Prakaraṇikā. Surely Bharata does not speak of Prakaraṇikā. Historically speaking, there is nothing strange in the coming up of such a form. Though we do not know who exactly is the author who introduced the Prakaraṇikā, a kin variety of the Nāṭikā, we find it discussed in the *Abhinavabhāratī* itself and the *Daśarūpaka* and the *Avaloka*, mentioned by Vāgbhaṭa in his *Kāvyānuśāsana* (K. M. 43, p. 18) and defined in the *Nāṭyadarpaṇa* and the *Sāhityadarpaṇa*. The *Viṣṇudharmottara*, III. 17, gives the Prakaraṇī along with Nāṭikā as two kin types in four acts.

एवं (नाटिकावत्) प्रकरणी कार्या चतुरङ्कापि सा भवेत् ।

It counts twelve Rūpakas, the ten plus the Nāṭikā and the Prakaraṇī. Vardhamāna (A. D. 1140), in his *Gaṇaratnamahodadhi*, interprets Bharata's Āryā quoted above as warranting two derivative types, a Prakhyāta type called Nāṭī and an Aprakhyāta type called Prakaraṇī.

नाटीसंज्ञया द्वे काव्ये । एको भेदः प्रख्यातो नाटिकाख्यः । इतरस्त्वप्रख्यातः प्रकरणिकासंज्ञः । तथा च—

अनयोश्च बन्धयोगादेको भेदः प्रयोक्तृभिर्ज्ञेयः ।
प्रख्यातस्त्वितरो वा नाटीसंज्ञाश्रिते काव्ये ॥ N. Ś. XX. 60-61 Kāśī Edn.

Abhinavagupta however has no comments on this verse. As he expressly counts only *three* verses as defining the Nāṭikā, it would appear that he did not have this verse in his text. But he knew the Prakaraṇī and the discussion about it. In his *Locana*, he just mentions it:

अभिनेयार्थं दशरूपकं नाटिकातोटकरासक**प्रकरणिका**द्यवान्तरप्रपञ्चसहितम् अनेकभाषाव्यामिश्ररूपम् । P. 141

and in his *Nāṭya-śāstra-vyākhyā*, he refers in detail to the view of some who would deduce from Bharata's text two derivative types, the Nāṭikā and the Prakaraṇikā.

अन्ये तु प्रकरण-नाटकभेदात् नाटिका भिद्यते * * * इति प्रकरणिकापि सार्थवाहादिनायकयोगेन कैशिकीप्रधाना लभ्यत इत्याहुः । *Abhi. Bhā.* Gaek. Edn. Vol. II. p. 436

The Nāṭikā and the Prakaraṇikā differ in the fact that, though both are derived from the Nāṭaka and the Prakaraṇa, the Nāṭikā is more akin to the Nāṭaka while the Prakaraṇikā leans more towards the Prakaraṇa.[1]

Of Saṭṭaka, there is no mention at all in the *Daśarūpaka*. Bhoja's position is slightly different. He considers Nāṭikā independently, counting it as the eleventh. No doubt, he agrees with Bharata and Dhanañjaya that the Nāṭikā is derived from both the Nāṭaka and the Prakaraṇa.

प्रकरणनाटकभेदो रूपकमिह नाटिका भवति ।

But he does not, unlike the authors referred to in the *Abhinavabhāratī* and criticised by Dhanañjaya and Dhanika, create a Prakaraṇikā. Instead he says, there surely is a variety similar to the Nāṭikā but it is not Prakaraṇikā. It is called Saṭṭaka and it differs from the Nāṭikā only in as much as it has no Viṣkambha and Praveśaka and is throughout in only one language.

विष्कम्भकप्रवेशकरहितो (यस्त्वेक) भाषया भवति ।
अप्राकृतसंस्कृतया (?) स सट्टको नाटिकाप्रतिमः ॥[2]

It is not possible to find out whether this is the definition of Saṭṭaka given by Kohala or wherefrom Bhoja took this definition. The Toṭaka is mentioned by

---

[1] The Kohala-treatise, mentioned above as quoted by Mr. Ramakrishna Kavi and said to be existing with him, goes further and has a diminutive variety for each of the ten in the Daśarūpaka-group!

[2] In a series of Saṁgraha-ślokas at the end of the 11th Ch., Bhoja says again that Saṭṭaka and Nāṭikā are diminutive forms of the Prakaraṇa and the Nāṭaka.

नाटके लक्षणं यत्तु तत्स्यात्प्रकरणेऽपि च ।
सट्टके नाटिकायां च किंचिदूनं तदुच्यते ॥ *Śr. Pra.*, Mad. MS. II. p. 448

Abhinavagupta as defined by Kohala along with the Saṭṭaka but it is not found in Bhoja. Śāradātanaya, who has to follow Dhanañjaya, Abhinavagupta and Bhoja, adds the Toṭaka to the Nāṭikā and the Saṭṭaka as types derived from the Nāṭaka and Prakaraṇa.

रसाश्रया यद्यपि स्युः नाटिकातोटकादयः ।
नाटकादिष्वथैतेषामन्तर्भावान्न ते पृथक् ।।
नाटके च प्रकरणे नाटिकायाः पुरातनैः ।
अन्तर्भावः कृतस्तस्यां तोटकस्यापि दर्शितः ।।
* * * *
नाटिकाप्रतिमत्वाच्च सट्टकोऽपि तथाविधः । *Bhā. Pra.* VII. pp. 180-1

Here the mention of Saṭṭaka which resembles the Nāṭikā—Nāṭikā-pratima—is taken from Bhoja's *Śṛ. Pra.* The *Abhinavabhāratī* merely mentions Kohala as having defined the Saṭṭaka, and Bhoja's *Śṛ. Pra.* is the first work we now have from which we get the definition of Saṭṭaka. Abhinavagupta mentions the Saṭṭaka and gives Rājaśekhara's *Karpūramañjarī* as an example in the commentary on the section on Lāsyāṅgas. While discussing the Lāsyāṅga called Saindhava which has to be in Prākṛt, he says, Prākṛt is suited very much to Śṛṅgāra-rasa and hence Rājaśekhara wrote a whole drama of the type of Saṭṭaka called *Karpūramañjarī* in Prākṛt.

"तथा हि शृङ्गाररसे सातिशयोपयोगिनि(नी) प्राकृतभाषेति **सट्टकः** कर्पूरमञ्जर्याख्यः राजशेखरेण तन्मात्र एव निबद्धः ।" *Abhi. Bhā.* Vol. P. 536

Rājaśekhara's *Karpūramañjarī* itself defines Saṭṭaka in the prologue as a play similar in all respects to the Nāṭikā but devoid of Praveśaka and Viṣkambhaka.

किं साटकम् ? कथितमेव विदग्धैः—

तत्साटकमिति भण्यते दूरं यो नाटिका अनुहरति ।
किं पुनरपि प्रवेशकविष्कम्भकौ न केवलं भवतः ।।

Regarding the Prākṛt language as a feature of the Saṭṭaka, Rājaśekhara never says that a Saṭṭaka must be in Prākṛt. While the Naṭī asks why the poet adopted the Prākṛt language, the Sūtradhāra does not reply that a Saṭṭaka has to be in Prākṛt, but that Prākṛt was adopted because the poet is a Kavirāja, master of Sanskrit and Prākṛts, and compared to Sanskrit which is harsh, Prākṛt is all soft. (Śls. 8-9). From this we can suggest a reconstruction of the third foot of the Āryā in Bhoja's definition of the Saṭṭaka thus:

विष्कम्भकप्रवेशकरहितो (यस्त्वेक)भाषया भवति ।
अप्राकृत(प्राकृतया) संस्कृतया स सट्टको नाटिकाप्रतिमः ।।

Bhoja's Āryā on Saṭṭaka with the reading 'Aprākṛtasamskṛtayā' is reproduced by Hemacandra on p. 325 of his *Kāvyānuśāsana*, and by Rāmacandra and Guṇacandra in the *Nāṭyadarpaṇa*, p. 213, Gaek. Edn., and by Vāgbhaṭa in his *Kāvyānuśāsana*, K. M. 43, p. 18. On. p. 195, the Notes at the end of the Harvard Edn., of the *Karpūramañjarī*, say that the Saṭṭaka differs from the Nāṭikā in that it is entirely written in Prākṛt, a remark which would seem thus to be open to

doubt. Vādijaṅghāla on Daṇḍin I. 37, calls the Saṭṭaka *Saṭṭika* and describes it as an Apabhraṁśa composition! The authority on which he says so is not known. Prof. Chintaharan Chakravarti, adopting the reading 'aprākṛtasamskṛtayā, found in the *Nāṭyadarpaṇa*, and taking into consideration the popular origin of the Uparūpakas, suggests that this condition 'aprākṛtasaṃskṛtayā' means that the Saṭṭaka was neither in Sanskrit nor in the literary Prākṛts (*IHQ*. III. pp. 171-2).

In the *Karpūramañjarī*, the Prākṛt name reads Saṭṭaya and the Sanskrit Chāyā in the N. S. Edn. is Sāṭaka. The Notes in the Harvard Edn. draw our attention to the fact that Saṭṭaka occurs in the form Sāḍaka as early as the Bharhut Stūpa. The *Nāṭyadarpaṇa* calls it Sāṭaka (p. 25). Vādijaṅghāla, as noted above, calls it Saṭṭika.

Thus it seems that Bhoja's definition of the Saṭṭaka is based on Rājaśekhara's description of it in the Prologue to his *Karpūramañjarī* Saṭṭaka. Śāradātanaya has the following definition of the Saṭ aka which does not follow the Āryā on Saṭṭaka in the *Śṛ. Pra.*, except for the condition of the absence of the Praveśaka and Viṣkambhaka.

सैव (नाटिकैव) प्रवेशकेनापि विष्कम्भेन विनाकृता ।
अङ्कस्थानीयविन्यस्तचतुर्यवनिकान्तरा ।
[1]प्रकृष्टप्राकृतमयी सट्टकं नामतो भवेत् ।। *Bhā. Pra.* VIII. P. 244.

Bhoja does not say that in the Saṭṭaka, the divisions are called Yavanikāntaras instead of Aṅkas. Nor does Bhoja lay down the condition that the Saṭṭaka is to be in Prākṛt, a superior variety of it, Prakṛṣta Prākṛta. Śāradātanaya says (*Bhā. Pra.* p. 269) that according to some the king in a Saṭṭaka should not speak Prākṛt,[2] and according to still others, he should speak only Māgadhī or Śaurasenī Prākṛt. The final view recorded by him is that, as the Saṭṭaka is, again and again, mentioned as a replica of the Nāṭikā, its differentia as a separate Rūpaka is to be fixed somewhere, and this differentia is nothing else than the Prākṛt language that it adopts as for instance the *Karpūramañjarī* of Rājaśekhara.

न वदेत् प्राकृतीं भाषां राजेति कतिचिज्जगुः ।
मागध्या शौरसेन्या वा वदेद्राजेति केचन ।।
नाटिकाप्रतिरूपं यद् विशेषो रूपकस्य यत् ।
सट्टकं तेन तस्याहुः भाषां तां प्राकृतीं परे ।।
राजशेखरक्लृप्तं तद्यथा कर्पूरमञ्जरी ।।

Sāgaranandin adopts this last-mentioned view. See *Nāṭakalakṣaṇaratnakośa*, p. 133, lines 3201-4, where the text is corrupt. See also *ibid*. p. 90, lines 2156-7:

---

[1] This would go against Vādijaṅghāla and Prof. Chintaharan Chakravarti's suggestion noted above.

[2] The *Rambhāmañjarī* Saṭṭaka uses Sanskrit. The condition 'Prakṛṣṭaprākṛta' seems to have been due to a compromise that if noble and high-bred male characters like the king are not to speak Sanskrit in the Saṭṭaka, then let them speak at least a high literary Prākṛt!

सट्टके स्त्रीप्रधानत्वाद् रूपकस्यानुरोधतः ।
नृपः स्त्रीवत्पठेदेष पाठस्य नियतो विधिः ॥

Having once, as quoted above, dealt with the Saṭṭaka amidst the Rasāśraya Rūpaka varieties, close upon the Nāṭikā, of which it is a Prākṛt counterpart (p. 244), Śāradātanaya contradicts himself later (on p. 269) when he defines it as a Bhāvāśraya variety, a Nṛtyabheda, among Uparūpakas.

Apart from the Prākṛt language, a prominent though materially unimportant characteristic mentioned by most writers is the naming of the Act-divisions as *yavanikāntaras*. If this feature is taken as containing some link with the obscure origin of this type of play or dance, we may hazard the suggestion that the name *Sāṭaka* may have something to do with a piece of cloth held as certain.

सट्टकं नाटिकाभेदो नृत्यभेदात्मकं भवेत् ।
कैशिकीभारतीयुक्तहीनरौद्ररसादिकम् ॥
सर्वसन्धिविहीनं च (विमर्शसन्धिहीनं च ?—See Sāgaranandin, 1. 3199)
नाटिकाप्रतिरूपकम् ।
शूरसेनमहाराष्ट्रप्राच्य (प्राच्य---see Sāgaranandin, 1. 3201)
भाषादिकल्पितम् ॥
अङ्कस्थानीयविच्छेदचतुर्यवनिकान्तरम् ।
* * * *
राजशेखरक्लृप्तं तद् यथा कर्पूरमञ्जरी ॥ *Bhā. Pra.* p. 269

Bahurūpamiśra, a late commentator on Dhanañjaya, who draws upon Śāradātanaya and is acquainted with Bhoja's *Śṛ. Pra.*, also, says on this subject that Bhoja includes the Saṭṭaka in the Nāṭikā, as if Bhoja considers it unnecessary to accept a separate type called Saṭṭaka.

"भोजराजेन नाटिकायाः प्रकरणनाटकयोः अन्तर्भावः सट्टकस्य नाटिकायामन्तर्भाव उक्तः ।"
P. 4 Mad. MS. R. 367

Bhoja, as can be seen from the text quoted above, simply described Saṭṭaka as similar to Nāṭikā and counted it as the twelfth variety of Vākyārthābhinaya.[1]

1. Bhoja's description of the ten Rūpakas and the Nāṭikā in Āryā verses in Chapter XI of the *Śṛ. Pra.*, is entirely reproduced from Bharata's *Nāṭya Śāstra* except for slight touches here and there and some re-arrangement.

Some Anuṣṭubh verses on Nāṭaka in general found at the end of Chapter XXI of the *Nāṭya Śāstra* (Kāśī Edn.) are also reproduced by Bhoja, not in this section defining the various kinds of dramas, but at the end of the eleventh chapter as general observations on Prabandha.

2. Bhoja, like the authors of the *Daśarūpaka* and the *Avaloka* on it, classifies dramatic performances, Prekṣya-prabandhas, into those depicting a complete

[1] On the Saṭṭaka, see also Prof. Chintaharan Chakravarti, *IHQ*. VII, pp. 169--173, and Dr. A. N. Upadhye, Introduction to his edn. of the *Candralekhā Saṭṭaka*, Bhāratīya Vidyā Bhavan Series 6.

theme and a complete Rasa with other subsidiary Rasas, *Vākyārthābhinaya*, and those depicting only a Bhāva of a Rasa, *Padārthābhinaya*. This phraseology and technique of differentiation developed in the school which held to Tātparya against Dhvani and viewed Rasa as Vākyārtha and Vibhāvas etc., as Padārtha. Bhoja accepts it though he reconciles Tātparya to Dhvani which latter he distinctly admits.

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाटकादिभेदेन ।
द्वादशविधपदार्थाभिनयमथ यथास्थितं वक्ष्ये ॥
Śṛ. Pra. Mad. MS. Vol. II. p. 422

3. The Toṭaka mentioned by Abhinavagupta and which is considered by some writers as illustrated by Kālidāsa's *Vikramorvaśīya* and which Abhinavagupta says Kohala and other writers have defined is not even mentioned by Bhoja.[1]

4. Saṭṭaka, of which Rājaśekhara's Prākṛt drama *Karpūramañjarī* is an example, is mentioned by Abhinavagupta, along with Toṭaka, as defined by Kohala and others. Bhoja gives the definition of the Saṭṭaka, says that it resembles the Nāṭikā in some respects and differs in some others. Bhoja's definition is to be traced to Rājaśekhara's verse on Saṭṭaka in the prologue to the *Karpūramañjarī*.

5. Without considering, as the *Daśarūpaka* and the *Avaloka* do, that the varieties of Vākyārthābhinaya are only ten, Bhoja counts the Nāṭikā and the Saṭṭaka as two separate types, though derivative, and thus gives the class of Rūpaka or Vākyārthābhinaya as consisting of twelve varieties.

6. Śāradātanaya, in his *Bhā. Pra.*, draws upon Bhoja for much of the description of the ten kinds of Rūpakas, and the Nāṭikā and Saṭṭaka but has also some differences.[2]

[1] The *Bhā. Pra.* has this line on Toṭaka: तदेव तोटकं भेदो नाटकस्येति हर्षवाक् । *Bhā. Prā.* VII, p. 238. The earliest treatise available to us which gives us a description of a Toṭaka is the *Bhā. Pra.* It first gives in chapter VIII, p. 238 Harṣa's definition of Toṭaka. The Harṣa meant is evidently Śrīharṣa, the Vārttikakāra of the *Nāṭyaśāstra* (vide my article on Writers Quoted in the *Abhinavabhāratī*, *J. O. R.*, Madras, VI. 204-207). The definitions agree that it is derived from Nāṭaka. *Menakā-Nahuṣa* in nine acts, *Madalekhā* in eight and *Stambhitarambhā* in seven are Toṭakas agreeing with Harṣa's definition, the chief part of which is the absence of the Vidūṣaka. The *Vikramorvaśīya* of Kālidāsa is a Toṭaka in five acts and with Vidūṣaka, not agreeing thus with Harṣa's definition. But all MSS. of the play are not agreed in calling *Vikramorvaśīya* a Toṭaka.

[2] Śāradātanaya says, while defining the Prakaraṇa (p. 242).

इति प्रकरणे शुद्धविष्कम्भो भोजनिर्मितः ।

that Bhoja held that the Prakaraṇa could have Śuddhaviṣkambha. The previous Āryā verse given by Śāradātanaya on this page,

मध्यमपुरुषैर्नित्यं योज्यो विष्कम्भकोऽत्र तत्त्वज्ञैः ।
संस्कृतवचनानुगतः संक्षेपार्थः प्रवेशकवत् ॥

The Uparūpakas

The earliest work now available to us from which we gather the names, together with the features, of some of the Uparūpakas is the *Abhinavabhāratī.* In the passage quoted above उक्तव्याख्याने तु कोहलादिलक्षिततोटकसट्टकरासकादिसंग्रहः, P. 441. vol. II. Mad. MS., the Rāsaka is seen in addition to Toṭaka and Saṭṭaka. The 'Ādi' at the end shows the existence of other types also. These seem to have been first defined by Kohala. For, in addition to what he says in the above-quoted passage, Abhinavagupta quotes on pp. 184-5 vol. I. Gaek. Edn., Kohala's verse on an Uparūpaka called Kāvya or Rāga Kāvya. यथोक्तं कोहलेन—

लयान्तरप्रयोगेण रागैश्चापि विवेचितम् ।
नानारसं सुनिर्वाह्यकथं काव्यमिति स्मृतम् ॥

Śrīharṣa's *Vārttika* quoted by Abhinavagupta (an Āryā) on p. 124 (Vol. I. Gaek Edn.) refers to the Uparūpaka Rāgakāvya as Rāgadarśanīya. While classifying compositions, Bhāmaha (I. 24) mentions Dvipadī, Śamyā, Rāsaka and Skandhaka, and Daṇḍin in I. 39 mentions Lāsya, Chalika, and Śamyā. As already noted, Vātsyāyana mentions in his *Kāma Sūtras* Hallīsaka, Nāṭyarāsaka and Prekṣaṇaka; and Kumārila, in his *Tantravārttika,* mentions the Dvipadī and the Rāsaka. Between p. 168 and p. 184, Chap. IV, the *Abhinavabhāratī* mentions the following Uparūpakas: Ḍombikā, Prasthāna, Śilpaka (Ṣidgaka), Bhāṇaka (Bhāṇa), Rāgakāvya (Kāvya), Bhāṇikā, Preraṇa, Rāmākrīḍaka, Rāsaka and Hallīsaka.[1] The *Avaloka* on the *Daśarūpaka* (I. 8) cites a verse which mentions Ḍombī, Śrīgadita, Bhāṇa, Bhāṇī, Prasthāna, Rāsaka and Kāvya as the seven varieties of Nṛtya, *all of which are to be depicted by one person*, like the Bhāṇa of the Daśarūpaka group, which is 'eka-hārya':

डोम्बी श्रीगदितं भाणो भाणीप्रस्थानरासकाः ।
काव्यं च सप्त नृत्यस्य भेदास्स्युस्तेऽपि भाणवत् ॥[2]

is taken from the *Śṛ. Pra.* Vol. II. p. 416. But there is nothing here that has been introduced by Bhoja. This verse, though not found in this exact manner in the *N. Ś.* of Bharata is yet available there. It is only a recast of what Bharata has said in three Āryā verses in Chapter XX. 37-39, that in a Nāṭaka and a Prakaraṇa, Viṣkambha appears in Sanskrit; it is purely Sanskrit if all the characters are Madhyama, a Śuddhaviṣkambha; it is Saṅkīrṇa when Prākṛt is mixed by the introduction of a few low (Nīca) characters also. The phrases, संस्कृतवचनानुगतः संक्षिप्तार्थः (संक्षेपार्थः in Bhoja and Śāradātanaya) प्रवेशकवत्, nay the whole line, is found in Bharata, Chap. XX. p. 229 Kāśī Edn. The first line of Bhoja, however, reads slightly otherwise in the *N. Ś.* मध्यमपात्रैः कार्यो नित्यं विष्कम्भकस्तु विज्ञेयः । (Chap. XX. 37).

So Śāradātanaya's reference to Bhoja on Prakaraṇa must not be taken to mean that Bhoja newly introduced anything.

Śāradātanaya again refers to Bhoja at the end of the description of Bhāṇa. He says that Bhoja also gave a similar definition of Bhāṇa. Here also he makes a mistake. The earlier definition given by him anonymously and as from Kohala defines Bhāṇa as having ten Lāsyāṅgas; but Bhoja does not say so. This is shown at some length in the separate section on Bhāṇa and the Lāsyāṅgas below.

[1] Vāgbhaṭa's *Kāvyānuśāsana*, K. M. 43, p. 18, reproduces these from Abhinavagupta, adding to them the Śrīgadita and Goṣṭhī.

[2] The *Bhā. Pra.* cites this verse on p. 250.

Surely, one of the sources from which Bhoja must have derived information regarding the nature of these is Kohala's work. But, whether the Āryā verses in the *Śṛ. Pra.*, which describe the Padārthābhinaya-varieties are Bhoja's own verses or are derived from some earlier works, as in the case of the definitions of the ten varieties of drama and the Nāṭikā, cannot be decided. Bhoja, as in all other places, observes some symmetry here also and considers the types of Rūpaka to be 12 and of the Uparūpaka also, 12. The 12 Uparūpakas described by him in his *Śṛ. Pra.*, are:

1. Śrīgadita, 2. Durmilikā (or-tā), 3. Prasthāna, 4. Kāvya (Citrakāvya), 5. Bhāṇa (Śuddha, Citra, and Saṁkīrṇa), 6. Bhāṇikā, 7. Goṣṭhī, 8. Hallīsaka, 9. Nartanaka, 10. Prekṣaṇaka, 11. Rāsaka and 12. Nāṭya-rāsaka (called also Carcarī).

The Uparūpaka chapter of the Sanskrit Nāṭyaśāstra treatises is very important for students of the history and development of Indian dance and minor representations belonging to the vast indigenous Indian theatre. The Uparūpakas are, as distinguished by Bhoja and Dhanañjaya, emotional fragments, compared to the Rūpakas which present a major theme with the unity of a single Rasa running through and fed by other subsidiary Rasas. Although ancient Indian drama or Sanskrit drama as envisaged by Bharata is of the nature of a dance-drama, with music and dance-movements, it is the Uparūpaka class of performances that is so *par excellence*; for in them music and dance predominate; most of them are merely dances accompanied by songs, interpreting through Abhinaya or gesture the emotional contents of the song. Many are, like the Bhāṇa among the Daśarūpakas, done by one person, *Eka-pātrahārya*; in fact, the verse cited in the *Daśarūpakāvaloka* (I. 8) makes all the seven varieties, Ḍombī etc., 'ekahārya'. Whatever definitions early works like that of Kohala might have given for each of the forms in this class, we do not have now; and except for stray references and discussions in the *Abhinavabhāratī*, as at the end of Chapter IV, the *Śṛ. Pra.* of Bhoja is the earliest treatise available to us now which fully describes them. It is from the *Śṛ. Pra.* that Śāradātanaya borrows his descriptions of many of his Uparūpakas in Chapter IX of his work.

Śrīgadita

तत्र श्रीरिव दानवशत्रोर्यस्मिन् कुलाङ्गना पत्युः ।
वर्णयति शौर्यधैर्यप्रभृतिगुणानग्रतस्सख्या (ख्युः) ॥
पत्या च विप्रलब्धा गातव्ये ता(तं) क्रमादुप(पा)लभन्ते(भते) ॥
श्रीगदितमिति मनीषिभिरुदाहृतोऽसौ पदाभिनयः ॥

Śṛ. Pra. Mad. MS. Vol. II. p. 422

This piece depicts Vipralambha-rasa, love in separation. The character is a family lady, Kulāṅganā, in separation, and there is a second character, her friend, to whom she describes the qualities of her lover. If her lover had deceived her, she is a 'Vipralabdhā' who finds fault with him and longs for reunion. The theme is in songs; sometimes not sung according to Śāradātanaya (?) (*Bhā. Pra.* p. 258). Bhoja gives no example but Śāradātanaya mentions a *Rāmānanda* as a specimen of Śrīgadita. Regarding the name Śrīgadita, Bhoja explains it as

due to the fact that a heroine here describes (*gadita*) her lord's qualities like Goddess Śrī, of her lord Nārāyaṇa. तत्र श्रीरिव दानवशत्रोः यस्मिन् कुलाङ्गना पत्युः । This Śrīgadita of Bhoja may be compared to the Ṣidgaka of Abhinavagupta which is variously given as Siṅgaka, Śilpaka etc. The Ṣidgaka is defined in a manner similar to Bhoja's Śrīgadita. In it a separated heroine relates to her friend her husband's bad and unruly conduct. While the Ṣidgaka seems to be a pure complaint about the hero, the Śrīgadita seems to be first an eulogy of the hero's qualities and then finding fault with him for deceiving the heroine. The Tamil *Kuṛavañci* is a type having elements comparable to those in the Śrīgadita and the Ṣidgaka. In the Kuṛavañci, a heroine pines for her lover, the deity of the local temple or the local king, and lets her feelings out to a friend of hers; but the Kuṛavañci has the additional features of an old Kuṛatti or gypsy fortune-teller who is introduced to the pining lady and who identifies her lover and foretells happy union. In a limited range the theme of the *Varṇas* and *Padas* of the South Indian dance are also identical with that of the Śrīgadita. In the *Subhadrāharaṇa* of Mādhava in Kāvyamālā 9, we have a specimen that calls itself expressly in the prologue an Uparūpaka and a Śrīgadita, but it has no feature answering to anything in the description of Śrīgadita noted above, in fact no characteristic feature by virtue of which we could identify it with any Uparūpaka.

Durmilikā-(or tā)

This seems to be a vulgar piece. The theme is clandestine love-intrigue or sometimes description of love between two young persons; but in both cases, the character is a Ceṭī or a female go-between who takes the audience into her confidence and narrates all the vulgar details of the secret love of her two friends.

चौर्यरतप्रतिभेदं यूनोरनुरागवर्णनं वापि ।
यत्र ग्राम्यकथाभिः कुरुते किल दूतिका रहसि ॥
मन्त्रयति च तद्विषयं न्यग्जातित्वेन याचते च वसु ।
लब्ध्वापि लब्धुमिच्छति दुर्मिलिता नाम तद्भवति ॥

Śṛ. Pra. Mad. MS. Vol. II. p. 422

Further, either the male or the female lover may appear, and the female accomplice concerts with the character plans for the union. She then demands her wages and demands more and more like blackmail. This is all the description found in Bhoja. Śāradātanaya, as in other cases, gives first a description from some other treatise and then adds the Āryās from Bhoja. (*Bhā. Pra.* p. 267). No specimen of this is mentioned by Bhoja or Śāradātanaya. We do not see the Durmilikā in Abhinavagupta. Rāmacandra who borrows the Uparūpakas and their definitions from the *Śṛ. Pra.*, calls this "Durmilitā" in his *Nāṭyadarpaṇa*, the name found in the Āryā-definition of Bhoja quoted above. Śāradātanaya reads the name as Durmallikā.

Prasthāna

Fortunately, Prasthāna is mentioned and a description of it is also supplied by Abhinavagupta. Bhoja says that it is called Prasthāna because

it depicts or indicates (*upalakṣayat*) as part of its theme the going away of the lover on travel, Pravāsa and consequently Pravāsa-vipralambha. But other aspects of Śṛṅgāra, first meeting, consequent pining (Prathamānurāga), misunderstanding (Māna), and separation through Pravāsa, the course and development of love through spring and winter and the description of these seasons also form the theme of Prasthāna. The piece is said to end in Vīra-rasa but the manner or the idea through which the heroic is introduced is not clear.

प्रथमानुरागमानप्रवासशृङ्गारसंश्रयं यत्स्यात् ।
प्रावृड्वसन्तवर्णनपरमन्यद्वापि सोत्कण्ठम् ॥
अन्ते वीररसाढ्यैर्निबद्धमेतच्चतुर्भिरपसारैः ।
प्रस्थानमिति ब्रुवते प्रवासमुपलक्षयत्सुधियः ॥

Śṛ. Pra. Mad. MS. Vol. II. p. 423

It is said that the Vīra-rasa at the end is introduced through four Apasāras. What is Apasāra? Abhinavagupta says that in poet Rāṇaka's Uparūpaka of the type called Ḍombikā, there are four Apasāras.

अत एवैतत्स्थानोपजीविभिरेव राणकादिकविभिः डोम्बिकादौ चतुरपसारकः प्रयोगः ।

P. 190. Gaek. Edn. *Abhi. Bhā.* Vol. I

The words 'ata eva' refer to the last word in the previous sentence निष्क्रामेयुः, अपसरेयुः । Apasāra therefore seems to mean Exit. In a further paragraph, Abhinavagupta uses Apasāra along with Praveśa and means Exit. एवं पृथक्प्रवेशः * * तदनन्तरमपसारः ।- But it is not possible to deduce fully the details of the elements of music and dance in these four Exits or how they depicted Vīra-rasa,—वीररसाढ्य--चतुरपसार, as obviously the technique of it was handed down in practice and not recorded. Rāmacandra who borrows the definition from *Śṛ. Pra.*, adds something to our knowledge of this Apasāra. It is clear from his text that Apasāras are interludes of dance: नृत्यच्छिन्नानि खण्डानि अपसारः । P. 214. *Nāṭyadarpaṇa*. The *Kuṭṭanīmata* refers to Apasaraka in dance in śl. 87.

The *Abhinavabhāratī* quotes the following as the description of Prasthāna:

गजादीनां गतिं तुल्यां कृत्वा प्रवसनं तथा ।
अल्पाविद्धं सुमसृणं तत्प्रस्थानं प्रचक्षते ॥

Gaek. Edn. Vol. I. p. 183

Prasthāna, according to this definition, is both delicate and violent. It treats of love and has graceful movements generally but it is described as imitating the gait of elephants and other beasts and has some wild movements also as a reslut of this. अल्पाविद्धं सुमसृणम् । The idea of Pravāsa is also seen in this definition: कृत्वा प्रवसनं तथा । The nature of this type as defined here, and how, where and why imitation of the gait of elephants is introduced are not clear. Probably, as the lover going on Pravāsa would go by elephant or horse or by a bullock-cart, the representation of the gaits of these animals are included here. An observation of Abhinavagupta in a different context however would ask us to take the animals depicted as the central theme and understand them as *anyāpadeśa* or something

like edificatory animal-fables in dance. (*Abhī. Bhā.* I. p. 174, ll. 13-4). Earlier, on p. 168 (Vol. I. Gaek. Edn.) Abhinavagupta gives another feature of the Prasthāna: तत्रापि वर्णाङ्गप्राधान्यं क्वचित्, यथा प्रस्थानादौ । Śāradātanaya's Prasthāna has nothing to do with that of either Abhinavagupta or Bhoja (*Bhā. Pra.* 262). The source of Śāradātanaya is not known. He gives a specimen called *Śṛṅgāratilaka*. According to him, the Prasthāna is musical—लयतालकलानुगम्, erotic in theme with Viṭas, Ceṭas etc.,—कैशिकीवृत्तियुतं, विटचेटादियुतम्, having scenes of drinking and merry-making—आपानकेलिललितम् । It is said to be in two acts, Dvyaṅka, with Mukha and Nirvahaṇa Sandhis. Strangely, the Āryās of Bhoja defining Prasthāna appear on p. 265 of the *Bhā. Pra.*, under the wrong heading Rāsaka. Since we find here the Anuṣṭubhs on the Uparūpakas quoted by Abhinavagupta also, we have to assume that here, pp. 265-6, lines 15-24, 1-14, Śāradātanaya means to bring together other definitions of some of the Uparūpakas. The definition of Prasthāna quoted in the *Abhi. Bhā.*, is also found here (p. 266).

Kāvya and Citrakāvya

Bhoja mentions the Kāvya as having another variety called Citra-kāvya. He defines each in an Āryā.

आक्षिप्तिकाथ वर्णौ मात्रा ध्रुवकोऽथ भग्नतालश्च ।[1]
वर्धतिकाच्छध्वनिका[1] यत्र स्युः तदिह **काव्यमिति** ॥
युक्तं लयान्तरैर्यच्च ध्वनिकास्थाननिर्मितैर्भवति ।
काव्यमिति **विविधरागं चित्रमिति** तदुच्यते कृतिभिः ॥
P. 423. *Śṛ. Pra.* Vol. II. Mad. MS.

The decription is full of obscure musical terms relating to Rāga, musical composition and Tāla. It can be made out that while the former is only in one Rāga throughout, and is hence called merely Kāvya, the latter is in various Rāgas—Vividha-rāgam—and is hence called Citra-kāvya. Śāradātanaya's first description of Kāvya (pp. 262-3) has little that is taken from Bhoja, beyond the two musical terms Bhagnatāla and Mātrā. His is the largest description of Kāvya we have. He gives the names of two specimens, *Gauḍavijaya* and *Sugrīvakhelana*. It is described as having music and dance, Hāsya and Śṛṅgāra rasas, courtezans and family women, Viṭas, Brahmans and merchants,—all characters appearing in a Prakaraṇa—and as devoid of the Garbha and Avamarśa Sandhis and as being in one Act (*Bhā. Pra.*, pp. 262-3). Śāradātanaya has, however, a second description of Kāvya where we find Bhoja's Āryā-definitions of Kāvya and Citrakāvya reproduced by him on p. 265, under the wrong heading Rāsaka.

The *Abhinavabhāratī* gives a better and clearer idea of Kāvya which it sometimes calls more descriptively Rāga-kāvya. From the name we can see, that Kāvya or Rāga-kāvya is a musical composition covering a complete story, *i.e.*, a whole Kāvya in the shape of songs. It might have been something like a

[1] 'Paddhaṭikā' is the reading in one MS. of *Śṛ. Pra.* The *Nāṭyadarpaṇa*, p. 215, which gives only the first of these two, reads Abhagnatālaśca which is wrong, and 'Paddhaṭikā, Chardanikā' which seem to be correct. The text of the *Bhā. Pra.* (p. 265), however, reads the words mostly as found in the MS. of the *Śṛ. Pra.*

South Indian Harikathā-kālakṣepa where one definite theme is chosen for exposition, the songs of the theme are sung and an exposition in prose is given. Since the Rāga-kāvya is said to be a Nṛtya Prabandha it must have comprised the singing of the songs of a continuous theme in one Rāga or in various Rāgas (if Citra-kāvya) and the interpretation of the contents of the song by a single dancer through Abhinaya. The following facts about the Rāga-kāvya are found in the *Abhinavabhāratī*. On p. 174, there are two observations which prove that the whole musical theme of the Rāga-kāvya was rendered into gesture.

"—**इत्यभिनीयमानो रागकाव्यादिः** कृतः ।" P. 174
" **राघवविजयादिरागकाव्याविप्रयोगो** नाट्यमेव **अभिनययोगात्** " । P. 174
" **राघवविजयमारीचवधादिकं** रागकाव्यम् । " P. 183

एष एव तु(क)लाविधिना निबध्यमानः **राघवविजयमारीचवधादिकं** रागकाव्यभेदम् उद्भावयतीति । (P. 183)यथोक्तं **कोहलेन**—लयान्तरप्रयोगेण रागैश्चापि विवेचितम् । नानारसं सुनिर्वाह्यकथं काव्यमिति स्मृतम् ॥ P. 184.

From these it is plain that Kāvya means first what the word means while applied to Śravya-kāvya but is written not exactly in mere metres, Vṛttas, but in the form of songs which are sung and gesticulated by a single individual. Abhinavagupta mentions the names of two specimens both on the theme of the *Rāmāyaṇa*, the *Rāghavavijaya* and the *Mārīcavadha*. Both of these belong to the class of Kāvya sung throughout in one Rāga, the first variety of Bhoja. For, Abhinavagupta says that, though the Rasas and the situations differ, the tune and the time-measure do not change in a Rāga-kāvya as in drama proper. The *Rāghavavijaya* is throughout sung only in Ṭhakka-rāga and the *Mārīcavadha* in the Grāma-rāga called Kakubha.

" —न काव्यार्थविपर्यासवशेन रागभावादिविपर्यासो नाट्य इव । तथा हि राघवविजयस्य हि ठक्करागेणैव विचित्रवर्णनीयत्वेऽपि निर्वाहः, मारीचवधस्य ककुभग्रामरागेणैव । अत एव रागकाव्यानीत्युच्यन्त एतानि ।

P. 184. *Abhi Bhā.* Gaek. Edn. Pt. I

The Kāvya described by Kohala in the verse given above as quoted by Abhinavagupta is Bhoja's Citra-kāvya for it has more than one Rāga and Tāla. Though sung and represented through Abhinaya by only one, though the theme is descriptive as in a Śravya kāvya and not written in the form of dramatic dialogue, the Citra-kāvya employs various Rāgas and Tālas at different places to suit the varying Rasa and idea. The *Gītagovinda* is thus a Citra-kāvya Uparūpaka. It is well known that it was intended for Abhinaya and that Jayadeva's wife herself rendered it in Abhinaya. In South India it is even now being sung and till recently rendered in Abhinaya in the Bhajana-tradition of the Bhāgavatas. In the Tanjore Sarasvati Mahal Library there are two copies, unfortunately incomplete, of a commentary on the *Gītagovinda* giving the Abhinaya for the text, word by word.

Such compositions were produced till a very late time. In the eighteenth century, King Nārāyaṇa, chief of Parlakhimidi, wrote his *Saṅgītanārāyaṇa*[1],

[1] MSS. in many MSS. Libraries.

written really by his teacher and court-poet, Puruṣottama Miśra. This Puruṣottama composed some Rāga-kāvyas, as also his son named Nārāyaṇa, who wrote, besides, a music treatise called *Saṅgītasaraṇi.*[1] Nārāyaṇa mentions two kinds of musical compositions—Gīta-prabandhas—covering a whole theme like the above-mentioned Kāvya. He speaks of Śuddha-prabandha and Sūtra-prabandha, the former resembling the *Gītagovinda* with songs composed in various Rāgas, and the latter set in only one Rāga throughout. Nārāyaṇa says that most of his father's compositions are Śuddha-prabandhas and that some of his own are Sūtra-prabandhas.

सूत्रप्रबन्धः कथितः एकरागनिवेशितः । सूत्रस्य एकरागनिबद्धत्वे (न) प्रबन्धधर्माङ्गालापघटितत्वेन च सूत्रप्रबन्धत्वं ज्ञेयम् । P. 38

Nārāyaṇa composed a *Rāmābhyudaya* Sūtra-prabandha and a *Guṇḍicā-vijaya* Sūtra-prabandha, the latter on a local temple festival. Of the Śuddha class, he composed *Balabhadravijaya*, *Śaṅkaravihāra*, *Kṛṣṇavilāsa*, and *Uṣābhilāṣa*. His father, Puruṣottama, composed with *Rāmāyaṇa*-themes three Śuddha-prabandhas, *Rāmacandrodaya*, *Bālarāmāyaṇa*, and *Rāmābhyudaya.*

Bhāṇa and Bhāṇikā

The description of Bhāṇa is very long compared with that of the others. The whole of it is once reproduced by Śāradātanaya on pp. 258-260 and then paraphrased in Anuṣṭubhs on pp. 260-261. The description is full of deatils pertaining to Tāla which seems to vary at every step. Seven sections are mentioned—विश्रामैस्सप्तभिः परिच्छिन्नः—and Tāla-details are given for each of these seven parts. No Rāga-detail is however given though the Gāthā is often mentioned as the type of song employed. There is no doubt on the point that it is completely musical but the man who sings the song of the theme seems to add to the songs some speech also. For, Bhoja says गायनसहोक्तियुक्तः । That this type has dance also is plain from the words उद्धतकरणप्रायः । The dance is generally Tāṇḍava, *i.e.*, having Karaṇas and Aṅgahāras which are forceful. From the point of view of this dance, it has three varieties, Uddhata, Lalita, and Lalitoddhata. अयमुद्धतोऽथ ललितो भाणो ललितोद्धतश्च सम्भवति । अर्था (ना) मौद्धत्याल्लालित्यादुभयभावाच्च ।। From the nature of the language employed, the Bhāṇa is distinguished into Śuddha, Saṅkīrṇa, and Citra, written respectively in one language, in two, and more than two. यदि वैष शुद्धवाचा शुद्धः, संकीर्णया च सङ्कीर्णः । सर्वाभिर्भाषाभिश्चित्रैश्च विचेष्टितैश्चित्रः ।। The Saṅkīrṇa and the Citra varieties seem to be distinguished on other grounds as well, such as the actions involved. चित्रैश्च विचेष्टितैः । Bhoja says that in Bhāṇa, things very difficult for Abhinaya and intricate rhythms also must be introduced.

यद्दुष्करमभिनेयं चित्रं चात्युद्भटं च यद्भवति ।
तद् भाणकेऽभिधेयं युतानुतालैर्वितालैश्च ।। P. 424. *Śṛ. Pra.* Vol. II.

[1] MS. in Madras Govt. Oriental MSS. Library. See my 'Later Saṅgīta Literature', *J. of the Music Academy*, Madras, Vol. IV, pp. 74-77.

The theme is the Stotra of deities like Hari, Hara, Bhānu (Sun), Bhavānī and Skanda. There is Varṇanā or description, evidently of these gods, their qualities, and līlās; and females are prohibited.

हरिहरभानुभवानीस्कन्दप्रमथाधिपस्तुतिनिबन्धः (द्धः) ।
उद्धतकरणप्रायः स्त्रीवर्ज्यो वर्णनायुक्तः ।।
P. 423. *Śṛ. Pra.*

Hari is here itself mentioned; but then Bhoja adds that if the theme is the Stotra of Hari and if the dance is generally graceful, it is the variety called Bhāṇikā.

प्रायो हरिचरितयुतान्विकृता (युतः स्त्रीकृत) गाथादिवर्णमात्रा (त्र) श्च ।
सुकुमारतः प्रयोगाद् भाणोऽपि हि भाणिका भवति ।। P. 425

See also *Nāṭyadarpaṇa*, p. 215.

It is further said of the Bhāṇikā, that in it, the movements called Divya-cārīs are not executed; that is, movements involving jump and swaying of the limbs above ground. दिव्याभिश्चारीभिर्विस (व) र्जिता ललितकरणसंयुक्ता । Only Lalita-karaṇas are to be used. Women are to be added here, स्त्रीयोज्या. Probably women sing the libretto (स्त्रीकृतगाथादि etc.). Nine or ten Vastus, parts or feet, appear in the composition. वस्तूनि भाणिकायां नव दश वा नियमतो विधीयन्ते । The description of Bhoja is reproduced by Śāradātanaya on p. 262. In this also Bhoja says, the musician speaks now and then (Gāyana-sahavacana is here also mentioned) and perhaps more than in the Bhāṇa. For, Bhoja ends the description of the Bhāṇikā thus:

विविधवचोविन्यासैः सभ्यजनोत्साहसम्पत्तिः । P. 425. *Śṛ. Pra.* Vol. II.

Regarding the theme of the Bhāṇa, Śāradātanaya says that it has eulogies on Kings also—गाथाभिः भूभृतां स्तुतिनिबन्धः. But in the text of the *Śṛ. Pra.* we only find गाथारम्भस्तुतिनिबन्धः ।

From its name however, we must suppose that the Bhāṇa must have had a lot of speech. What is the difference between this Bhāṇa and the Bhāṇa which is one of the Daśarūpakas? The latter is erotic in theme while the former is religious and devotional. The latter is not a purely musical composition and not a pure Nṛtya-prabandha. There is a variety of Bhāṇa called Nandimāli, which Bhoja says, some writers consider as a separate Uparūpaka. Bhoja says that it has to be included under this Bhāṇa. The Nandimāli is chiefly characterised by a feature borrowed from the Bhāṇa of the Daśarūpaka class, *viz.*, Ākāśabhāṣita. Does this Nandimāli then suggest a stage of transition of the Daśarūpaka-Bhāṇa into an Uparūpaka-Bhāṇa?

सोऽत्रैवान्तर्भाव्यो यो भाणो नन्दिमालिनामा न्यात् (स्यात्) ।
भिन्नः कैश्चित्कथितः भरतमतं सम्यगविदित्वा ।।
आकाशपुरुषमुद्दिश्य वस्तु (यत्पठ्य) तेऽथ (वा) क्रियते ।
विशिष्टोद्भटभावप्रयोगमिह नन्दिमाली सः ।।
Pp. 424-5. *Śṛ. Pra.* Vol. II.

Bharata here referred to as misunderstood by other writers who gave a distinct type called Nandimāli does not mean Sage Bharata but any later writer on the art of Bharata; for, Bharata speaks neither of Uparūpakas nor of a Nandimāli.

While describing the Bhāṇikā, Śāradātanaya says that, as in Bhāṇa, so also in the Bhāṇikā, Lāsyāṅgas are to be introduced.

लास्याङ्गसन्धिनियमो भाणवदेवात्र भाणिकायां स्यात् ।

Bhoja does not say this at all. Śāradātanaya adds some Anuṣṭubh verses also on Bhāṇikā from some other writer (p. 262). In the definition of the Uparūpaka Bhāṇa also, Śāradātanaya says that all features described as pertaining to the Rūpaka called Bhāṇa are to be taken as pertaining to the Uparūpaka of that name also. P. 261, lines 16-17. This also is not said by Bhoja. It may also be noted in passing that having reproduced Bhoja's Āryās on Nandimāli once on pp. 259-260, Śāradātanaya again gives the same definition in Anuṣṭubh verses on p. 261, lines 17-21.

Quite a different description of Bhāṇaka is given in the *Abhinavabhāratī* which says:

क्वचिद्वाद्यं (द्य) प्राधान्यं—भाणकादिषु भग्नतालपरिक्रमणादौ ।

P. 183. *Abhi. Bhā.* Gaek. Edn. Pt. I

सिंहसूकरभल्लूककासरादिवर्णनेनापि भाणप्रेरणभाणिकादावप्रस्तुतप्रशंसार्थान्तरन्यासदृष्टान्तादिना पुरुषार्थस्यैव उपदेशदर्शनात् । P. 174.

भाणकेषु नृसिंहादिचरितवर्णनमुद्धतमेव । P. 168 Pt. I

नृसिंहसूकरादीनां वर्णनां जल्पयेद्यत: ।
नर्तकी तेन भाण: स्याद् उद्धताङ्गप्रवर्तित: ।।

Abhi. Bhā. Gaek. Edn. Pt. I

Instrumental music seems to predominate at intervals of mere speech. वर्णनां जल्पयेत्। The narrator is a Nartakī who dances the more forceful Karaṇas in accordance with the wild animals described in the theme. The theme is in the nature of parables and fables, Anyāpadeśa, Arthāntaranyāsa and Dṛṣṭānta, inculcating advice to man through description of the acts of wild animals; something like a bit of the *Pañcatantra* cast in a semi-dramatic form. It is strange that there is no mention at all in Bhoja of this Arthāntaranyāsa and Anyāpadeśa of animals; while Abhinavagupta's Bhāṇa is didactic, Bhoja's Bhāṇa is devotional, extolling gods! Similarly, Bhāṇikā is also described in the quotation in the *Abhinavabhāratī* as containing the sports of lions, pigs etc., along with the sports and fights of youngsters.

बालक्रीडानियुद्धादि तथा सूकरसिंहजा ।
ध्वजादिना[1] कृता क्रीडा यत्र सा भाणिका मता ।।

P. 183 *Abhi. Bhā.* Gaek. Edn. Pt. I

The Nṛsiṁha mentioned twice in the definition of Bhāṇa in the *Abhinavabhāratī* suggests an idea. Bhoja says that Bhāṇikā deals with the doings of

[1] 'Dhvajādinā' refers to the practice of the actors showing or suggesting these animals by carrying on hand a banner or cut-out depicting the required animal.

Hari. Perhaps the Nṛsiṁha and Sūkara mentioned by Abhinavagupta as described in the Bhāṇa refer to Viṣṇu's Avatāras as Nṛsiṁha and Varāha. This seems therefore to be a tell-tale link which can explain to some extent Bhoja's and Abhinavagupta's ideas of the Bhāṇa and the Bhāṇikā.

Goṣṭhī

This is not mentioned by Abhinavagupta. Bhoja defines it in a single Āryā and the definition seems to be inspired by the word 'Goṣṭha', hamlet of cow-herds. It is described as the representation of the sports of young Kṛṣṇa in the Gokula of Nanda; enacts the killing of the Asuras by Kṛṣṇa.

गोष्ठे यत्तु विहरत: चेष्टितमिह कैटभद्विष: किंचित् ।
रिष्टासुरप्रमथनप्रभृति तदिच्छन्ति गोष्ठीति ।। P. 425. *Śṛ. Pra.* Vol. II

Śāradātanaya, as usual, borrows at least from two different sources, one of which is Bhoja, and often, he gives more than one or two descriptions for an Uparūpaka. It often happens that one definition contradicts another. In the case of the Goṣṭhī (p. 256) he first gives it as an one-act imaginative piece with love theme, with five or six heroines and nine or ten low male characters, a gathering in company, as the name Goṣṭhī would justify, of such people, with vulgar talk, and devoid of Garbha and Avamarśa Sandhis. At once, he borrows the definition of the *Śṛ. Pra.*, and says that it depicts the sports of the boyhood of Kṛṣṇa in the Goṣṭha. Bhoja's definition is borrowed by Hemacandra (*K. A.* K. M. Edn. p. 328) and Rāmacandra (*N. D.* p. 214).

Hallīsaka

यन्मण्डलेन नृत्तं स्त्रीणां हल्लीसकं तु तत्प्राहु: ।
तत्रैको नेता स्याद् गोपस्त्रीणामिव मुरारि: ।। P. 425. *Śṛ. Pra.* Vol. II

The *Nāṭyadarpaṇa* (p. 214) reproduces this from Bhoja. Agreeing with this in Bhoja, we have in the *Abhinavabhāratī* the quotation:

मण्डलेन तु यन्नृत्यं हल्लीसकमिति स्मृतम् ।
एकस्तत्र तु नेता स्याद् गोपस्त्रीणां यथा हरि: ।। Gaek. Edn. I. p. 183

The verse quoted in the *Abhinavabhāratī* is quoted by Bhoja also while he defines Hallīsa as one of the six varieties of the Śabdālaṁkāra called Prekṣya in the Śabdālaṁkāra section. See *S. K. Ā.* p. 263. There is one man in the middle like Kṛṣṇa, and a circle of girls come round him dancing. The Hallīsaka and Rāsa of the Sanskrit Nāṭya literature are almost identical with the Garbha of Gujarat and the Kummi and the Kudiccuppāṭṭu of Tamilnad and the Kaikoṭṭik-kali of Malabar. The only difference in the South Indian varieties seems to be in the Tāla or rhythm kept by the palms as the dancers go round.

The definitions in both the *Śṛ. Pra.* and the *Abhi. Bhā.* make it a mere dance, giving us no idea of the nature of the literary composition involved in it. Probably only some songs are to be understood as meant. But, as usual, Śāradātanaya adds details regarding its theme, Act, Sandhi, etc., Pp. 266-7. A Hallīsa according to him has one or two Acts and two Sandhis, Mukha and Vimarśa.

As in Goṣṭhī, here also, a number of either sex gather, and the words are not exalted.

Nartanaka

This is dance like the Nautch. A danseuse sings and renders through gesture the contents of the songs.

यस्य पदार्थाभिनयं ललितलयं सदसि नर्तकी कुरुते ।
तन्नर्तनकं शम्यालास्यच्छलिकद्विपद्यादि ॥ *Śṛ. Pra.* Vo . II. p. 425.

See also *Nāṭyadarpaṇa* p. 214. Of this Nartanaka, Bhoja says, Śamyā, Lāsya, Chalika, and Dvipadī are varieties. Earlier in the Śabdālaṁkāra section, he gives Tāṇḍava, Lāsya, Chalika, Sampā, Hallīsaka, and Rāsa as six kinds of Prekṣya. The Lāsya is examined at length in a separate section below. Nartanaka itself is Lāsya; perhaps Bhoja means to say that the Lāsya with the ten Aṅgas as described by Bharata can be danced by a single Nartakī when it will be one kind of Nartanaka.

We hear of Chalika in the *Mālavikāgnimitra* of Kālidāsa, where, in Act I, it is said that Mālavikā is learning Chalika from Gaṇadāsa. The Paṇḍita-kauśikī says in Act I of this drama:

देव ! शर्मिष्ठायाः कृतिं चतुष्पदोद्भवं छलितं दुष्प्रयोगमुदाहरन्ति ।

A composition by a lady named Śarmiṣṭhā and comprising four parts is meant here; and from its fourth theme, Caturtha-vastu, which Mālavikā dances we can make out that Chalita is a love-piece in Prākṛt. Kāṭayavema, the commentator, quotes a definition of Chalika which seems to have been written after Kālidāsa's *Mālavikāgnimitra.* The definition says that Chalita is the dance of a damsel who discloses her own love through the pretext of doing Abhinaya for an old composition, the definition being based on the word *chala.*

तथा चोक्तम्—
तदेव छलिकं नाम साक्षाद्यदभिनीयते ।
व्यपदिश्य पुरावृत्तं स्वाभिप्रायप्रकाशकम् ॥

Another definition of Chalita, the source of which is not known, says that it is a dance depicting love, anger, and heroism, which hardly adds anything to our knowledge.

छलितलक्षणं यथा- रतिक्रोधोत्साहभावप्रधानं छलिकं स्मृतम् ॥ इति ॥

In the *Kathāsaritsāgara* (III. iii. 20), it is given as Calita and as a dance performed by Rambhā in heaven.

Daṇḍin's *Kāvyādarśa* mentions some Uparūpaka-prekṣya-prabandhas in its classification of compositions in I. 39. Daṇḍin here mentions Lāsya Chalika and Śamyā.

लास्यच्छलिकशम्यादि प्रेक्षार्थमितरत्पुनः ।

Bhāmaha, in the same manner and in the same context, speaks of the Rūpaka class represented by the Nāṭaka and of some Uparūpaka-compositions, Dvipadī,

Śamyā, Rāsaka and Skandhaka. From both these sources, Bhoja makes up his list. Chalika, which Daṇḍin alone mentions, is interpreted by Bhoja thus in Śabdālaṅkāra section:

इदं तु शृङ्गारवीररसप्रधानत्वात् छलिकम् । *S. K. Ā.* p. 263
See also *Śṛ. Pra.*, Vol. II. p. 283

Chalika is Tāṇḍava and Lāsya put together, a dance having Vīra and Śṛṅgāra Rasas. The illustrative Gāthā given by Bhoja for Chalika shows hunters coming up, and a she-pig, without fear, laughing and sporting with her mate. Taruṇa-vācaspati on the *Kāvyādarśa* simply reproduces Bhoja's view from the *S. K. Ā.*[1] but the interpretation of the *Hṛdayaṁgamā* simply works on the meaning of the word *chala,*—छलिकं छद्मना वृत्तम्—, similar to the interpretation found in the definition quoted by Kāṭayavema. After quoting this verse-definition, छलिकं छद्मना वृत्तम्—, the *Hṛdayaṁgamā* adds the comment: मर्दलच्छलिकादिवाद्यविशेषाणाम् एकस्मिन् काले विरमणप्रक्रमणं छलिकमित्युच्यते । (p. 27) which certainly adds something and according to which Chalika is the simultaneous stopping and sounding of drums and other musical instruments; Chalika is thus the name of an instrument and an aspect of instrumentation in dance-music.

The variant Chalita seems to be later, having been definitely inspired by the effort to understand it on the basis of the word Chala. Chalika is the correct and old name in which it occurs in some valuable but tantalisingly obscure references to it in the *Harivaṁśa.* In Book II, Viṣṇuparvan, chs. 88, 89 and 93, (Chitrasala press Edn.), Chālikya is mentioned more than once. In ch. 88, the Yādavas go to the waterside for sport and there, they indulge in music and dance, gīta, vādya, nṛtya and abhinaya (verses 37, 38, 42); ch. 89 itself is called Chālikya Krīḍā; at the behest of Kṛṣṇa and Balarāma, the Apsaras-damsels sing and dance to the music of the voice and instruments (verse 5); they gesticulate and dance Rāsa, singing songs in different local dialects, wearing manifold local costumes, and keeping the rhythms by beat of palms:

चक्रुर्हसन्त्यश्च तथैव रासं तद्देशभाषाकृतिवेषयुक्ताः ।
सहस्ततालं ललितं सलीलं वराङ्गना मङ्गलसम्भृताङ्ग्यः ॥ ७ ॥

They then sing songs on the exploits of Kṛṣṇa and Balarāma at the Gokula, and represent those acts in dance (verses 8-15). Then Balarāma, along with Revatī, begins to dance with clap of hands (sa-hasta-tālam), and Kṛṣṇa, with Satyabhāmā, and other couples follow suit. In verse 22 which concludes the description of this section, the dance is referred to as Rāsa; in the succeeding verses again, mentioning sage Nārada joining the merriment, the dance is called Rāsa (see especially verses 24, 30). The party then jumps into the water, indulges in water-sports, singing and playing on water as on drum (jala-vādita and jala-dardura, verse 45). Eating and drinking follow after which again music and dance begin (verse 66). Kṛṣṇa suggests that they may do *Chālikya.* Chālikya is referred to as a song.

[1] So also does Taruṇavācaspati's son Keśava Bhaṭṭāraka in his commentary on the *Kāvyādarśa,* Trivandrum MS. p. 19.

छालिक्यगेयं बहुसन्निधानं यदेव गान्धर्वमुदाहरन्ति ।

Nārada takes up the Viṇā, and Kṛṣṇa and Arjuna, the flute and *Hallīsaka*, implying thereby that Hallīsaka, found also with variants Jhallisaka and Ballīsaka, is a music instrument (verse 68); the Apsarasas play Mṛdaṅga and other instruments; now follows Āsārita music (on the instruments) after which Rambhā makes her appearance and dances with Abhinaya of the song (69, 70).

Then, after a respite, *Chālikya-gāndharva* is again begun (73) and Rukmiṇī's son is said to perform it (74).

Now, apart from the instrument-accompaniment mentioned above, there are a few more details also comprising this Chālikya, the full meaning of which, however, is not clear; at the end of the first course of Chālikya is mentioned what is called Tāmbūla-yoga; again, Rukmiṇī's son is said to have done Chālikya with Tāmbūla.

ताम्बूलयोगाश्च वराप्सरोभिः । 72
* * *
प्रयोजयामास स रौक्मिणेयः ।। 74
छालिक्यगान्धर्वमुदारबुद्धिः ।
तेनैव ताम्बूलमथ प्रयुक्तम् ।। 75

From Chālikya are then said to have been derived two varieties called Sukumārajāti and Gāndharvajāti (78, 79):

ततः प्रवृत्ता सुकुमारजातिः, गान्धर्वजातिश्च तथापरापि ।

Chālikya is then said to be very difficult to understand and perform; without it, proper intonation of even the mūrcchanās and the six grāma-rāgas are not possible: the Sukumāra-variety of it mentioned above is called *leśa* and is said to be most difficult.

शक्यं न छालिक्यमृते तपोभिः स्थाने विधानान्यथ मूर्च्छनासु ।
षड्ग्रामरागेषु च तत्र कार्यं तस्यैकदेशावयवेन राजन् ।
लेशाभिधानां सुकुमारजातिं निष्ठां सुदुःखेन नराः प्रयान्ति ।। (81, 82)

Later, in ch. 93, in connection with the ruse employed for killing the demon Vajranābha, and Pradyumna marrying Prabhāvatī, the enactment of the story of the *Rāmāyaṇa* is described; when the orchestra had been set and it played, it is said that the women-singers sang the sweet Devagāndhāra Chālikya, after which the Nāndī and a verse on the theme of the *Gaṅgāvatarana* was sung; from this, it would seem that Chālikya formed part of the Pūrvaraṅga and it is the name of a song and a dance accompanying that song. Then they enacted the theme of *Rambhābhisāra*:

रामायणं महाकाव्यमुद्दिश्यं नाटकीकृतम् ।
ततो घनं ससुषिरं मुरजानकभूषितम् ।
तन्त्रीस्वरगणैर्विद्वान् आतोद्यानन्ववादयन् ।।
ततस्तु **देवगान्धारं छालिक्यं** श्रवणामृतम् ।

भौमस्त्रियः प्रजगिरे * * ।।
* * * *
नान्दिं च वादयामास * *
नान्द्यन्ते च तदा श्लोकं गङ्गावतरणाश्रितम् ।
* * * *
रम्भाभिसारं कौबेरं नाटकं ननृतुस्ततः ।।

Śamyā

Bhoja mentions this also in the Alaṅkāra section, but as Sampā. He defines it there as Chalika but with the Kinnaras.

तदिदं छलिकमेव किन्नरविषयं सम्पा ।

This reads in the *Śṛ. Pra.*, (Vol. II, p. 283) as लास्यमेव देवकिन्नरविषयं शम्या, adding Devas to the Kinnaras.[1] Taruṇavācaspati quotes Bhoja, but the *Hṛdayaṁgamā* explains it as a term related to the motion of the hands for keeping time:

शम्या तु सव्ययोः पातः सतालकरपादयोः ।
उभयोः करयोः पातः सन्निपात इति स्मृतः ।।

The *Hṛdayaṁgamā* further says:

अरत्निमात्रप्रायनानावर्णरचितयष्टिहस्तैः बहुभिः बह्वीभिर्वा तैरेव तालहस्तैश्च तालयष्टीनाम् एकावसरे सन्निपातो वा, तालं विना यष्टिहस्तैरेव यष्टीनां सन्निपातो वा शम्या उच्यते ।

This makes Śamyā the Sanskrit name for the dance called in Tamil Kōl-āṭṭam, in which a number of boys and girls or the latter only form themselves into two rows or into more complicated patterns, striking Tāla with two coloured sticks (Kōl) of a span's length in both their hands. They may strike the two sticks in their own hands, as also spin round, turn and execute many movements striking the sticks of those that cross them in the movements. It is this that came to be called Daṇḍa-rāsaka. See below.

There is a term connected with Tāla called Śamyā which is mentioned often in the Tālādhyāya of Bharata. XXXI. 14-19, 32 etc., Kāśī Edn. The word 'Sannipāta' is of similar connotation and the verse quoted by the *Hṛdayaṁgamā* on Śamyā, namely,

शम्या तु सव्ययोः पातः सतालकरपादयोः ।
उभयोः करयोः पातः सन्निपात इति स्मृतः ।।

can be compared with this verse in the Tālādhyāya of Bharata,

शम्या दक्षिणहस्तस्स्यात् तालः पातस्तु वामतः ।
हस्तयोस्तु समः पातः सन्निपात इति स्मृतः ।। XXXI. 38-39

Śamyā is a movement of the right hand to keep time; the beating of both palms for keeping time is Sannipāta. From this, it can be inferred that Śamyā, as the

[1] Vādijaṅghāla on *Kāvyādarśa* I. 39, borrowing evidently from Bhoja in part, says that Lāsya is love-dance of humans, Śamyā of Kinnaras and Chalika of celestial damsels.

name of a dance, is derived from the original meaning of that word *viz.*, striking for keeping time; from keeping time in a dance with palms, as in the Tamil Kummi and the Kerala Kaikoṭṭikkali, it might have got extended to dance in which the time is kept by striking the small sticks, and to those time-keeping sticks themselves. In the *Rāmāyaṇa*, the expression Śamyāgrāha occurs in the sense of time-keeper in dance; when at the desire of sage Bharadvāja, the sylvan surroundings turned festive in a miraculous manner, the trees turned into a dancing troupe, Bilvas became drummers, Vibhītakas, time-keepers and Aśvatthas dancers:

बिल्वा मार्दङ्गिका आसन् शम्याग्राहा विभीतका: ।
अश्वत्था नर्तकाश्चासन् भरद्वाजस्य शासनात् ।। II. 91. 48

The word Śamyā means a short stick of the length of a span or two used in the holes of the yokes of bullock carts. The *Amarakośa* says: शम्या स्त्री युगकीलक: । II. 14.

Dvipadī

Bhāmaha mentions this. Dvipadī as the name of a song, refers to the nature of the composition as well as a time measure, a Laya [1], as can be seen from Act IV of the *Vikramorvaśīya*. Raṅganātha Dīkṣita takes Dvipadī as a song and there is a form of composition called Dvipadikā. It is natural to name a dance after the song featuring in it, and instances are many in the Prabandhādhyāya of the music works. The old Kannada drama called the Yakṣagāna is named after the songs pertaining to it. Dvipadī is also a kind of Laya in the gait, Gati, of the character on the stage. The actors have to move about on the stage in gaits and steps that are in harmony with their mental moods. Swift movement or slow movement will suggest Rasa. This swiftness or slowness of their gaits is the Laya meant here. This Laya is of various kinds, Dvipadikā, Khaṇḍadhārā, Carcarī etc. In Act IV of the *Vikramorvaśīya*, the Dvipadī-laya is given as the movement for Parikramaṇa, moving round to another part of the stage and for wheeling to see around (diśo 'valokya). Similarly, "sitting down" (upaviśya) is done in Carcarī-laya (चर्चरिकया उपविश्य अञ्जलिं बद्ध्वा). T. M. Tripathi, the modern commentator on the *Kuṭṭanīmata*, interprets Dvipadikā on p. 340 as Layaviśeṣa, though Raṅganātha Dīkṣita takes it and other similar names as names of songs, Gīti-viśeṣas. There is not very much difference between these two views; for, the songs must be in a certain Laya, Druta (quick), Madhya (medium), and Vilamba (slow) time-measures. Thus Rāghavabhaṭṭa says in his comment on the Naṭī's Prākṛt verse in the Prastāvanā of the *Śākuntala* that the verse on the summer season sung by the Naṭī is a Dvipadī, and calls this Dvipadī a Laya. It means that the song is in that Laya. That Dvipadī is the name of a song also is seen from Rāghavabhaṭṭa's quotation from a text called *Ādibharata*.

विलम्बितलया यत्र गुरवो द्विपदी तु सा ।

[1] See also p. 279, Someśvara's *Nyāyasudhā* on *Tantravārttika*, Chowkhamba Edn.

शृङ्गारे करुणे हास्ये योज्या (ह्यु)त्तममध्यमै: ।
अवस्थान्तरमासाद्य गातव्या साधमैरपि ।।

That, in certain other contexts, Dvipadī is the name purely of a manner of walking on the stage, a Gati-laya, is also plain from a remark of Jagaddhara in his comment on the verse in Act I of the *Mālatīmādhava*—गमनमलसम् etc. Jagaddhara says that Mādhava must enter in Dvipadikā, a slow and dragging gait, *Gamanam alasam*. Jagaddhara quotes an authority:

शोकविभ्रमयुक्तेषु व्याधिचिन्तासमाश्रिते ।
श्रुतवार्तादिवैरूप्ये योज्या द्विपदिका बुधै: ।।

Thus from the Laya to the song and from the song to the dance, the name Dvipadī has had its semantic extension.

The *Saṅgītaratnākara* mentions Dvipadī as a musical composition in its fourth chapter dealing with Prabandhas. It is of four kinds and is sung in Karuṇa tāla.

The *Nāṭyadarpaṇa* of Rāmacandra which reproduces Bhoja's definitions of the Uparūpakas, says that Dvipadikā and those denoted by the word 'ādi' in the end are names of the metres in which songs are composed. "द्विपद्यादय: छन्दोभेदा:" P. 214. The Dvipadikā metre is seen in Telugu even now and there are also Tamil songs called Dvipadikai.

Prekṣaṇaka

रथ्यासमाजचत्वरसुरालयादौ प्रवर्त्यते बहुभि: ।
पात्रविशेषैर्यत्तत् प्रेक्षणकं कामदहनादि ।।
P. 425. *Śr. Pra.* Vol. I. See also *Nāṭyadarpaṇa*, p. 214

The Prekṣaṇaka is not met with in the *Abhinavabhāratī*. It is a simple representation of such episodes as Kāmadahana, the burning of Cupid by Śiva, on the streets, in temples, etc. It seems that this is identical with the South Indian counterpart of the North Indian Holi Festival, called in Tamil Kāman-tī, *i.e.*, Kāmadahana, in which Kāma is burnt and two parties of songsters contend in songs that Kāma is dead and that Kāma continues to be alive. The songs are called Lāvaṇī, which is a Marathi mode. The Holi is a very old festival and is mentioned by Vātsyāyana in his *Kāmasūtras* I., iv. 42 as Holākā. See below, chapter on Love-Festivals.

In this instance also, Śāradātanaya shows his confusion. He gives Bhoja's Nartanaka, calls it Prekṣaṇaka on p. 263 and clubs together the verses on both under the single head of Prekṣaṇaka.

Rāsaka and Nāṭya-rāsaka

It was suggested above that the dances described in the quotations in the *Abhinavabhāratī* as having imitations of Narasiṁha and Sūkara which are interpreted by Abhinavagupta as animal fables, might have grown as representations of the Avatāras of Viṣṇu as Narasiṁha and Varāha. The Tāṇḍava and the Lāsya and the whole ancient Nāṭya Śāstra are born in Śaivism; but later Nāṭya Śāstra came to be influenced considerably by Kṛṣṇa and Viṣṇu. Viṣṇu appears

in Bharata's *Nāṭya Śāstra* as the author of the Vṛttis. We find the sports of Kṛṣṇa in the dances like Hallīsa where it is said one Nāyaka like Kṛṣṇa stands in the centre and a circle of Nāyikās like the Gopīs dance round him. Rāsa is similarly related to Kṛṣṇa who performed it with the Gopīs.[1] While in Hallīsa there is one Nāyaka and several Nāyikās, in Rāsa, there are as many men as women. Pairs take part in it; for, Kṛṣṇa multiplied himself and kept company with each of the Gopikās. The Rāsaka is seen in Bhāmaha and, as defined by Kohala, it is mentioned in the *Abhinavabhāratī*. The minimum feature of Rāsa seems to be dancing in a circle, by men and women or by women only. In the Alaṁkāra section, Bhoja says that Hallīsa itself becomes Rāsa if it is danced to definite Tālas.

तदिदं हल्लीसकमेव तालबन्धविशेषयुक्तं रास एवेत्युच्यते ।

P. 264. *S. K. Ā.* Same on p. 283. Vol. II. *Śṛ. Pra.*

In the section on the Uparūpakas, Bhoja defines Rāsa thus:

षोडश द्वादशाष्टौ वा यस्मिन्नृत्यन्ति नायिकाः ।
पिण्डीबन्धादिविन्यासैः रासकं तदुदाहृतम् ॥
पिण्डनात्तु भवेत्पिण्डी गुम्फनाच्छृङ्खला भवेत् ।
भेदेन भेद्यको जातः लता जालापनोदतः(नाहतः) ॥[2]
एते नृत्तात्मकाः कार्याः नाटचवन्तः क्रियाविधौ ।
सुकुमारोद्धतैरङ्गैः गायिकाभिर्विलक्षणाः ॥
वाक्यस्था विधयो ह्येते पिण्डयाद्या ब्रह्मणोऽङ्गजाः ।
न पदैरभिधीयन्ते अनुकार्यानुरूपिणः ॥

Pp. 425-6. *Śṛ. Pra.* Vol. II. See *Nāṭyadarpaṇa*, p. 214; *Bhā. Pra.* pp. 263-264. Bhoja holds this to be purely a female dance, in which sixteen, twelve, or eight take part. They execute the patterns called Piṇḍī-bandhas, and their varieties Gulma, Śṛṅkhalā, and Latā. These are explained below in the section on Bhāṇa and Lāsya. The movements are delicate as well as vigorous and there is to be little Abhinaya. The last two verses in the description are obscure.

The *Abhinavabhāratī* quotes a similar definition which says that Rāsaka is a dance in various Tālas, which is delicate as well as forceful and which is done by numerous ladies.

अनेकनर्तकीयोज्यं चित्रताललयान्वितम् ।
आचतुष्षष्टियुगलाद् रासकं मसृणोद्धतम् ॥

p. 183. Gaek. Edn. Vol. I

Nāṭya-rāsaka:

कामिनीभिर्भुवो भर्तुश्चेष्टितं यत्तु नृत्यते ।
रागाद्वसन्तमासाद्य स ज्ञेयो नाटचरासकः ॥
चर्चरीति च तामाहुः वर्णतालेन तत्र तु ।

[1] See also Kumbhakarṇa and Śaṅkaramiśra on *Gītagovinda* I. iv. 7 where Śaṅkaramiśra quotes from the *Hārāvali* ' रासस्तु गोदुहां क्रीडा. '

[2] See *N. Ś.* of Bharata IV, 270-2, K. M. edn.

प्रविशेत्कामिनीयुग्मं समचार्यादिशिक्षितम् ॥
* * *
अन्योन्याङ्गिकसञ्चारैः हस्ततालैर्मिथः कृतैः ।
परिक्रम्य च निष्क्रामेत् ततोऽन्यद् द्वितयं विभोः ॥ etc.

See *Nāṭyadarpaṇa*, p. 215; *Bhā. Pra.*, pp. 264-65. lines 8-14[1]

From this, the longest and most detailed description of an Uparūpaka (twelve verses) in Bhoja, we see that the Nāṭya-rāsaka is a dance performed by Nartakīs in spring time, and as such, it is also called Carcarī. It is pure dance of the Piṇḍī, Bhedyaka and other group-movements and patterns. Bhoja says that these patterns shall be performed in Lāsya and in Nāṭya-rāsaka. One pair first enters, strews flowers, dances and goes; then two others enter, and thus groups are formed which execute the Gulma, Śṛṅkhalā etc. There is recital of rhythmic syllables by musicians, instrumental accompaniments and songs. There is drum-instrumentation together with the recital of rhythm-syllables, the drum being accompanied by the striking of sticks too. Some details of Tāla are also given by Bhoja. The whole programme is to end with a Maṅgala Śloka which says that this Rāsaka, full of Piṇḍī, Śṛṅkhalā etc., and danced to the accompaniment of various instruments, was originated by the Devas when they danced in joy on getting Amṛta or nectar in the churning of the Milky Ocean.

लब्ध्वा दुग्धमहोदधौ सुरगणैः पीत्वामृतं यस्तदा
पिण्डीश्रृङ्खलिकाविशेषविहितो युक्तो लताभेद्यकैः ।
चित्रातोद्यपदक्रमैर्लययुतो भेदद्वयालङ्कृतैः
चारीखण्डसुमण्डलैरनुगतः सोऽयं मतो रासकः ॥ *Bhā. Pra.*, p. 265

Bhoja himself seems to have introduced some innovat on in this, for he says: अपसारत्रयं चान्यत् कल्प्यते **साम्प्रतं मया,** p. 427. Vol. II. *Śṛ. Pra.*, which Śāradātanaya changes into—एवमेव प्रकल्पयेत् ।

The *Saṅgītaratnākara* gives a musical composition called Rāsa as one of the eight Sūḍa-prabandhas. IV. 175-8. It is so called because it is sung in Rāsa-tāla. Śārṅagadeva says that even in his time this composition was not in vogue.

The Nāṭya-rāsaka is called also Carcarī by Bhoja. The *Ratnāvalī* of Harṣa and the *Karpūramañjarī* of Rājaśekhara help us to some extent to understand the meaning of Carcarī. In the former play which is a Nāṭikā and hence a Rañjanā-pradhāna type[2] having dance and music in a large measure, there is the spring dance called Carcarī introduced in the first Act. The citizens of Vatsarāja's

[1] Here again the text of the *Bhā. Pra.* shows confusion, clubbing Bhoja's verses on Rāsaka and Nāṭyarāsaka together, and giving Rāsaka on p. 265 as the heading for the verses on Prasthāna, Kāvya etc. In a further context, however, Śāradātanaya associates the patterns Piṇḍī, Śṛṅkhalā etc. with Lāsya, equates Latā with Rāsaka, and classifies Rāsaka into Daṇḍa Rāsaka, Maṇḍala Rāsaka and Nāṭya Rāsaka, p. 297.

[2] Just as 'films' are today classified into educational, documentary, and so on, and as distinguished from these pictures, there is the class of films called entertainment pictures, Sanskrit dramaturgists classify Sanskrit dramas into Puruṣārthopadeśaka and Rañjanāpradhāna. The latter is purely entertainment and in it Puruṣārthopadeśa is only a by-product and that very insignificant. The Uparūpakas and especially Ḍombī, Ṣidgaka etc. are of this class.

city celebrate the Vasanta festival or Carcarī and Yaugandharāyaṇa who is introduced to us first says that the festival is taking place outside. He hears the Carcarī of Vasanta sung and danced by the citizens. Then the dance is introduced on the stage; at this point, it is not the Carcarī song but another called Dvipadī-khaṇḍa. There are here three Gāthās on spring which are sung and rendered in Abhinaya by two Ceṭīs of Vāsavadattā. The Abhinaya for this is given by Dāmodaragupta in his *Kuṭṭanīmata* in which the acting of *Ratnāvalī*, Act I, is described. Śl. 897.

In the commentary of T. M. Tripāṭhī on the *Kuṭṭanīmata* (p. 345) Carcarī is explained as a Tāla, a kind of Vādya, a kind of song, a kind of metre, exhilarating sport, and so on. In the *Ratnāvalī* itself, Carcarī is used both as a song and as the name of the rhythm played on the Mṛdaṅga, besides being used as the name of the dance of the spring festival.

पौराणां समुच्चरति चर्चरीध्वनिः ।
—सुवृत्तमर्दलोद्दामचर्चरीशब्द— ।
ततः प्रविशतः मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेटचौ ।
मामप्येतच्चर्चरिकं शिक्षयथ । and न खल्वेषा चर्चरी, **द्विपदीखण्डं** खल्वेतत् ।

We see here a spring time dance on the occasion of Cupid's festival, drinking and merry-making by citizens in couples, and ladies dancing and striking their lovers with water from jets.

The Saṭṭaka, being similar to the Nāṭikā, has much music and dance. The Carcarī is met with in the *Karpūramañjarī* Saṭṭaka of Rājaśekhara. In act IV, a celebration called Vaṭasāvitrī Vrata[1] in the summer season is introduced. There are various kinds of dances by women in this celebration. Lāsya is mentioned and then the Daṇḍa-rāsaka is described as being performed by thirty-two Nartakīs. There is another dance in which the dancing lasses have divided themselves in two rows facing each other. Besides these graceful Lāsya dances, there is also comic dance and dance by women dressed as hunters. The terrible dance of the Anubhāvas of Raudra-rasa, with the human flesh in hand, Śmaśāna-abhinaya, and facial masks of demonesses are also part of this dance. Vocal and instrumental music is in attendance and Huḍukkās and Mṛdaṅgas, both Tāla-vādyas, are mentioned. There is playing on Vīṇā and then there is an additional dance called Yoginī-valaya-nartana-keli which is seen here for the first time. It is perhaps from Rājaśekhara's drama that Śāradātanaya speaks of Daṇḍa-rāsaka, as a variety of Lāsya in X. P. 297. Besides the Daṇḍa-rāsaka, there are two more Rāsakas, Maṇḍala-rāsaka and Nāṭya-rāsaka given by Śāradātanaya. They are not clearly described by him.

The *Karpūramañjarī* thus introduces the dances with a Carcarī:

(ततः प्रविशति चर्चरी)
मुक्ताफलाभरणोच्चयाः लास्यावसाने चलितांशुकाः ।
सिञ्चन्त्यन्योन्यमिमाः पश्य यन्त्रजालैः मणिभाजनैः ।।

[1] I have dealt with the Vaṭasāvitrī Vrata in my book on 'Festivals, Sports and Pastimes' B. J. Institute, Ahmedabad.

The Daṇḍa-rāsaka is then described thus:

परिभ्रमयन्त्यः विचित्रबन्धैः इमा द्विषोडशनर्तक्यः ।
खेलन्ति तालानुगतपादाः तवाङ्गणे दृश्यते **दण्डरासः** ।।

This dance is said to be done by thirty-two Nartakīs, wheeling round and forming wonderful patterns. In the Sanskrit-Tamil text called the *Śuddhānandaprakāśa*,[1] the Daṇḍa-rāsaka is described in a quotation given therein as the Śamyā or Kolāṭṭa which we have described above under Śamyā.

कृष्णेन निर्मितं नृत्तं दण्डरासकसंज्ञितम् ।
चारुवेणीधराः चन्द्रबिम्बास्याः रम्यभूषणाः ।।
धारयन्ति कराग्रेण शुभदारुविनिर्मितान् । ।
दण्डान् विचित्रान् श्लक्ष्णान् द्व्यङ्गुलस्थौल्यनिर्मितान् ।
षोडशाङ्गुलदीर्घांश्च लघून् लाघवसंयुतान् ।
परस्परं ताडयन्त्यः दण्डान् नृत्येयुरङ्गनाः ।।[2]

Then some patterns which the dancers execute are mentioned, the Piṇḍībandhas and hexagonal and octagonal designs.

षट्कोणैरष्टकोणैश्च पिण्डबन्धैर्मनोहरैः ।

The dance includes Komala (delicate) Karaṇas and Cārīs.

The *Saṅgītasamayasāra* says of the Daṇḍa-rāsaka (VI. 237-245):

तालश्च कांस्यतालश्च घण्टिका जयपूर्विका ।
पटहश्च हुडुक्का च मृदङ्गः करटा ततः ।।
इत्यादि वाद्यसन्दोहो वाद्यते दण्डरासके ।
*   *   *   * ।
पात्रद्वयं समारभ्य द्वे द्वे पात्रे विवर्धयेत् ।
भवेयुरष्ट द्वन्द्वानि यावत्तावद् यथारुचि ।।
अन्योन्याभिमुखं वापि परावृत्तमुखं तथा ।
मुखो दण्डानुविद्धं च (?) वाद्यतालसमन्वितम् ।।
स्थानकैः (करणै)र्हस्तताडनैर्वर्तनैर्युतम् ।
नानाबन्धैः समायुक्तं लयत्रयसमन्वितम् ।।
दण्डराय(स)मिति प्रोक्तं नृत्तभेदविचक्षणैः । TSS. Edn.

According to Pārśvadeva, therefore, Daṇḍarāsaka is a dance in which all the Tāla-vādyas are played; dancers enter by pairs and go up to eight pairs and either face each other or stand back to back; they beat their palms in unison with the rhythm, execute various poses and dance.

The foot-note on the Daṇḍarāsaka in Harvard Edn. of the *Karpūramañjarī* is not correct. See English translation part p. 280.

[1] On this text, see my paper in the *Proceed.* XVth AIOC., Bombay, 1949, pp. 320-3. This is really an irregular and partial copy of the text which has been published by the Madras Govt. Ori. MSS. Library as 'Bharatasiddhānta', 1953.

[2] See also *Bhā. Pra.* p. 297, line 8.

Next, Rājaśekhara describes a dance called Calli which seems to be a division of the Nartakīs in two rows facing each other.

समांसशीर्षा समबाहुहस्ताः रेखाविशुद्धा अपराश्च ददति ।
पङक्तिभ्यां द्वाभ्यां लयतालबन्धं परस्परं साभिमुखाः चल्लिम् ॥

Again,

कापि वांदितकरालहुडुक्का रम्यमर्दलरवेण मृगाक्षी ।
भ्रूलताभ्यां परिपाटीचलाभ्यां चल्लिकर्मकरणे[1] प्रवृत्ता ॥

We have in the *Abhinavabhāratī*, the mention of a Cillī or Calli as occurring in the Ḍombikā, along with the playing on the Huḍukkā. The Huḍukkā-vādana is associated with Calli by Rājaśekhara also.

क्वचिन्नृत्तप्राधान्यं यथा डोम्बिकादिप्रयोगानन्तरं हुडुक्कावाद्यावसरः । अत एव तत्र लोकभाषया चिल्लि (चल्लि) मार्गं इति प्रसिद्धिः ॥

Abhi. Bhā. Vol. I. Gaek. Edn. Pp. 168-9.

Calli or Cillī is thus a vernacular name and a dance, Nṛtta, with the Nartakī playing on the Huḍukkā-vādya, a drum.

The Śmaśānābhinaya described by Rājaśekhara is Raudra-rasābhinaya with masks of demoness-faces, terrible noises of Humkāra, Phetkāra etc., and with Māhāmāmsa in the hands. Another set of damsels was doing the hunters' dances and producing laughter (Hāsyarasābhinaya). Another Kālaveṣa or dark make-up and a Hāsya dance are described at the end. The Yoginī-valaya-nartana-keli is next described as being done with vocal music and Tāla accompaniments done by Nartakīs with Kiṅkiṇīs or small bells at their feet.

To return to the Carcarī: The *Saṅgītaratnākara* gives it as the name of a musical composition, originally composed to a Tāla called Carcarī which is thus defined: विरामान्तद्रुतद्वन्द्वान्यष्टौ लघु च चर्चरी । Tālādhyāya, 235. Subsequently, it came to be composed in other Tālas also. Śārṅgadeva says that this Carcarī is composed in Rāga Hindola (associated with the swing), and Tāla Carcarī, the composition having numerous feet, in sixteen Mātrās, with alliteration and in Prākṛt. It is sung in the spring festival. Others define it as a song in the Carcarī metre and in the Krīḍā Tāla or in Ghuttā and other metres.

रागो हिन्दोलकः तालश्चर्चरी बहवोऽङ्घ्रयः ।
यस्यां षोडशमात्राः स्युः द्वौ द्वौ च प्राससंयुतौ ॥
सा वसन्तोत्सवे गेया चर्चरी प्राकृतैः पदैः ।
चर्चरीच्छन्दसेत्यन्ये क्रीडातालेन वेत्यपि ॥
घुत्तादिच्छन्दसा वास्य छन्दोलक्ष्मोदिता भिदाः । *S. R.* IV. 292-3.

This Rāsaka or Nāṭya-rāsaka is mentioned as Rāsakāṅka by Rājānaka Ratnākara in his *Haravijaya* which Mahākāvya is a store-house of information for the researcher in Nāṭyaśāstra. The Rāsakāṅka is mentioned through Śleṣa

[1] See Konow's edn. *HOS.* p. 101, and the variants of 'Calli" registered. The K. M. edn.'s reading here 'Cedi-kamma' is wrong.

in canto XVII, Śl. 108. His commentator Alaka explains that Rāsakāṅka is a type of dance described by Kohala in which 8 or 16 or 32 Nartakīs dance and perform Piṇḍībandhas.

रासकाङ्कश्च कोहलोक्तो नाट्यप्रकारः । उक्तं च—
अष्टौ षोडश द्वात्रिंशत् यत्र नृत्यन्ति गायिकाः ।
पिण्डीबन्धानुसारेण तन्नृत्तं रासकं विदुः ॥

On p. 116, Rāmacandra quotes in his *Nāṭyadarpaṇa* Bhejjala's *Rādhā-vipralambha* as a Rāsakāṅka. Both Abhinavagupta and Bhoja quote this work. Bhoja mentions it simply as a Rāsakāṅka. This Rāsakāṅka however is different from the Rāsaka dance.

Ḍombikā or Ḍombalikā

Before classifying his Śabdālaṁkāra called Prekṣya into the six kinds noticed by us above, Bhoja says in his *Śṛ. Pra.*

प्रेक्षानिमित्तं वाचिकाद्यभिनयरहितं आङ्गिकैकनिर्वर्त्यं प्रस्थानडोम्बलिकादिवाक्यं प्रेक्ष्यम् ।

P. 282,Vol. II

The *S. K. Ā.* does not have this passage in the corresponding place. If these are varieties of Prekṣya, how does Bhoja leave them and classify Prekṣya into Lāsya, Tāṇḍava, Chalika, Śamyā, Hallīsaka and Rāsa?

The Prasthāna however is defined among the Uparūpakas in Chap. XI but the Ḍombalikā is forgotten by Bhoja.[1]

The Ḍombalikā here mentioned by Bhoja may be the Ḍombikā mentioned by Abhinavagupta in his *Abhinavabhāratī.* Abhinavagupta quotes twice an example of this class called *Cūḍāmaṇi Ḍombikā* and its author can be made out as one Rāṇaka.[2] Pp. 173, 174, 177, 178, 179 and 183 of Vol. I of the Gaek Edn. of the *Abhinavabhāratī* refer to the Ḍombikā.

On p. 173, the *Cūḍāmaṇi Ḍombikā* is quoted but the meaning of the context in the quotation is obscure. On p. 174, clandestine love is said to be the thing in the Ḍombikā. From Pp. 177-8, we learn that the Ḍombikā is, in the mode of performance, more or less like the South Indian Nautch. One Ḍombikā, *i.e.*, a class of female dancer, supported by Ḍomba-gāyanas, musicians, dances as the latter sing. There is an extensive discussion of the exact nature and the extent of dramatic representation in a Ḍombikā on pp. 177-179 in the *Abhinavabhāratī* (Vol. I. Gaek. Edn.). The obscurity of the details is aggravated by the corruptions in the text. Still we are able to make out certain important features of the Ḍombī. The Ḍombī-dancer did not take the costume of the characters depicted in the song. She, along with her music-party, usually presented herself before kings and princes for their entertainment. The songs sung narrated clandestine love affairs, —how a particular Nāyikā behaved, how another did, and how the capable

[1] According to Dr. H. C. Bhayani however Ḍombī or Ḍombalikā is identical with Bhoja's Durmilita, a Sanskritisation according to him of Ḍombalikā. See *Vidyā,* XII. i. Jan. 1969 'On the Uparūpakas called Ḍombikā and Ṣidgaka'.

[2] See p. 159, my article on Writers Quoted in the *Abhinavabhāratī, J.O.R.* Madras, VI.

messenger going between them played her part. She spoke also a little now and then, but there was no elaborate interpretation through Abhinaya of the words of these songs. The Ḍombī's art consisted mainly of Nṛtta or pure dance movements which by reason of their grace and appropriateness, gave an over-all impression of the theme and, as aid to such a general kind of action, the Ḍombī showed a few movements of hands, brows, eyes etc., actions such as are concomitant when one speaks. Abhinavagupta mentions also two specimens of the Ḍombikā, the *Cūḍāmaṇi*, and the *Guṇamālā*. On p. 183, (Vol. I. *Abhi. Bhā.*) Abhinavagupta says that, because of the nature of the theme, the Ḍombī is always *m:sṛṇa* or *sukumāra*, delicate, and quotes a definition of Ḍombī given by some old writer:

डोम्बिकासु नरपतिचाटुकप्राधान्येन प्रवृत्तासु सुकुमारमेव शुद्धं रूपम् * * * * तदुक्तं चिरन्तनैः—

छन्नानुरागगर्भाभिरुक्तिभिर्यत्र भूपतेः ।
आवर्ज्यते मनस्सा तु मसृणा डोम्बिका मता ॥

A Ḍomba music party called Ḍomba Maṇḍala with one Ḍomba Gāyana named Raṅga and his two daughters, Hamsī and Nāgalatā, called Ḍomba Gāyikās, is described at some length in the *Rājataraṅgiṇī* V. 354-380. The *Kathāsaritsāgara* gives a Ḍomba as a player on the drum. II. v. 96. Till recently peripatetic parties of Ḍomba entertainers doing acrobatics, singing and playing on the drum, could be seen.

Bhoja has thus defined twelve Uparūpakas or Padārthābhinaya varieties: Śrīgadita, Durmilikā, Prasthāna, Kāvya, Bhāṇaka, Bhāṇikā, Goṣṭhī, Hallīsaka, Nartanaka, Prekṣaṇaka, Rāsaka and Nāṭya-rāsaka. He has also just mentioned the Ḍombalikā. Of these, the Prekṣaṇaka alone is illustrated by Bhoja by mentioning *Kāmadahana*. It is not certain that all these 12 varieties had set, written texts in the form of musical compositions and involved word-for-word Abhinaya for the contents of the song. Such compositions there must have been for Śrīgadita, Durmilikā, Prasthāna, Kāvya, Bhāṇaka and Bhāṇikā. From Goṣṭhī onwards, we have a different type. We do not know exactly whether the Goṣṭhī had a text or represented only the dumb imitations of Kṛṣṇa's sport or had some composition singing the sports of Kṛṣṇa which was rendered into action. The Nartanaka is definitely musical compositions rendered through gesture. But Hallīsaka, Rāsaka and Nāṭya-rāsaka contained minimum Abhinaya and maximum Nṛtta or pure rhythmic dance. In the Rāsaka and the Nāṭya-rāsaka there were a few songs intended for gesture. The description of Prekṣaṇaka is too meagre for us to decide whether it was a mere gestureless imitation of some events like the burning of Kāma, or had compositions on themes like Kāmadahana which were rendered into Abhinaya. The Ḍombī had songs but no word-for-word Abhinaya. Bhoja's *Śṛ. Pra.*, as noted at the outset, is the earliest text-book we have now that gives a regular description of the Uparūpakas.

In his *Abhinavabhāratī* (Gaek. Edn. I. p. 183), Abhinavagupta mentions the following Uparūpakas which are not found in Bhoja's *Śṛ. Pra.* : Ṣidgaka, Rāmākrīḍa and Preraṇa. The first, we suggested, may be the same as Bhoja's Śrīgadita. The Rāmākrīḍa is seen nowhere else. Preraṇa is defined in the *Saṅgītaratnākara*.

Kāṭayavema, in his commentary on the *Mālavikāgnimitra*, identifies wrongly the Pañcāṅgābhinaya which Mālavikā learns as the Preraṇa defined by Śārṅgadeva. The exact name found in the *Saṅgītaratnākara* and the *Saṅgītasamayasāra* is not Preraṇa but Peraṇa. Peraṇa, like Goṇḍalī, is given as a dance of the Karṇātic variety, of the Deśī class.[1] The definition given by Abhinavagupta, however, makes Preraṇa a different variety, a comic piece: हास्यप्रायं प्रेरणं तु स्यात् प्रहेलिकयान्वितम् ।

Hemacandra first reproduces the Anuṣṭubhs quoted in the *Abhinavabhāratī* on some of the Uparūpakas and then reproduces from Bhoja's *Śṛ. Pra.*, the Āryā definitions of Goṣṭhī and Śrīgadita, two types not met with in the *Abhinavabhāratī*. Hemacandra refers us to *Brahmabharata* and Kohala for further information on these. See Pp. 328-9, *Kāvyānuśāsana*.

Hemacandra's pupil Rāmacandra, author of the *Nāṭyadarpaṇa*, though he is very well acquainted with the *Abhinavabhāratī*, reproduces at the end of his work (pp. 213-4) Bhoja's list of Uparūpakas with Bhoja's definitions. In the main section on Rūpakas he mentions the Nāṭikā and the *Prakaraṇī* and leaves off the Saṭṭaka which he says Kohala and others defined (pp. 25-6). The definitions of Śamyā, Lāsya and Chalita given by him on p. 214 are Bhoja's definitions given in the Alaṁkāra section of the *S. K. Ā.*, and the *Śṛ. Pra.* He does not class them as Uparūpakas but calls them also Rūpas. He is the only writer to do so.

Śāradātanaya's *Bhāvaprakāśa* is no doubt interesting for the student of the Nāṭya-śāstra but its use is considerably diminished by the method of Śāradātanaya's writing which is most confused. The author culls matter from four main sources, Dhanañjaya, Abhinavagupta, Bhoja and a fourth unknown writer.[2] Quite a number of writers are quoted by Śāradātanaya and we have no evidence to verify his quotations from works which are lost to us now. We are here concerned, however, only with the Uparūpaka section. In the beginning of the VIIIth chapter dealing with the ten dramas, he says that these ten alone are Rasātmaka, a view which follows the *Daśarūpaka* of Dhanañjaya. He gives the Bhāvātmaka-varieties as twenty. In this Uparūpaka class therefore, he includes the Toṭaka, Nāṭikā, and Saṭṭaka. At the beginning of the next chapter whose first part deals with the Uparūpakas, Śāradātanaya again mentions twenty Uparūpakas. Here the Saṭṭaka is left out and in its place we have a Bhāṇa, a masculine companion to the feminine Bhāṇī, added. Immediately are mentioned the Nāṭikā, Toṭaka and Saṭṭaka as derivatives from Nāṭikā and he says that they are already described under Nāṭaka. Toṭaka is defined along with Nāṭaka, and Saṭṭaka along with Nāṭikā in chapter VIII (pp. 238, 244) (The *Vikramorvaśīya* is given as an illustration of a Nāṭaka as well as a Toṭaka! See pp. 237-8). Thus Śāradātanaya calls the Nāṭikā, Toṭaka and Saṭṭaka both a Rūpaka and, Uparūpaka. He contradicts himself when he says that these three are Rasāśraya

[1] I have dealt with the Peraṇa(ī) in detail in the Introduction to my edn. of the *Nṛttaratnāvalī* of Jāyasenāpati (pp. 137-41).

[2] The *Nāṭakalakṣaṇaratnakośa* (*NLRK*) of Sāgaranandin and the *Bhāvaprakāśa* have some correspodences. See *NLRK*. Vol. II, Translation etc., American Philosophical Society, Philadelphia, 1960.

like Nāṭaka on pp. 180-1, Chap. VII, and then counts them as the first three in the list of twenty Uparūpakas which are Nṛtya-varieties and are Bhāvāśraya. On p. 181, he restricts the name Nṛtya and Bhāvāśraya to those beginning with Ḍombī and similarly on p. 256 says that while some writers consider Ḍombī and the rest only as Uparūpaka and Nṛtya, thereby omitting Nāṭikā, Toṭaka and Saṭṭaka, there are writers who consider even them as Nṛtya. He himself seems to have no view to offer.

डोम्बी श्रीगदितं भाण: भाणीप्रस्थानरासका: ।
काव्यं च सप्त नृत्यस्य भेदा: स्युस्तेऽपि भाणवत् ।
इत्याहु: केच्चिदन्ये तान् सर्वान् नृत्यात्मकान् विदु: ।। P. 256.

It is said in the above lines that some consider only the seven varieties as Nṛtyas. What about the rest? There are ten more. Śāradātanaya further says that writers differ also on the names of these types.

एता नामान्तरै: कैश्चिदाचार्यै: कथिता अपि ।
संविधानक्रम: तासां न कदाचन भिद्यते ।। P. 255

While the statement in the first line is correct, that in the second line is not borne out by the text. In the very beginning of his work, Śāradātanaya says that he himself saw actually all the thirty types, that is, ten Rūpakas, and twenty Uparūpakas, played by the Nāṭyācārya named Divākara in a Sarasvatī temple during a festival (p. 2). But the chapters on Rūpakas and Uparūpakas, 8th and 9th, do not justify this claim. These chapters show the author's indebtedness to certain earlier texts from which widely differing descriptions are simply pulled out and heaped together in a haphazard manner.

In the Uparūpaka section, Saṭṭaka is again defined at the end of p. 269. Under the name Rāsaka on pp. 265-266, Bhoja's description of Kāvya and Citrakāvya and the Anuṣṭubh definitions of Ḍombī etc., quoted in the *Abhinavabhāratī*, are clubbed together. In the description of all the Uparūpakas, the first part is generally from some earlier work which consistently describes all of them as regular dramatic compositions, with the mention of the number and nature of Sandhis, Nāyakas, Vṛttis etc. To these definitions are added the definitions borrowed from Bhoja. The first part and the second part differ very widely. *E.g.*, according to the first part, even the Hallīsaka is a play of one or *two* acts, with Brahmans, Kṣatriyas, Vaṇikputras, all dependents on ministers for their success and so on!

Śāradātanaya mentions types not found in the *Śṛ. Pra.* Such are the Sallāpaka, Śilpaka, Ullopyaka, Mallikā, Kalpavallī and Pārijāta. While confusion of readings could relate the Śilpaka and the Ṣidgaka and the Preraṇa and the Prekṣaṇaka, the source of the Kalpavallī, Mallikā and Pārijātaka are not known. Regarding the Sallāpa, we know it is mentioned as one of ten types derived from Nāṭaka and Prakaraṇa, in the prologue to the *Bhagavadjjukīya* (7th cent. A. D.). The Ullopya is known to us as the name of a Mārga music composition which is mentioned in ancient music treatises, in *Yājñavalkya Smṛti*, in the music sections in the *Vāyu*, *Mārkaṇḍeya* and *Viṣṇudharmottara Purāṇas*, and in Bharata, along with other compositions of a similar nature, Aparāntaka,

Madraka, Oveṇaka, Rovindaka etc. It is from Śāradātanaya and Sāgaranandin who also mentions the Ullopyaka as an Uparūpaka, that Viśvanātha gives it in his *Sāhityadarpaṇa* under Uparūpakas.

It is Śāradātanaya's description of the Mallikā that takes one's breath away. At the end of its defintion, we find Śāradātanaya quoting an Āryā (p. 268):

मणिकुल्यायां जलमिव न लक्ष्यते यत्र पूर्वतो वस्तु ।
पश्चात्प्रकाशते या सा मणिकुल्यापि मल्लिका ज्ञेया ।।

This Maṇikulyā and this Āryā on it are from *Śṛ. Pra.* Bhoja gives this Maṇikulyā as a Śravya-kāvya variety, a non-dramatic composition! A similar mistake is committed by Śāradātanaya in the description of the Durmallikā at the tail of which he has added Bhoja's description of Manthullī which is a Śravya-kāvya of the type called Kṣudrakathā and which is not any kind of Dṛśya kāvya!

The *Nāṭakalakṣaṇaratnakośa* (*NLRK*) of Sāgaranandin [1] which stands related on one side to the *Bhā. Pra.*, and on the other, to the *Sāhityadarpaṇa* of Viśvanātha, describes the Uparūpakas towards the end (pp. 126-134). With the exception of the Ḍombī, Kalpavallī, Mallikā and Pārijātaka, it mentions all the varieties described in the *Bhā. Pra.* One point however deserves to be noted to illustrate how confusing these texts are and in what manner newer varieties come to be assumed by certain writers. On p. 262, Śāradātanaya describes the Bhāṇikā, the last five lines here (13-17) being obviously the description of the same Bhāṇikā but according to a different writer. Sāgaranandin however takes these five lines as describing a separate variety called Bhāṇī, different from Bhāṇikā, both of which he describes (p. 132, lines 3184-3186). Another point to be noted here is that while Śāradātanaya names examples for only some of the Uparūpakas described by him, Sāgaranandin gives names of illustrative specimens for all, which Viśvanātha borrows in his *Sāhityadarpaṇa*.

The matter on the Uparūpakas in the *Sāhityadarpaṇa* (Ch. VI) of Viśvanātha is made up from both the *Bhā. Pra.* and the *NLRK*. Viśvanātha not only considers Nāṭikā, Toṭaka and Saṭṭaka as Uparūpakas (VI. 269-276), but gives also a Prakaraṇikā here, corresponding to the Nāṭikā, but leaning more towards the Prakaraṇa. Like Sāgaranandin, he also describes most of these as regular dramatic compositions with Sandhis etc.; even Rāsaka, Nāṭya-rāsaka and Hallīsa, which are really dance-types, are described as dramas, without any mention of the dances involved in these. There are a few more points also to be noted in Viśvanātha's treatment: A Preṅkhaṇa described by him (VI. 286-7) and illustrated by the *Vālivadha* is really a mislection for Prekṣaṇaka. (See *Bhā. Pra.*, p. 267, *NLRK.* p. 133). Viśvanātha has a new type called Vilāsikā, illustrated by *Vīṇāvatī*. How he derived such a version of the concerned text passes one's understanding. What is more, he adds that some read this name as *Vināyikā*, while some others, who, we should suppose, knew better, included this new variety in Durmallikā! If we examine the two verses describing the Vilāsavatī (301-302), we discover that they go to p. 262 of the *Bhā. Pra.* (lines 13-17),

[1] Edn. Text, Oxford, 1973; Vol. II. Translation etc., Philadelphia, 1960.

the alternate description of Bhāṇikā or Bhāṇī. If Sāgaranandin made two separate varieties named Bhāṇī and Bhāṇikā, corresponding evidently to the Bhāṇa and Bhāṇikā of Śāradātanaya and others, Viśvanātha gave an altogether new name Vilāsikā in the place of Bhāṇī.

Vādijaṅghāla on Daṇḍin I. 39 mentions Prastāra, evidently a mistake for Prasthāna and an altogether new type called Pavaṭika. Pavaṭika may be a mistake for Pajjhaṭikā, a Prākṛt metre which might have given its name to the musical composition and to the dance featuring it.

On the Rūpakas and Uparūpakas, the *Vāṅmayaviveka* of Cintāmaṇi Miśra of Orissa (A. D. 1574) presents some strange names and a queer view: first this writer gives the ten kinds of Rūpakas which he calls Nāṭya; then come, according to him, ten Mārgas which are Nāṭikā, Prakaraṇī, Bhāṇikā, Hāsikā, Ḍima, Vyāyoginī, Kalā, Utsāhavatī, Citrā, Vicitrā and Jugupsitā; the first six at least among these are clearly diminutives of Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima and Vyāyoga; then are mentioned sixteen Deśya-varieties, Saṭṭaka, Troṭaka, Goṣṭhī, Vṛndaka, Śilpaka, Hallīsaka, Ullāsaka, Rāsa, Śrīgadita, Nāṭya-Lā(Rā)saka (?), Prastāva(Prasthāṇa ?), Lāsikā, Saṃlāpaka, Preṁkhaṇa and Sambhavya (?)[1].

Uparūpaka-varieties in Jain Tradition

It is necessary to refer, before closing this survey of Uparūpakas, to the dance-varieties mentioned in the Jain Sūtras. The *Rājapraśnīya*, in sūtra 23 called Nāṭyavidhi[2] speaks of 32 varieties of Nāṭya. The Commentator says that the exact nature of each of these 32 varieties is obscure, owing to the loss of the text *Nāṭya-vidhi-prābhṛta* which formed part of the extinct corpus of Pūrva-texts and the consequent break in the tradition.

एवं सर्वत्रापि व्युत्पत्तिमात्रं यथायोगं परिभावनीयं, सम्यग् भावना तु कर्तुं न शक्यते, यतोऽमीषां नाटचविधीनां सम्यक्स्वरूपप्रतिपादनं पूर्वान्तर्गते **नाटचविधिप्राभृते**, तच्चेदानीं व्यवच्छिन्नमिति ।

We shall set forth here the 32 varieties with such elucidations as are possible on the basis of evidences in Sanskrit Nāṭya-śāstra literature:

(1) The first dance done by the damsels is mentioned thus:

स्वस्तिक-श्रीवत्स-नन्द्यावर्त-वर्धमानक-भद्रासन-कलश-मत्स्य-दर्पण-मङ्गल-भक्तिचित्रं नाम दिव्यं नाटचविधिमुपदर्शयति ।

This can be understood as either the dance in which dancers stand in the above-mentioned designs or as the dance in which one executes the movements which would form these patterns; in South Indian Nautch tradition, the execution of pictorial outlines, as of the lion, in dances done to Tālas like Simhanandana, is remembered.

[1] See K. Kar, *Proceed. All-Ind. Ori. Conf.*, XII, Benares, p. 304.
[2] See pp. 52 ff., Āgamodaya Samiti edn.

(2) The second again mentions several designs—bhakti-citras—which include some already enumerated under the first, like Svastika and Vardhamānaka; other movement-designs mentioned here are circle, reverse in the same, rows, flowers and garlands, lotus with petals spread out, waves of the sea, Vāsantī-creeper and lotus-creeper; a few are obscure, Māṇavaka, Matsyāṇḍa, Makarāṇḍa, Jāramāra.

Some of these designs, like creeper and the lotus creeper have their counterparts in the Piṇḍī-varieties in dance mentioned by Bharata and elaborated by Abhinavagupta.

(3) The third series of dances comprises representation of movements of animals, bull, horse etc., as in some of the Uparūpakas according to Abhinavagupta; Īhāmṛga, Ṛṣabha, Turaga, Nara, Makara, Vihaga, Vyāla and other classes of beings are mentioned.

(4) Circular movements seem to be the fourth series: *Cakra*, *Cakravāla*, double *Cakravāla* and *Ardhacakravāla*.

(5) Execution of rows or garland-like formations made up of groups resembling moon, sun, swans, stars, pearls, gems and so on.

(6-10) Rise of the moon and sun and their movements up to their setting, as also their being eclipsed. In the tenth, other semi-divine beings, Nāgas, Yakṣas and Bhūtas, are also included.

(11) This deals with the same animal-themes as the third but the distinction lies in the showing of these animal-movements in the three tempos, slow, medium and fast, and also of the animals in a condition of intoxication or exhilaration (*mada*).

(12) Sea and land.

(13) *Nandā* and *Campā* (?).

(14) *Matsyāṇḍaka*, *Makarāṇḍaka* etc., mentioned already in the second variety.

(15-19) Formations according to the letters of the five consonantal vargas, *Ka*, *Ca*, *Ṭa*, *Ta*, *Pa*.

(20-21) Resembling *pallavas* or sprouts of different trees, Aśoka, mango etc. and creepers, lotus, Vāsantī etc.

(22-24) Dances in the three tempos, *Druta*, *Vilambita* and *Drutavilambita*.

(25-30) *Añcita*; *Rabhita*; *Añcita-rabhita*; *Ārabhaṭa*; *Bhasola*; *Ārabhaṭa-bhasola*; one of which, at least, *Ārabhaṭa*, is known in Bharata's tradition as associated with one of the four *Vṛttis*.

(31) Jumping up, coming down, contraction, stretching out, wheeling etc.

(32) Representation of Mahāvīra's life.

The text then speaks of four kinds of instrumental music, four stages of vocal singing and developing the song or melody section by section; similarly four stages of the elaboration of dance-movement starting with the slowest and most delicate movement and lastly four kinds of mimetic representation, the first, the *dārṣṭāntika*, alone being clear here.

The Bhāṇa and the Lāsyāṅgas

It is interesting to go into the nature and development of each of the ten kinds of Rūpakas. In my paper on the Vṛttis [1] and in a subsequent paper on Daśarūpaka,[2] I inquired into and arrived at some results on the question of the origin and later growth of all these ten types, and notably of the Vīthī and the Prahasana. A systematic exposition of the history of these types is proper only in a treatise on the history of the Nāṭya-śāstra and therefore, without going fully into the subject, I shall deal here only with the type called the Bhāṇa, Bhoja's definition of which is important.

To one who enters the subject of Nāṭya-śāstra, especially Daśarūpaka, the treatise which comes up before him as the most widely recognised authoritative work in the times after Bharata is the *Daśarūpaka* of Dhanañjaya. It is on the authority of this work and that of Śāradātanaya's *Bhā. Pra.*, which borrows from the *Daśarūpaka* and other texts, that a still later authority, Simhabhūpāla, writes his *Rasārṇavasudhākara*. The *Daśarūpaka* thus defines the Bhāṇa in III. 49-53:

"The Bhāṇa is a monologue in which a clever Viṭa, a man about town, gives and carries on through the device of imaginary dialogue—Ākāśabhāṣita—an account of his and others' amours. It is mostly speech, Bhāratī Vṛtti; mention of acts of valour help to enliven and heighten the love-theme and it is in a single act and consequently covers a day's duration. *It has the ten Lāsya-aṅgas.*"

The *Daśarūpaka* enumerates the ten Lāsyāṅgas and stops without defining them. The *Avaloka* does not explain or illustrate the ten Lāsyāṅgas, but says that they are plain—*śeṣam spaṣṭam*. It is exactly this point that is not plain—*aspaṣṭa*.

Simhabhūpāla, in his *Rasārṇavasudhākara* III. 232-246, almost reproduces Dhanañjaya, but in 238-246 adds a description of the ten Lāsyāṅgas, though he also does not illustrate them. It is not correct for writers to speak thus of the Lāsyāṅgas only with reference to the Bhāṇa or to define the Bhāṇa as the only type which has the ten Lāsyāṅgas. How did writers come to associate the Lāsyāṅgas with the Bhāṇa and what is Lāsya?

To understand this we must go to the *Nāṭya Śāstra* of Bharata. Lāsya, as previously noted, is one of the stage performances described by Bharata in the Daśarūpaka chapter of his *Nāṭya Śāstra*. It is not drama but is dance and is thus on a par with the Tāṇḍava described by Bharata in Chap. IV. The Tāṇḍava was handed down from Śiva and Lāsya was first inaugurated by Pārvatī. Generally speaking, the former is forceful and masculine; the latter is Sukumāra, feminine and graceful. During Bharata's time there were thus ten dramas, a derivative Nāṭikā based on the Nāṭaka and the Prakaraṇa, and the dances done by one or more persons which were either Tāṇḍava or Lāsya. The classic Lāsya which was done as a separate form of entertainment was worked out into a series of ten items of dance, and these are described at the end of the description of the eleven dramas, just after the description of the Vīthī. What does Bharata say of the Lāsyāṅgas?

[1] *JOR.* Madras, VI. pp. 346-370, VII. pp. 33-52, 91-112.
[2] *Ibid.*, VII. pp. 277-290.

अन्यानि च लास्यविधावङ्गानि तु **नाटके प्रयुक्तानि** ।
अस्माद्विनिस्सृतानि तु **भाण इव एकप्रयोज्यानि** ।। XX. 136. Kāśī Edn.
भाणाकृतिवल्लास्यं विज्ञेयं त्वेकपात्रहार्यं च ।
प्रकरणवद्गूह्यकार्यासंस्तव? युक्तं विविधभवं ज्ञेयम् । Kāśī Edn.
(प्रकरणवदुप्त(दूह्य)काव्यं संस्तवयुक्तम्) Kāvyamālā Edn. XVIII. 182

And then ten Lāsyāṅgas are enumerated and defined. There is a scientific order in Bharata's description of the types of dramatic performances and the Lāsya at the end of these. The last types to be defined by him are the Bhāṇa and the Vīthī. The Bhāṇa is a Rūpaka in which only one character appears and carries on an imaginary dialogue through Ākāśabhāṣita. It is a monologue, narrated by one actor, though its theme is full of various characters. Says Bharata: विविधाश्रयो हि भाण: विज्ञेयस्त्वेकहार्यश्च । XX. 112. Kāśī Edn.
The Vīthī had two varieties, one which was surely earlier and was closely related to the Bhāṇa, in which only one character appeared and gave the audience only a monologue; and another variety, surely later, in which there was dialogue and two persons impersonated.

वीथी स्या**देकाङ्का** द्विपात्रहार्या **तथैकहार्या** वा । XX. 116. Kāśī Edn.
रसैर्भावैश्च सकलैर्युक्ता वीथी प्रकीर्तिता ।
एकहार्या द्विहार्या वा कर्तव्या कविभिस्सदा ।। XX. 135. Kāśī Edn.

The original and earlier Vīthī, or the more common Vīthī, was 'Ekahāryā'. Thus Bharata ends his description of the dramatic varieties with the description of the less perfect types of the nature of monologues like the Bhāṇa and the Vīthī. Akin to these two is the entertainment called the Lāsya which is also done by one individual. It is *similar to Bhāṇa*, in that it is done by one person. So says Bharata—

भाण इव एकप्रयोज्यानि । भाणाकृतिवल्लास्यम् । XX. 136-7. Kāśī Edn.

and not that the Lāsya with its Aṅgas forms the special feature characterising the Bhāṇa as distinguished from other types. It is a misunderstanding of this fact that Bharata does nothing more than compare the Lāsya to the Bhāṇa, calling it also Eka-hārya like the Bhāṇa, which is responsible for later writers giving the Lāsya as a characteristic forming part of Bhāṇa among the Rūpakas. As a matter of fact, Bharata expressly says that independently the aṅgas of Lāsya appear in the Nāṭaka. अन्यानि च लास्यविधावङ्गानि तु **नाटके प्रयुक्तानि** । XX. 136. The Vīthī enters into the Prahasana; उद्घात्यकादिभिरिदं (प्रहसनं) वीथ्यङ्गैर्मिश्रितं भवेन्मिश्रम् ।। The Prahasana and the Vīthī enter the first of the three parts of the Samavakāra:

अङ्कस्तु सप्रहसन: । XX. 68
अङ्कोऽस्तु सप्रहसन: सकपट: सवीथ्यङ्ग: । XX. 70.

So also there is ample possibility of one kind of dramatic form, the comic, the pathetic etc., entering another.[1] In the same manner, the Lāsya with its Aṅgas appear in the Nāṭaka also. Says Bharata:

[1] See my 'Daśarūpaka', *JOR.* Madras, VII, pp. 277-290.

अन्यानि च लास्यविधावङ्गानि तु नाटके प्रयुक्तानि । XX. 136

Therefore, there is no warrant for or meaning in stating that Lāsya pertains to Bhāṇa. Bhāṇa is only a monologue and only narrates or describes but never shows action with various actors and hence cannot show the ten kinds of Lāsya. Nor can Vīthī, monologue or dialogue, embrace the Lāsya also.[1] So also, the Prahasana cannot have the Lāsya and its Aṅgas. For, these two are satirical and comical. In the sublime types of Nāṭaka, Śuddha Prakaraṇa, Nāṭikā, Toṭaka and Saṭṭaka, the Lāsya can appear and it does appear. In the Samavakāra, Īhāmṛga, Ḍima and Vyāyoga too it cannot appear. These are heroic and relate to Vīra rasa and fights; Lāsya is related to love, Śṛṅgāra rasa and the softer aspects. The Aṅka or the Utsṛṣṭikāṅka which is an one-act Karuṇa-piece and a sequel of weeping following a calamity of war etc., can have no place for the Lāsya. Those Uparūpakas in which one dancer appears, sings and renders through gestures a phase or more of the emotion of love are themselves forms of Lāsya. The Nautch which has survived in South India, is a typical example of Lāsya.

Bharata gives another important characteristic of the Lāsya *viz.* that the emotional theme in the Lāsya is completely an imaginative creation of the poet, *ūhya*. It is in this respect that he says it is similar to the Prakaraṇa, a play with a created story,—*ūhya-kārya* (or kāvya) or Utpādya-vastu. प्रकरणवद् ऊह्यकार्यं (व्यं) etc., XX. 137.

Abhinavagupta, commenting on this passage, first strains the words in Ūhya-vastu to mean the Dhvani theory but he gives in the end our meaning also. "ऊह्यवस्तु स्वशब्दानभिहितव्यङ्ग्योऽर्थः । " * * * " वस्तु चोत्पाद्यवस्तु इति वा ।" P. 175, Tālādhyāya. Vol. IV. Mad. MS. *Abhi. Bhā.*

Bhoja understands Bharata correctly and does not make the mistake of the *Daśarūpaka* that Lāsyāṅgas refer to the Bhāṇa only. Bhoja reproduces Bharata XX. 112 and 114, emphasising *Eka-pātra-hāryatva.* P. 420. Vol. II. *Śṛ. Pra.* In chapter XII also, where he mentions the ten Lāsyāṅgas, he does not mention them as pertaining solely to the Bhāṇa but as one of the set of items pertaining to drama in general and Nāṭaka in particular, even as the Sandhyaṅgas, Lakṣaṇas, Vṛttis, Vṛttyaṅgas etc. And he illustrates the ten Lāsyāṅgas, not from any Bhāṇa, but from the Nāṭaka and the Nāṭikā.

Bhoja enumerates and illustrates the ten Lāsyāṅgas in chapter XII in the following manner:

1. Geyapada. Act. I. *Nāgānanda*, Malayavatī, singing to the accompaniment of Vīṇā.

2. Sthitapāṭhya. Act. II. *Ratnāvalī*, Sāgarikā's words expressing her longing and lovelornness. (Prākṛt).

3. Āsīna. Male. Act III. Ratnāvalī, enter King *seated* and says सन्तापो हृदय etc. Expression of the mood of a longing lover wishing to attain his object.

[1] But Śāradātanaya quotes Kohala, and this needs confirmation before we accept it as Kohala's view, to say that Lāsyāṅgas may or may not appear in a Vīthī. P. 251. He himself defines that the Lāsyāṅgas should be present in the Vīthī! One more example of the confusion in the *Bhā. Pra.*

4. Puṣpagaṇḍikā. Act. II. *Ratnāvalī.*

5. Pracchedaka. This is illustrated from a lost dramatic composition, an Uparūpaka called *Rādhavipralambha* Rāsakāṅka.

6. Trimūḍhaka. Act. II. *Ratnavalī*

7. Saindhava. " "

8. Dvimūḍhaka. " "

9. Uttamottamaka. " III. "

10. Uktapratyukta. " "

That Lāsya appears in other Nātikās also can be seen from the fact that Lāsya forms a vital part of the theme of Kālidāsa's *Mālavikāgnimitra.* Viśvanātha, author of the *Sāhityadarpaṇa,* does not err; he places the Lāsyāṅgas along with the Sandhyaṅgas, Lakṣaṇas etc., and illustrates them from the *Nāgānanda* and the *Mālatī-Mādhava.* (P. 88. Kane's Edn. Also *ib.* pp. 97-98.) Viśvanātha illustrates from a Nāṭaka and a Prakaraṇa. Therefore it is wrong when Śāradātanaya gives the description of Bhāṇa, reproduced from Dhanañjaya and adds to it, under the name of Kohala and others, a similar description in both of which it is said that the ten Lāsyāṅgas pertain to the Bhāṇa and in the end concludes that Bhoja also defines the Bhāṇa in this manner.

भाणस्य लक्षणं चेदृग् भोजेनापि प्रकाशितम् । P. 245, *Bhā. Pra.*

As I have shown above, Bhoja does not do so. It is not possible, as has been shown above, to introduce the Lāsyāṅgas in the Bhāṇa or the Prahasana; and therefore the *Avaloka* which extends to the Prahasana also this feature, wrongly attributed to the Bhāṇa, by itself and the *Daśarūpākā,* is not very happy in its observation.

तद्वत् (भाणवत्) प्रहसनम् । *D. R.* III. 54

तद्वदिति—भाणवत् वस्तुसन्धिसन्ध्यङ्गलास्यादीनामतिदेशः । *Avaloka*

It is also doubtful if by 'Tadvat', Dhanañjaya meant that the Prahasana completely agreed with the Bhāṇa and had the Lāsyāṅgas also. I think, he meant the similarity only so far as the low love-theme, Dhūrta-carita, Viṭa-samāgama etc., and the predominance of speech (Bhāratī vṛtti).

This point is discussed here at such length, though scholars may not realise its importance, because of the fact that on this subject, many writers have mistaken the text of Bharata and have considered the Lāsyāṅgas as the characterising features of Bhāṇa. Besides old writers, modern scholars have also mistaken. Dr. S. K. De, in an article on the Bhāṇa in the *JRAS* for 1926, mistakes that in XVIII. 169 (K. M. Edn.) "Bharata lays down the technical requirements that in a Bhāṇa the elements of the Lāsya, (a kind of dance) are specially appropriate." (P. 66). Again: "The requirement regarding Lāsya as Sten Konow thinks, probably emphasises its popular origin and development from a primitive mimetic performance but little trace of it remains in the extant Bhāṇas, and it may be taken as a survival in theory of what was probably once its peculiar feature in practice."

Who was the first writer responsible for pinning the Lāsyāṅgas with the Bhāṇa? We may guess from Śāradātanaya's description of the Bhāṇa in which Kohala's description is reproduced, that Kohala is responsible for it. If at all it

is possible to add the Lāsyāṅgas to the Bhāṇa, it cannot be as part of the play itself, but it can be part of the Pūrvaraṅga. As can be seen in a further section, Abhinavagupta says that the Samavakāra and other Uddhata or Āviddha dramas have an Uddhata or Tāṇḍava Pūrvaraṅga and the Nāṭaka, Nāṭikā, Bhāṇa etc., which deal with Śṛṅgāra and are thus of the Sukumāra class have a Sukumāra or Lāsya Pūrvaraṅga. In a similar manner, the Lāsya can appear as a part of the Pūrvaraṅga of the Prahasana also. But, if the *Avaloka* means that Lāsyāṅgas appear in the body of the Prahasana it is as mistaken here as in considering the Lāsyāṅgas as forming part of the body of the Bhāṇa. The Bhāṇa being verbal and featuring only one person who goes on describing several scenes and situations, could however comprise verbal descriptions of the Aṅgas of Lāsya.

The *Abhinavabhāratī*, though it has valuable material to shape our ideas on the Lāsya, is yet obscure in some of its observations on the subject. According to Abhinavagupta's text, the Daśarūpaka chapter ends with the description of the Vīthī. The description of the Lāsya and its Aṅgas and the general remarks on Nāṭya and Rūpaka which follow, are, according to his text, found at the end of the next chapter which deals with the Sandhis and the Sandhyaṅgas. As will be seen in a further section also, Abhinavagupta considers Lāsya as a separate form of dance of the graceful type connected with Pārvatī, which, with its ten forms, is part of the Pūrvaraṅga of the Sukumāra variety of dramas. This he explains at length in his commentary on the Tālādhyāya where also Bharata describes the Lāsya. In the commentary on the text of Bharata on Lāsya in the section on drama अन्यान्यपि लास्यविधावङ्गानि etc., Abhinavagupta advances a new idea. He no doubt says that the Lāsyāṅgas form part of Nāṭaka, and Nāṭaka he adds, stands to signify all other kinds of drama. He does not mistake that Lāsyāṅgas pertain only to the Bhāṇa.

अधुना यस्याः प्रसादेन शास्त्रेतिहासादिभ्यः . . . सर्वजनादरणीयत्वं . . . याम् (कैशिकीम्) उद्दिश्य प्रथमेऽध्याये 'कैशिकीमपि योजय', 'तस्याः क्षमं द्रव्यम्' इत्यादि बहुतरमुक्तं, तदाविर्भावकानि अत एव आत्मभूतरसभावभागाभिनिवेशशालीन्येव लास्याङ्गान्यपि कविप्रयोक्तृभिरभिनेतव्यकाव्यविषये सर्वथैव योज्यानि इति दर्शयितुमाह—अन्यानि च लास्यविधावङ्गानि इत्यादि । नाटकमित्यभिनेय-मात्रम् । pp. 531-2. Vol. II. *Abhi. Bhā.* Mad. MS.

The chief factor which distinguishes drama is its entertainment aspect, its Kaiśikī Vṛtti, the female characters, songs, the dances, and the Śṛṅgāra rasa. The situations which embody this Kaiśikī Vṛtti are to be seen in Nāṭaka and other dramas. Abhinavagupta then proceeds to say that situations figuring in Lāsya pertain to the world; that is, they are laukika but they are separately taken up to create the dance called the Lāsya. Abhinavagupta then points out that those writers who illustrate the Lāsyāṅgas as such from Nāṭakas and Nāṭikās, as for instance, the Geyapada from the *Nāgānanda*, are mistaken. The point which Abhinava gupta is driving at is not clear, appears too fine and only theoretical. In this context he criticises also Śaṅkuka and Priyātithi.[1] Abhinavagupta considers the Lāsyāṅgas as pertaining to music also.

[1] See my 'Writers quoted in the *Abhinavabhārati*', *JOR.*, Madras, VI, p. 215.

" नाटकमिति अभिनेयमात्रम् । इतः परम् आ अध्यायान्तः(न्तम्) उक्तेभ्यः अङ्गेभ्यो (सन्ध्य-ङ्गेभ्यो)ऽन्याङ्गानि लास्यविधौ यो(यानि) वंक्ष्यन्ते, तानि गीतोपयोगीन्यपि भवन्ति ।"

Abhi. Bhā. Vol. II. P. 532.

What Abhinavagupta seems to mean in this is that the ten themes mentioned for Lāsya could also be used as themes for songs which could be just sung without any interpretation through dance. Bharata's text, by itself, makes the matter sufficiently clear. Bharata describes the Lāsya as done by one individual, like the Bhāṇa, भाण इव एकहार्यं, as applicable to and derivable from the Nāṭaka, नाटके प्रयुक्त and नाटकाद् विनिस्सृत, and similar to Prakaraṇa in that its theme is the poet's creation. प्रकरणवद् ऊह्यकाव्य ।

It has been explained by me in the paper on Daśarūpaka how derivative dramatic types are created. The point was illustrated from analogical growths in the realm of Śravya-kāvya. As for instance, a feature of a Mahākāvya called the description of the seasons becomes a separate Kāvya like the *Ṛtusamhāra* and a feature like Hanumān's Dautya in the *Rāmāyaṇa* inspires the creation of the type of Dūta or Sandeśa Kāvya like the *Megha-sandeśa* of Kālidāsa. It was explained that in a similar manner all other dramatic types can be found in the Nāṭaka and the Prakaraṇa, the two perfect types, the two Pūrṇavṛtti Rūpakas. Just as the Nāṭikā is created, so also a type of stage performance, done by one like the Bhāṇa, was created out of Nāṭaka. Ten kinds of situations appearing in love-dramas were selected and these were worked out into a programme. A dancer sang, danced and rendered these ten emotional themes in gesture and this came to be called Lāsya. Therefore, situations corresponding to the Lāsyāṅgas cannot but be seen in the Nāṭakas, Nāṭikās etc. This is the significance of Bharata saying of Lāsya,

अन्यानि च लास्यविधावङ्गानि तु **नाटके प्रयुक्तानि** ।
अस्माद्विनिस्सृतानि तु भाण इवैकप्रयोज्यानि ॥
भाणाकृतिवल्लास्यं विज्ञेयं त्वेकपात्रहार्यं च ।
प्रकरणवदूह्यकाव्यं संस्तवयुक्तं ? विविधभवं ज्ञेयम् ॥

" The Aṅgas which form the Lāsya are seen in the Nāṭaka and are, as a matter of fact, derived or 'secreted' out of the Nāṭaka. These are strung together and played by one; the theme is, as in Prakaraṇa, purely the poet's imaginative creation ". The Tālādhyāya (XXXI. Kāśī Edn. p. 378.) describes at great length the performance of Lāsya. There, Bharata says:

लास्यमित्येव यत्पूर्वं मया वः परिकीर्तितम् ।
लक्षणं तस्य वक्ष्यामि प्रयोगं च यथाक्रमम् ॥
लसनाल्लासमित्युक्तं **स्त्रीपुंभावसमाश्रयम्** ।
भाणवच्चैकहास्य(र्यं) स्याद् रूह्(ऊह्य)**वस्तु** च तद्भवेत् ।
एकार्थं पृथगर्थं वा **तदङ्गेषु** प्रकीर्तितम् ॥ XXXI. 476-8.

If this is the real nature of Lāsya, we must recognise that the ten aspects of it given as its ten Aṅgas do not constitute the only possible aspects or that one cannot string together other kinds of emotional themes into a Lāsya programme. When Bharata codified, there appeared to have been some practice or example

of Lāsya with ten Aṅgas. Lāsya, every writer considers as having only ten Aṅgas. Bhoja also gives only ten Aṅgas for it. In XXXI, the Tālādhyāya, where it is that Bharata describes elaborately how to perform a Lāsya, there is definite statement that the Lāsya consists of only ten items.

अङ्गानि **दश** चैवास्य तेषां वक्ष्यामि लक्षणम् ।
*   *   *   *
लास्ये **दशविधं** ह्येतद् अङ्गनिर्देशलक्षणम् । XXXI. 479-481.
अङ्गान्येतानि लास्ये स्युः **दशोक्तानि** समासतः ॥ ,, 484.

The ten Aṅgas are: Geyapada, Sthitapāṭhya, Āsīna, Puṣpagaṇḍi(dhi)kā, Pracchedaka, Trimūḍhaka, Saindhava, Dvimūḍhaka, Uttamottamaka, Vicitrapada and Uktapratyuktabhāva. Thus, not ten but eleven are enumerated in XXXI. 471-481. But in the subsequent definitions, only ten are defined, *Vicitrapada* being left out. In the 20th chapter on Daśarūpa, the number is not given and actually 12 Aṅgas are given. Vicitrapada is first enumerated and thus in the enumeration, there are only eleven. But, in the lakṣaṇagrantha, the portion defining these Aṅgas, we find a 12th added *viz.*, Bhāvita or Bhāvika, XX. 138-139 and 192. Abhinavagupta says that some writers hold the opinion that Bharata gave 12 Lāsyāṅgas. Thus, there is evidence to suppose that, earlier than Abhinavagupta the Lāsyāṅgas were increasing, though at some stage, a stop was put at 12. Abhinavagupta adopts an illogical view, but logical in his own way and justified by himself with an argument, that Lāsya consists of only 10 Aṅgas and these ten are enough.

अन्ये तु **चित्रपदं, भाविकं** चेत्यङ्गद्वयमाहुः । पठन्ति च—

यत्र प्रियाकृतिं दृष्ट्वा विनोदयति मानसम् ।
मदनानलतप्ताङ्गी **तच्चित्रपदम्**—॥
दृष्ट्वा स्वप्ने प्रियं यत्र मदनानलतापिता ।
करोति विविधान् भावान् तद्वै **भाविकम्**—॥ इति

तच्चेदमसत् । लास्यं दशविधमित्यत्रत्येन ग्रन्थेन 'दशाङ्गं लास्यम्' इति तालाध्याये पठिष्यमाणेन विरोधात् । न चास्य उपयोगः कश्चित् । * * * तच्च सर्वं (वैचित्र्यं) दशभिरेव सङ्गृहीतम् । तदतोऽतिरिक्तो नास्त्येवांश इति दशैवाङ्गानि ।

Abhi. Bhā. Vol. II. pp. 510-511 (GOS. edn. III. p. 77)

This passage referred to here by Abhinavagupta is found in the Kāśī Edition of the N. Ś. which gives eleven Aṅgas in enumeration and twelve in the definition. The text adopted by Abhinavagupta agrees with that in the K. M. Edn., where (XVIII. 171) only ten Aṅgas are enumerated and defined. The K. M. Edn. has a definition of Sthitapāṭhya in one of the two readings totally different from that in the Kāśī Edn., or that taken by Abhinavagupta, बहुचारीसमायुक्तं etc., XVIII. 173. In the Tālādhyāya also the K. M. Edn. gives only ten Aṅgas; and the line in the Kāśī Edn., which says *that in the Prakaraṇa, the Lāsyāṅgas are 12* (प्रकरणे द्वादशाङ्गानि तथैव च भवन्ति हि । XXXI. 524) is absent.

Abhinavagupta explains what kind of vaicitrya in Rasa and Bhāva each Lāsyāṅga stands for and concludes that since all kinds of vaicitrya of Lāsya which could be introduced into the Nāṭaka are exhausted by the ten Aṅgas, there are not more than ten. He could have been more reasonable if he had said that the ten Aṅgas, nay, even the eleventh Aṅga Citrapada which appeared at a later stage and the twelfth Bhāvika which appeared at a still later stage, are only indicative of the fact that similar Aṅgas could be invented and added by poets.[1] For, Lāsya is Ūhya-kāvya.

In the Tālādhyāya also, according to the text in the Kāśī Edn., it is said that it is only with reference to the Pūrvaraṅga of a Nāṭaka that the Lāsya is given as having ten items but in the case of a Prakaraṇa, the Lāsya in the Pūrvaraṅga has twelve Aṅgas.

दशाङ्गं लास्यमित्येतन्मया वः परिकीर्तितम् ।
प्रकरणे द्वादशाङ्गानि तथैव च भवन्ति हि ॥ XXXI. 524.

This simply means for the historians that Lāsya was gradually developing more and more.[2] As a matter of fact, many of the Uparūpakas are Lāsya, those that are Ekahārya and involve Abhinaya, for example, Śrīgadita. The Nautch still surviving amidst us is a Lāsya. The several items on the programme may be internally related as several phases of a same continuous theme or may be different short themes not related to each other, as we find at present in the Nautch. This Bharata himself grants:

एकार्थं पृथगर्थं वा तदङ्गेषु प्रकीर्तितम् । XXXI. 478.

In the Tālādhyāya, this Lāsya is described as forming part of the Pūrvaraṅga; so also at the end of chapter IV. The description of the Lāsya in the Daśarūpaka chapter is of Lāsya as an independent performance. If however, the description of the Lāsya is taken over to the end of the chapter on Sandhyaṅgas, as Abhinavagupta does, it shows how Lāsya, as a manifestation of the Kaiśikī Vṛtti and Śṛṅgāra rasa, appears in the various situations in Nāṭaka, Nāṭikā etc. It is in this last aspect that Bhoja defines and illustrates them in the XIIth chapter of his *Śṛ. Pra.*, in the aspect in which they resemble Sandhyaṅgas. In no case could the Lāsya and its Aṅgas be taken as a specific characteristic of the Bhāṇa among the Daśarūpakas.

Bhoja's definitions of the ten Lāsyāṅgas are almost reproduced *verbatim* from the *Nāṭya Śāstra*, except for a few deviations. Thus in Āsīna, Bhoja says there is no instrumental music—सर्वातोद्यविवर्जितम्. Neither in the Daśarūpādhyāya nor in the Tālādhyāya do we find Bharata saying this. As a matter of fact, Bharata speaks of it in the Tālādhyāya as having Vādya and gives its name itself as Āsīna-vādya. Bhoja evidently follows here the reading Āsīna-*pāṭhya* which Abhinavagupta also gives (Vol. I. p. 173). In Puṣpagaṇḍikā or Puṣpagandhikā, Bharata gives a heroine taking the costume of a male and acting his role for entertaining her friends, something like the Alaṁkāra called Līlā, the imitation by

[1] Śāradātanaya (pp. 244-6) considers Bhāṇa as having not only the ten Lāsyāṅgas but also the Nṛtta-lāsya varieties done by more than one Nartakī, Gulma, Śṛṅkhalikā etc. On p. 245, line 14, he says that Lāsya has ten Aṅgas, and enumerates and defines eleven Aṅgas, including the Bhāvika.

[2] *Cf.* the Deśī-lāsyāṅgas mentioned below.

a lady of the lover's acts as a result of her absorption in him (XXIV. 14 Iṣṭajanānukṛti). But Bhoja simply says that it is full of man's activities—चेष्टा च विविधा पुंसाम्. Pracchedaka and Trimūḍhaka in Bhoja do not differ from those in Bharata. Saindhava differs. The point which Abhinavagupta stresses that it should be in Prākṛt is not even mentioned by Bhoja in his definition. Bhoja takes it as dancing with speech but to the accompaniment of instrumental music. Abhinavagupta has a long discussion on it; he quotes poet Rāṇaka's Ḍombikā, called the *Cūḍāmaṇi* Ḍombikā, Bhejjala's *Rādhāvipralambha* and Bhaṭṭa Tota in this connection. The description in the Tālādhyāya differs more from Bhoja's than the one in the Daśarūpakādhyāya. Of Dvimūḍhaka which Bhoja illustrates from the *Ratnāvalī* Act II, राजा (चित्रगतां सागरिकां दृष्ट्वा): लीलावधूतपद्मा etc., Bhoja gives a fanciful derivation. He says that Dvi-mūḍha means that incident wherein are fitted the two, Mukha and Pratimukha *i.e.*, Bijodbheda and Bījodghāṭana!

अत एव द्वे मुखप्रतिमुखे मूढे घटिते यत्र, तद्द्विमूढकम् इति ।

The text of Bharata runs thus:

मुखप्रतिमुखोपेतं * * * द्विमूढं परिकीर्तितम् ।

The K. M. Edn. has this definition with Mukha and Pratimukha even in the Daśarūpaka chapter itself, XVIII. 179. This Pratimukha and Mukha in Dvimūḍhaka however do not refer to the junctures of the plot-construction but are musical terms mentioned by Bharata in the Prastāra of the Āsārita song.

आसारितानां वक्ष्यामि प्रस्तारं लघु लक्षणम् ।
मुखं प्रतिमुखं चैव देहस्संहरणस्तथा ॥
अङ्गान्येतानि चत्वारि सर्वेष्वासारितेषु च ।
उपोहनं मुखं तेषां युग्मं प्रतिमुखं भवेत् ॥ XXXI. 192-4.

Uttamottamaka and Uktapratyukta in Bhoja are the same as given by Bharata in XX. 149 and 151.

The description of the Lāsyāṅgas in Bharata in Chapter XX is simple, whereas that in Chapter XXXI, the Tālādhyāya, is very complex and difficult to understand. There are sometimes modifications also in the latter chapter. Generally speaking, the description in XXXI gives us how these various items making up the Lāsya are to be performed. That is, their Prayoga is given with the mention of the particular musical accompaniment and particular dance, Aṅgahāra, pertaining to each. As for example, the following is the way in which the first aṅga called Geya-pada or Geya-pāda is done:

Śuṣkāsārita song; then flute; again Āsārita song in Mārgāsārita Tāla; then Upohana, Parivṛtti, and Paridhānaka (?); then Pum-vākya and then Strī-vākya. Most of the musical details given here are obscure and only intensive research in Nāṭya and Saṅgīta can arrive at anything like satisfactory determination of the meaning of these songs, Tālas, etc.

In Puṣpagandhikā, Aṅgahāras are to be danced at every foot of the song. (Śl. 502). The Trimūḍha must have the song in the Gāndhārī Jāti and Cañcatpuṭa

Tāla. Dance of Aṅgahāras is given both in Dvimūḍhaka and Uktapratyukta. *N. Ś.* XXXI. 476-524. pp. 378-381. Kāśī Edn.

Though mostly musical, the Lāsya has yet some speech in it. Sthita-pāṭhya seems to be an item of pure speech. Abhinavagupta also says expressly that there is some speech in Lāsya.

वाचिकोऽप्यभिनय आसीनपाठ्यादौ क्वचिदस्त्येव ।

P. 173. Vol. I. Gaek. Edn.

———

As observed above, Lāsya was, to begin with, an independent and pure dance entertainment like Tāṇḍava. It was Nṛtta, mere rhythmic movements set to the Tālas of the various songs to the accompaniment of which Nartakīs performed it. It was thus similar to Tāṇḍava which was also Nṛtta, pure gestureless dance. These two formed part of Pūrvaraṅga as can be seen from chapter IV of the *N. Ś.* The Pūrvaraṅga which Brahmā did preliminary to his first show, on the slopes of the Mount Kailāsa before Lord Śiva, of the Ḍima called Tripuradāha, was simple, Śuddha. Śiva at the end of the drama congratulated Brahmā, the author of the drama, and told him that he would pass on to the actors through one of his attendants named Taṇḍu the Tāṇḍava dance with its Aṅgahāras made up of Karaṇas which he exhibited in his daily evening dance, so that the Śuddha-pūrvaraṅga might become more beautiful, a Citra-pūrvaraṅga. (IV. 12-18).

When Śiva was performing his exquisite rhythms on the background of the evening sky, red with the glow of the setting sun, Pārvatī was so captured; she unconsciously began to accompany him and inaugurated in her dance the graceful style or dance.

रेचकैरङ्गहारैश्च नृत्यन्तं वीक्ष्य शङ्करम् ।
सुकुमारप्रयोगेण नृत्यन्तीं चैव पार्वतीम् ॥ IV. 257.
(नृत्यति स्म च पार्वती)
See *Abhi. Bhā.*, I. (2nd edn).p. 164 for this reading.

Therefore, we are to understand that atleast *some* of the same poses and patterns danced as Aṅgahāras by Śiva in Tāṇḍava were done by Pārvatī as Lāsya. The former was robust and forceful, the latter delicate and graceful.

देवस्तुत्याश्रयकृतं यदङ्गं तु भवेदथ ।
माहेश्वरैरङ्गहारैरुद्धतैः तत्प्रयोजयेत् ॥
यत्तु श्रृङ्गारसम्बद्धं गानं स्त्रीपुरुषाश्रयम् ।
देवीकृतैरङ्गहारैर्ललितैः तत् प्रयोजयेत् ॥ IV. 322-3.

It is handed down in Nāṭya tradition that Śiva expounded Tāṇḍava and Pārvatī, Lāsya. Says Kālidāsa in his *Mālavikāgnimitra*:

रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।

It is said that by Tāṇḍava, Śiva is pleased and by Lāsya, Pārvatī. Says Abhinavagupta:

यथोक्तं तत्र—यत्किञ्चिल्लास्यमेतेन देवी तुष्यति नित्यशः ।
यत्किञ्चित्ताण्डवं तेन सोमः सानुचरः शिवः ।।

P. 175. Gaek. Edn.

Commenting on the words माहेश्वरैरङ्गहारैः and देवीकृतैरङ्गहारैः, Abhinavagupta prevents us from taking Lāsya as the delicate exhibition of *all* the Aṅgahāras of Tāṇḍava. Of the Aṅgahāras given in chapter IV, Abhinavagupta says, there are two classes, Uddhata and Lalita. Vidyudbhrānta, Garuḍaplutaka etc. are to be used for the former class and Talapuṣpapuṭa, Līnanitamba etc. for the latter. Abhinavagupta says that the former alone are the Aṅgahāras done by Śiva and the latter were done by Pārvatī.

" उद्धतैरिति–विद्युद्भ्रान्तगरुडप्लुतकादिप्रधानैः । अत्र हेतुः, यतस्ते महेश्वरप्रयुक्ताः । * *
सलितैरिति—तलपुष्पपुटलीननितम्बाद्यारब्धैः । अत्र हेतुः, यतस्ते देवीकृताः । "

P. 203. Part I. Gaek. Edn. *Abhi. Bhā.*

Though this dance of Tāṇḍava and Lāsya consisted at first of only certain Aṅgahāras or physical movements expressing only laya or rhythm, it is said in the fourth chapter, at the beginning as well as at the end, that the physical movements fitted to the rhythmic time measures of certain songs, Vardhamāna, Āsārita etc. were made part of an interpretative dance involving gesture—Abhinaya—which gave out through gestures the meanings of the words and the feelings portrayed in the musical compositions. These songs were the Mārgāsārita and other Mārga compositions, all of them praising Śiva (Devastutyāśraya) and composed by Brahmā himself, the Svara-notations of which were as unchangeable as those of the Vedas. When one dances to these compositions, the poses were exhibited now and then, and all along, Abhinaya of the content of the song went on. Bharata makes Śiva say this of the Aṅgahāras of Tāṇḍava:

वर्धमानकयोगेषु गीतेष्वासारितेषु च ।
महागीतेषु चैवार्थान् सम्यगेवाभिनेष्यसि ।।

IV. 14-15.

In course of time other secular themes, chiefly love, must also have been taken up; and both Lāsya and Tāṇḍava became accompaniments of interpretative gesture-dance or Nṛtya. See *Abhi. Bhā.*, pp. 182-3 Vol. I. Gaek. Edn., and *N. Ś.*, also IV. 283-301; 313ff. Thus the Lāsya must have developed as a dance, chiefly by women, and chiefly interpreting through gesture the mood of love and exhibiting a graceful execution of the Aṅgahāras.

Though primarily applying to two styles of Nṛtta, the robust and the delicate, the names Tāṇḍava and Lāsya came to mean robustness and delicateness in general, in theme, movement, dress, Rasa etc. Vīra and Raudra rasas became Tāṇḍava Rasas and Śṛṅgāra, the Lāsya Rasa.

मधुरं लास्यमाख्यातम् उद्धतं ताण्डवं विदुः [1] । *Bhā. Pra.* p. 296.

This classification applies to drama also, which, Bharata says, falls into two classes: Āviddha and Sukumāra. Ḍima, Vyāyoga, Samavakāra etc. belong to the forceful types, Āviddha, having more of Vīra, Raudra and Adbhuta Rasas; Nāṭaka, Nāṭikā, Prakaraṇa, Bhāṇa and Prahasana are Sukumāra, graceful.

प्रयोगो द्विविधश्चैव विज्ञेयो नाटचसंश्रयः ।
सुकुमारस्तथाविद्धः नाटचयुक्तिसमाश्रयः ।।
यत्त्वाविद्धाङ्गहारं तत् छेद्यभेद्याहवात्मकम् ।
मायेन्द्रजालबहुलं पुंसो(पुस्त)नेपथ्यसंयुतम् ।।
पुरुषैर्बहुभिर्युक्तम् अल्पस्त्रीकं तथैव च ।
सात्त्वत्यारभटीयुक्तं नाटचमाविद्धसंज्ञितम् ।।
डिमस्समवकारश्च व्यायोगेहामृगौ तथा ।
एतान्याविद्धसंज्ञानि विज्ञेयानि प्रयोक्तृभिः ।।
एष प्रयोगः कर्तव्यः दैत्यदानवराक्षसैः ।
उद्धता ये च पुरुषाः शौर्यवीर्यबलान्विताः ।।
नाटकं सप्रकरणं भाणो वीथ्यङ्कनाटिके ।
सुकुमारप्रयोगानि मानुषेष्वाश्रितानि तु ।।

N. Ś. XIV. 57-62. Kāśī Edn.

Thus Lāsya to begin with was the delicate execution, generally by female dancers of the Aṅgahāras.[2] It signified grace and elegance. It meant at first only gestureless dance, Nṛtta. But soon it came to mean also interpretative gesture-dance portraying softer moods, Śṛṅgāra Rasa especially. Finally it meant also dramas with love as their dominating Rasa, dramas marked by love-incidents, many female characters, music, dances etc. Thus Lāsya pertains to Nṛtta, Nṛtya and Nāṭya in its enlarged sense.[3]

---

[1] ललितैरङ्गहारैश्च निर्वर्त्यं ललितैर्लयैः ।
वृत्तिस्स्यात् कैशिकी गीतिर्यत्र तल्लास्यमुच्यते ।।
उद्धतैः करणैरङ्गहारैर्निर्वर्तितं यदा ।
वृत्तिरारभटी गीतकाले तत्ताण्डवं विदुः ।।
ताले नृत्ते च वाद्ये च नृत्ते चाभिनयक्रमे ।
सुकुमारप्रयोगो यो नियतो लास्यमुच्यते ।। *Bhā. Pra.* Pp. 296-7

[2] The radical derivation of the words Lāsya and Tāṇḍava would also justify this meaning: Lāsya is from the root Las and as explained by some, Tāṇḍava is from Taḍ signifying forceful stamping of the ground. See my *Number of Rasas*, pp. 6-7 footnote.

[3] (*a*) Both Nṛtta-lāsya and Nṛtya-lāsya were featured in the Pūrvaraṅga of those dramas which belonged to the Sukumāra class, *viz.*, Nāṭaka, Nāṭikā etc. This Pūrvaraṅga was called Sukumāra Pūrvaraṅga, The Āviddha types of dramas like Ḍima, Vyāyoga etc., had Nṛtta-Tāṇḍava and Nṛtya-Tāṇḍava (Abhinaya of Songs on Śiva), in their Pūrvaraṅga. Says Abhinavagupta in chapter IV:

सा हि (पाणिका) सुकुमारे पूर्वरङ्गे लास्यप्रधाने तत्सत्तावैदग्ध्याय उक्ताल्लास्यस्वरूपादेव निश्चीयते । P. 198. Vol. I. Gaek. Edn.

The Lāsya which we meet with in the Daśarūpaka chapter belongs to the two latter (Nṛtya and Nāṭya) varieties. It is either a dance by itself having a series of moods worked out by a poet into a small theme or it is these and similar separate moods and their portrayal as appearing at different places in a drama proper. It is the latter that Bharata says is to be found in Nāṭakas and Bhoja shows with illustrations from the *Nāgānanda* and the *Ratnāvalī*. These are born, so to say, from the Nāṭaka.

As remarked in a previous context, the Tāṇḍava was done to the songs composed by Brahmā himself on Śiva, songs which were devotional and descriptive of Śiva. The Lāsya, which did the same Aṅgahāras delicately or some of the Aṅgahāras which were graceful, was also at the beginning done to these devotional songs of Brahmā on Śiva. But later, short love-themes depicting human love were written by poets, Prakaraṇavad ūhyakāvya as Bharata puts it in ch. XX. These new imaginative songs on love were sung, danced and gestured. In the Pūrvaraṅga-description in chapter IV itself we meet with this Lāsya.

स्त्रीपुंसयोस्तु संल्लापः यस्तु कामसमुद्भवः ।
तज् ज्ञेयं स्वक्कतारम्भि शृङ्गाररससम्भवम् ।। IV. 313 etc.

In ch. XXXI. Bharata says that Lāsya is derived from the root Las and the form Lāsa which means Vilāsa refers to the doings of men and women in love.

लसनाल्लासमित्युक्तं स्त्रीपुंभावसमाश्रयम् ।

(*b*) There seem to be special songs for Lāsya, Lāsya-gāna, the chief of which is said to be Catuṣpada which we meet with also as the piece chosen for Mālavikā's Lāsya in the *Mālavikāgnimitra*. Viśākhila seems to have specially dealt with this Lāsya-gāna in his treatise on Nāṭya and Saṅgīta. The *Abhi. Bhā.* says:

मुनेः चतुष्पदान्तर्भूतं लास्यगानमित्यादि भूयो भविष्यत एव(त्येव) **विशाखिलादिप्रणीतं लास्यगानान्तरं**, मुनिनाभिहितं(त)चतुष्पदाया(दया) एव सङ्गृहीतत्वात् । P. 199. *Ibid.*

Just as Lāsyāṅgas increased, so also Lāsya-gānas, songs of Lāsya, increased. Viśākhila, says Abhinavagupta, gives other Lāsya songs but Abhinavagupta is of the opinion that all of them may be brought under Bharata's Catuṣpadā.

(*c*) The distinction between the Uddhata-pūrvaraṅga and the Sukumāra-pūrvaraṅga, the former featuring Tāṇḍava and latter Lāsya, is given by Abhinavagupta in the Tālādhyāya. (Vol. IV. Mad. MS. pp. 175-6). Abhinavagupta quotes his teacher Tota who has clearly explained this.

इदं त्वत्र तत्त्वमुपाध्यायैः निरूप्यते—इदं हि नाट्यम्, उद्धतं सुकुमारं च । वीरशृङ्गारयोरेव नायकगतयोः अशेषपुरुषार्थसिद्धिषु व्यापारात् । तत्र प्रथमे समुद्धतः पूर्वरङ्गः महेशचरितप्राधान्येन, यथोक्तं पञ्चमे—' माहेश्वरैः उद्धतैः ' इति, ' महेश्वरस्य चरितम् ' इति च । शृङ्गारप्रधाने रूपके सुकुमार एव पूर्वरङ्गः । (See Gaek. Edn. IV. p. 272). Abhinavagupta mentions the Tāṇḍava danced to Vardhamāna and other songs as Uddhatapūrvaraṅga, and Geyapada and other Lāsyāṅgas as constituting the Lāsya-pūrvaraṅga:

अधुना सुकुमारयोगिनं दर्शयितुं ग्रन्थान्तरमिति । तत्र ' गेयपदं तावत् ' । etc.

On pp. 176 and 178, (Vol. I. Gaek. Edn.), Abhinavagupta says very clearly that this Lāsya forms part of Pūrvaraṅga and is for ' Adṛṣṭa-phala', for pleasing God and avoiding obstacles. Abhinavagupta also mentions that in temples, it is with this idea of propitiation that the institutions of dance flourish. (See also p. 278, Vol. IV. Gaek. Edn.) On p. 184, he again gives the two Pūrvaraṅgas—Lāsya-pūrvaraṅga and Tāṇḍava-pūrvaraṅga.

Thus the theme is either devotion to God or human love. See *Abhi. Bhā.* p. 173. Vol. I. Gaek. Edn. देवस्तुत्याश्रयकृतं स्त्रीपुंभावसमाश्रयम् ।

Bharata goes to the extent of saying that Tāṇḍava itself sometimes comprehends Lāsya (as Abhinavagupta interprets him) and that it depicts both Devastutis (devotion) and soft Śṛṅgāra, IV. 275-6.

प्रायेण ताण्डवविधिः देवस्तुत्याश्रयो भवेत् ।
सुकुमारप्रयोगश्च शृङ्गाररससम्भवः ।।

All the time, there was the graceful Nṛtta of Nartakīs which exhibited only the Aṅgahāras and did no Abhinaya, and which, as shown above, was the original Lāsya. As already pointed out, Abhinavagupta says that part of the Aṅgahāras were done by Pārvatī, their nature being essentially graceful. They are Talapuṣpapuṭa, Līnanitamba etc., and these are the Aṅgahāras of Devī (Pārvatī) referred to in Bharata IV. 323 (Gaek. Edn.), Vol. I. These delicate Aṅgahāras are Lāsya *par excellence*. Besides, the Piṇḍi-bandhas described at the end of the fourth chapter, in Śls. 286-297, as performed during the first item of the Pūrvaraṅga-dance called Vardhamāna, are also Lāsya. They are done by one or more Nartakīs. The Nartakīs form beautiful patterns resembling a cluster (Gulma), a chain (Śṛṅkhalikā), net (Jālopanaddha), and a creeper (Latābandha). That done by one is simple Piṇḍī; the pattern executed by two looks like two lotuses on one stalk or a swan holding by its beak a lotus stalk with the lotus:

सजातीयो वा एकनालबद्धकमलयुगलवत्, विजातीयो वा हंसवदनपरिगृहीतनालनलिनवत् ।
Abhi. Bhā., p. 193. Vol. I. Gaek. Edn.

This Piṇḍī by two is called Gulma-śṛṅkhalikā; the pattern formed by three is called Jāla; by four, Latābandha. The Bhedyaka is given as another variety and is perhaps a pattern formed by many Nartakīs.

पिण्डीनां विधयश्चैव चत्वारः सम्प्रकीर्तिताः ।
पिण्डी शृङ्खलिका चैव लताबन्धोऽथ भेद्यकः ।।
पिण्डीबन्धस्तु पिण्डत्वाद् गुल्मशृङ्खलिको भवेत् ।
जालोपनद्धा च लता सनृत्तो भेद्यकः स्मृतः ।। IV. 294-6

As given in IV. 296, these are to appear at different places one after another, successively, at the various parts of the Vardhamāna.

Bhoja speaks of these in the *Śṛ. Pra.* in this same context, at the end of the definition of his Uparūpakas. The last but one Uparūpaka given by him as Rāsaka is group dances by Nartakīs, executing the patterns of Piṇḍīs. Bhoja speaks of 16, 12, or 8 Nartakīs in such Rāsakas.

षोडश द्वादशाष्टौ वा यस्मिन्नृत्यन्ति नायिकाः ।
पिण्डीबन्धादिविन्यासैः रासकं तदुदाहृतम् ।।
पिण्डनात्तु भवेत्पिण्डी गुम्फना शृङ्खला भवेत् ।
भेदेन भेद्यको जातः लता जालापनोदतः(लोपनाहृतः) ।।
एते नृत्तात्मकाः कार्याः नाट्यवन्तः क्रियाविधौ ।
सुकुमारोद्धतैरङ्गैर्गायिकाभिर्विलक्षणाः ।।

वाक्यस्था विधयो ह्येते पिण्ड्याद्या ब्रह्मणोऽङ्गजाः ।
न पदैरभिधीयन्ते अनुकार्यानुरूपिणः ॥ *Śṛ. Pra.*, Vol. II. Pp. 425-6

The source of all that Bhoja has said here is not found in Bharata. Bharata does not speak of Rāsaka but from Abhinavagupta we know that Kohala defined it (p. 183. Vol. I. Gaek. Edn.). Kohala or some other old writer is quoted by Abhinavagupta on Rāsaka and the defintion mentions a pair of 64 Nartakīs as the maximum number doing the Rāsaka.

अनेकनर्तकीयोज्यं चित्रताललयान्वितम् ।
आचतुष्षष्टियुगलाद् रासकं मसृणोद्धतम् ॥

In this definition as well as in Bhoja's we find that the Rāsaka has Sukumāra as well as Uddhata Nṛtta.

Similarly, the last Uparūpaka named Nāṭya-rāsaka is also said to contain in its latter part all these various patterns of dances by groups of Nartakīs. The Nāṭya-rāsaka is also called Carcarī and is considered as a variety of Lāsya. It depicts love and is done in the spring season. Bhoja mentions that the Nāṭya-rāsaka also has the Piṇḍī-bandhas [1] constructed with Latās, Bhedyakas and Gulmas.

लताख्यैर्भेद्यकैर्गुल्मैर्नानावृत्तप्रदर्शकैः ।
पार्श्वैरेकत्र संयुक्तं पिण्डीबन्धं तु कारयेत् ॥ P. 427. Vol. II. *Śṛ. Pra.*

Śāradātanaya takes these Piṇḍī, Latā, Śṛṅkhalā, Gulma and Bhedyaka as forms of Lāsya (P. 297). On p. 264 he gives the same in Rāsaka.[2] On p. 297 he mentions Lāsya as the graceful dance of Śṛṅkhalā, Latā, Piṇḍī and Bhedyaka and equates Latā and Rāsaka, the latter being threefold, Daṇḍa Rāsaka, Maṇḍala Rāsaka and Nāṭya Rāsaka. Śṛṅkhalā and Bhedyaka are said to figure in the Lāsya composed of the well-known ten Aṅgas Geya-pada etc. (lines 10-11).

There is yet another occasion where Bhoja speaks of Lāsya. It is in connection with the ninth Uparūpaka called Nartanaka which corresponds to the Nautch surviving today, a dance by a Nartakī interpreting songs of various kinds through gesture. Of this Bhoja says, Śamyā, *Lāsya*, Chalika and Dvipadī are different forms.

[1] The term Piṇḍī is not clearly defined by Bharata or Abhinavagupta. Bharata speaks of the Piṇḍīs as being various. Each God has His Piṇḍī which has to be formed by making the body take the shape of that Aṅgahāra which resembles the weapon (Āyudha), the riding animal or bird (Vāhana) etc. of the deity concerned. Thus Triśūla is Śiva's Piṇḍi. Simha-piṇḍī is Pārvati's, Airāvatapiṇḍī is Indra's and so on. *Abhi. Bhā.* pp. 166-7 Vol. I. Gaek. Edn. See *N. Ś.* IV. 260-266. These Piṇḍī-bandhas, along with Recakas and Karaṇas making up the Aṅgahāras, Bharata says, Śiva created and gave to Bharata through Taṇḍu.

रेचका अङ्गहाराश्च पिण्डीबन्धास्तथैव च । सृष्ट्वा भगवता दत्ता तण्डवे मुनये तदा ॥

But Bhoja says, in the extract given above, that Brahmā is the author of the Piṇḍī-bandhas. पिण्ड्याद्या ब्रह्मणोऽङ्गजाः ।

[2] As has been pointed out above, Bharata derives Lāsya from Las and Lāsa. It can be suggested that Rāsa and Rāsaka are doublet-words and suggest identity with Lāsa or Lāsaka.

यस्य (यत्र) पदार्थाभिनयं ललितलयं सदसि नर्तकी कुरुते ।
तन्नर्तनकं शम्या-लास्य-च्छलिक-द्विपद्यादि ॥ P. 425. Vol. II. *Śṛ. Pra.*

Earlier, in the Śabdālaṁkāra section, Bhoja divides compositions into Dṛśya and Śravya, and Dṛśya is sub-divided into Lāsya, Tāṇḍava, Chalika, Sampā, Hallīsaka and Rāsaka. Lāsya is here defined as love-dance. तदिदं शृङ्गाररसप्रधानत्वाल्लास्यम् । And as contrasted with it Tāṇḍava is described as the dance of Vīra and Raudra rasas. तदिदं वीररसप्रधानत्वात् ताण्डवम् । P. 262-3. *S. K. Ā.*

In the Nartanādhyāya of the *Saṅgītaratnākara*, Śārṅgadeva mentions ten Deśī Aṅgas of Lāsya, whose names are in vernacular. They are Cāli, Cālivaḍa, Laḍhi, Sūka, Uro'ṅgaṇa, Dhasaka, Aṅgahāra (Sanskrit), Oyāra, Vihasī, Manas.

लास्याङ्गानि दशैतानि देश्यां देशीविदो विदुः ।

Similar vernacular Lāsya terms are met with in a larger number in the *Saṅgīta-samayasāra* (T.S.S.) of Pārśvadeva and the *Nṛttaratnāvalī* of Jāya.[1] From Pārśvadeva's work we can infer that the terms are given in Bhāṇḍīka or Bhāṇḍīra Bhāṣā, a musical dialect favoured by music writers and in which Bhoja and Someśvara are said to have given their musical technical terms. (Śl. 1. Chap. II. *S.S.S*): भाण्डीकभाषयोद्दिष्टा (द्) भोजसोमेश्वरादिभिः । गेयलक्षणतः—॥ The reference to Bhoja here is to his lost music work.[2]

THE STRUCTURE OF DRAMA

The XIIth chapter of the *Śṛ. Pra.*, is exclusively devoted to the study of drama and the structure of the plot. The chapter opens with five Anuṣṭubh verses describing drama in general, a description mostly made up of the ideas, phrases and verses of Bharata with some additions and re-arrangement made by Bhoja himself. At the end of the chapter, a verse is found giving us the contents of the chapter.

उदाहृता नाटकनाटिकादौ इयं चतुष्षष्टिचतुष्टयी या ।
रसाविरोधेन निबन्धनीया कथासु काव्येषु च सा महद्भिः ॥

The colophon also gives this brief indication of the subject-matter of this chapter. "---प्रबन्धाङ्गचतुष्षष्टिचतुष्टयप्रकाशो नाम द्वादशः प्रकाशः । Bhoja speaks here of four sets of 64 concepts forming part of the build of a drama or story, Catuṣṣaṣṭi-catuṣṭayī. The following table gives a bird's-eye view of these 256 items.

First Sixty-four:

1. Five Ārambha-vidhis.
2. ” Artha-prakṛtis.
3. ” Avasthās.

[1] For an account of Deśī Lāsyāṅgas, see my edition of the *Nṛttaratnāvalī* for the Madras Govt. Oriental MSS. Library, 1964 (1968), Introduction, pp. 129-134.

[2] On Uparūpakas, including the Lāsya, see also my paper on the subject in the Dance-Seminar of the Sangeet Nātak Akademi, Delhi, *Sangeet Natak* 2, Delhi, April 1966, pp. 5-25, *Samskrita Ranga Annual*, V, Madras, 1964-7, pp. 31-54.

4. " Saṃsthās.
5. " Samavasthās.
6. " Sandhis.
7. " Vṛttis.
8. " Pravṛttis.
9. Twenty-four Pravṛtti-hetus. 5×8=40 plus 24: 64.

Second Sixty-four:

1. Ten Lāsyāṅgas.
2. Thirteen Vīthyaṅgas.
3. Sixteen Vṛttyaṅgas.
4. Twenty-one Sandhyantaras.
5. Four Patākā-sthānas. 10, 13, 16, 21, 4:64.

Third Sixty-four:

The sixty-four Sandhyaṅgas. 64.

Fourth Sixty-four:

The sixty- four Kāvya -lakṣaṇas. 64.

These in brief are the concepts dealt with in the 12th chapter and the whole field is again covered in chapter XXIX under some other context.[1]

1. Of these, the last *viz.*, Kāvya-lakṣaṇas is a subject which I have dealt with in detail in the opening chapter of my book *Some Concepts of Alaṁkāra Śāstra* where I have dealt with Bhoja's position also regarding Lakṣaṇa.

2. The ten Lāsyāṅgas form the first set in the second group of 64. Of Lāsya in general and of Lāsyāṅgas as related to drama in particular, I have already spoken at length.

3 & 4. Of Vṛtti and Pravṛtti, I have already spoken in the chapter on Rīti, Vṛtti and Pravṛtti in this book (see pp. 185-202).

I shall deal here at some length with the rest.

5. The thirteen Vīthyaṅgas. Bhoja gives in the second sixty-four the thirteen Vīthyaṅgas as the second set. In my paper on the Vṛttis and that on the Daśarūpaka (*J. O. R.*, Vol. VI. pp. 346-370 and Vol. VII. pp. 277-290), I have examined the text of Bharata and have explained the history, nature and development of the type of Rūpaka called Vīthī and its thirteen aspects called Vīthyaṅgas.

Bhoja has not added to Bharata's list of Vīthyaṅgas nor has he changed any of them. He gives them as found in Bharata, though with some change in their order. His definitions of these thirteen Vīthyaṅgas are almost reproductions from Bharata and the readings found in the *Śṛ. Pra.*, agree mostly with those in the Kāvyamālā Edn., and not with those in the Kāśī Edn. (Pp. 469-477 Vol. II. *Śṛ. Pra.*)

[1] See above p. 54.

While illustrating the Vīthyaṅgas, Bhoja draws instances from two regular Vīthīs called *Mālatikā* and *Indulekhā*. This is something; for, even the *Daśarūpaka* which is specially devoted to the treatment of ten types of drama, does not give any specimen of Vīthī (see p. 95) and the *Avaloka* upon it illustrates all the thirteen Aṅgas (pp. 82-87) from every kind of drama and even from non-dramatic composition but not from any kind of Vīthī. It has been explained in the Vṛtti paper referred to above how and why the *Daśarūpaka* and other works consider the Vīthī as part of the Prastāvanā. Bhoja also holds the Vīthī as the type of drama of that name, as an Aṅga of the Prastāvanā, and its Aṅgas as pertaining to the body of other kinds of drama, and as pertaining to non-dramatic compositions also. For, he illustrates them all from the Prastāvanās, from two specimens of Vīthī, from the main parts of dramas like *Śākuntala* and *Ratnāvalī*, and *Mṛcchakaṭika* (a Nāṭaka, a Nāṭikā and a Prakaraṇa) and from a Muktaka verse (p. 475. Vol. II. *Śṛ. Pra.*, illustration for Vākkeli). At the end of this chapter, Bhoja says that all these four sets of 64 Aṅgas are seen in dramas as well as Kathās. It is but natural that Vīthyaṅgas, like Sandhyaṅgas and the rest, should form aspects of any course of events, be they in drama or narrative. Says Abhinavagupta: वीथ्यङ्गानां च सर्वत्र सम्भव: । P. 442, Vol. II. *Abhi. Bhā.* Mad. MS. See p. 290, my article on Daśarūpaka referred to above.

Bhoja has two varieties of Trigata; one definition is that of Trigata found in the K. M. Edn. of the *N. Ś.* (XVIII, 166-7) and another is that found in the Kāśī Edn. (XX. 132) (p. 473 Vol. II. *Śṛ. Pra.*). In defining and illustrating Gaṇḍa Bhoja tries to show how it may look like being identical with Patākāsthāna but is really different from it. (P. 474.)

6. The four Patākā-sthānas. (Pp. 487-489)

The four Patākā-sthānas, as given and defined by Bharata, are faithfully reproduced by Bhoja. There is no difference here between the two. (see Bharata's *N.Ś.* XXI. 31-35 Kāśī Edn., XIX. 29-33 K.M. Edn.). Sometimes Bhoja's readings agree more with those in the K. M. Edn.

7. The twenty-one Sandhyantaras.

The main text of the K. M. Edn. of the *N. Ś.*, does not contain the supplementary list 21 items called Sandhyantaras following on the heels of the Sandhyaṅgas. But the edition notes in a foot-note on p. 213 the existence of these in another recension. The Kāśī Edn. (Chap. XXI) has the Sandhyantaras in the main body of the text on pp. 241-5 but a foot-note here points out the absence of these in another recension. The *Daśarūpaka* aimed at brevity and disposed of those 21 Sandhyantaras, along with the 36 Lakṣaṇas, as not being distinct from Bhāvas and Alaṁkāras.

षट्त्रिंशद्भूषणादीनि सामादीन्येकविंशति: ।
लक्ष्य (क्ष्म[1]) सन्ध्यन्तराङ्गानि सालङ्कारेषु तेषु च ।। *D. R.* IV. 84.

"—' साम भेद: प्रदानं च ' इत्येवमादीनि सन्ध्यन्तराण्येकविंशति: उपमादिष्विव अलङ्कारेषु हर्षोत्साहादिषु (भावेषु) अन्तर्भावान्न पृथगुक्तानि । *Avaloka* p. 139.

[1] Lakṣma=Lakṣaṇa.

Bhoja tries to show that the acceptance of Bhāvas does not exclude some of the Sandhyantaras, as for instance, Krodha or anger. He says on p. 484:

योऽसौ पुरुषार्थसिद्धिहेतुः क्रोधस्थायिभावः सोऽयं न भवतीत्युदाहृतः । पुरुषार्थसिद्धिहेतुस्तु स्थायिभावो, न सन्ध्यन्तरम् ।। (Vol. II. *Śṛ. Pra.*)

It is correct to say that the Krodha here meant as a Sandhyantara is a fleeting Vyabhicārin; yet it is all the same a Bhāva, and Bhoja's argument cannot be pressed further. That apart, we must be indebted, in untold measure, to Bhoja for such things as the Sandhyantaras, not because these by themselves are of great value but because these are responsible for immensely valuable quotations from such rare and now lost dramatic masterpieces like the *Devīcandragupta* and the *Abhisārikāvañcitaka* of Viśākhadeva and the *Pārthavijaya* of Trilocana.

The enumeration and illustration of these 21 Sandhyantaras run from p. 480 to p. 487. The names of these Sandhyantaras in the list of the Kāśī Edn. are, some of them, wrong. After Sāhasa in XXI. 50, Vadha must be Bhaya; in the same verse, Hitvavadhāraṇam must be Hetvavadhāraṇam. The list in the K. M. Edn., footnote is purer, except in the case of the last Sandhyantara which is given as Mada correctly in the Kāśī Edn., but wrongly as Manda in the K. M. text.

8. The Sixty-four Sandhyaṅgas:

Bhoja deals with the 64 Sandhyaṅgas on pp. 490-524. The section opens with a few verses on the Sandhyaṅgas in general, their nature and purpose, all culled from the same context in Bharata. (Kāśī Edn. Chap. XXI. 52-58). The text of Bharata itself gives the Sandhyaṅgas as 64 and it is this number of 64 that is responsible for Bhoja making up a regular set of three other '64s'. The definitions of all these 64, of each in a single line of an Anuṣṭubh, is taken from Bharata [1] and all the illustrations are either from the *Ratnāvalī*, or from the *Veṇīsamhāra*; most often, the Aṅgas are illustrated from both these dramas.

The Sandhyaṅgas are very well explained by Abhinavagupta in his commentary on the *N. Ś.* and to an extent, in his *Locana* on the *Dhvanyāloka* also. It has been pointed out in my contribution on Lakṣaṇa, how Bharata takes the text of drama as Kāvya, poetic expression, and how this significant expression Kāvya means that the Lakṣaṇas, Guṇas, Alaṁkāras and Sandhyaṅgas belong as much to Śravya-Kāvya. While speaking of Sandhyaṅgas also, Bharata uses more the word Kāvya.

अङ्गहीनं तथा काव्यं न प्रयोगक्षमं भवेत् । XXI. 55.
काव्यं यदपि हीनार्थं ; उदात्तमपि यत्काव्यं etc. XXI. 56, 57 etc.

[1] Regarding the total number of Sandhyaṅgas, there is a discrepancy to which Dr. J.K. Balbir drew my attention, *viz.*, that though Bharata mentions the Sandhyaṅgas as sixty-four, he actually enumerates and defines sixty-five. The *Abhinavabhāratī* notes this and says (p. 526, Vol. II, Madras MS. GOS. edn. III, p. 56, printed with some errors) that Prarocanā of the Vimarśasandhi or the very last, Praśasti of the Nirvahaṇa, is left out by writers to solve this difficulty. The *Daśarūpaka* leaves out Prārthanā from the Garbha, and the *Nāṭyadarpaṇa* notes the view that some consider Prārthanā as a later introduction (p. 85). The *Sāhityadarpaṇa* also refers (VI. 98-99) to those who leave out either Prārthanā or Praśasti. *Bhoja in his Śṛ. Pra. keeps all of these, but omits Upanyāsa of the Pratimukha* (Vol. II. p. 502).

The Sandhis or the junctures form the various stages of the coming together of the five Arthaprakṛtis and five Avasthās. Any action or event must pass through these five Avasthās, whether it is common worldly activity, or action in a novel, poem or drama. An activity as such must necessarily have a beginning, a development, an impediment, a set-back, success over obstacles, redoubled force and final fruition. Bharata says of the Avasthās:

सर्वस्यैव हि कार्यस्य प्रारब्धस्य फलार्थिभिः ।
यथानुक्रमशो ह्येताः पञ्चावस्था भवन्ति हि ।।

See *Locana* on *Dhvanyāloka*, pp. 149-150. Bhoja realises this and holds these Sandhyaṅgas etc. as common to drama and poetry. He says of all the four sets of '64' Aṅgas dealt with in the 12th chapter:

उदाहृता नाटकनाटिकादौ इयं चतुष्षष्टिचतुष्टयी या ।
रसाविरोधेन निबन्धनीया **कथासु काव्येषु च** सा महद्भिः ।।
P. 553. Vol. II. *Śṛ. Pra.*

Of the Sandhyaṅgas in particular, he says on p. 491:

सैषा सन्ध्यङ्गचतुष्षष्टिः ; नाटकादिषु **महाकाव्यादिषु** च पूर्णसन्ध्यादिषु निबन्धनीयानि । प्रतिसन्धि च यान्यङ्गानि etc.

At the end of the *S. K. Ā.* (p. 647), Bhoja takes a Muktaka verse on love and shows how even a small event and a mere idea has these five stages of Mukha etc. The verse taken is

कथमपि कृतप्रत्यासत्तौ प्रिये स्खलितोत्तरे etc.

On p. 458, Vol. II, XII, Bhoja says in his *Śṛ. Pra.*:

एते तु सन्धयः कार्याः नाटकेषु प्रयोक्तृभिः ।
तथा प्रकरणेष्वेवं **कथास्वाख्यायिकासु च** ।।
महाकाव्येषु चम्पूषु तथैवाख्यानकेषु च ।

On p. 573-4, Vol. IV. *Śṛ. Pra.*, Bhoja says that he will illustrate the five Sandhis by a single śloka and he does so with the same verse कथमपि कृतप्रत्यासत्तौ etc.

Bhoja realises that all these are after all means to delineate Rasa and not ends by themselves to be introduced with zest and loyalty to the text of Bharata, for, he says in the end, रसाविरोधेन निबन्धनीया. It is not laid down that all these 64 and all of them in the same order, should be seen to be present in dramas of all kinds. Says Bhoja briefly on p. 409:

—प्रतिसन्धि च यान्यङ्गानि पठितानि तावतामेव क्रमेण निबन्धः कार्य इत्येषः प्रचुरः प्रयोगः । संविधानकवशाच्च **न्यूनाधिकभावेन व्युत्क्रमेण च** इत्येतदवगन्तव्यमिति ।

Bharata himself gives the caution and says: These are the Aṅgas and the poet must utilise them with his eye on Rasa and Bhāva; he may have all of them sometimes or he may omit one or two or three or have them in an order different from that in the enumeration; he must introduce them in accordance with the purpose on hand and the situation.

इत्येतानि यथासन्धि कार्याण्यङ्गानि रूपके ।
कविभिः **कार्यकशलैः रसभावमवेक्ष्य तु** ॥
सर्वाङ्गानि कदाचित्तु **द्वित्रियोगो न वा पुनः** ।
ज्ञात्वा कार्यमवस्थां च योज्यान्यङ्गानि सन्धिषु ॥ *N. Ś.*, XXI. pp. 206-7

Ānandavardhana pays special attention to this point while speaking of Prabandha-rasa-dhvani and Rasa-aucitya in Uddyota III. He says: Sandhis and Sandhyaṅgas are to be harnessed for the main object of developing the theme-Rasa; they are not to be adhered to with the sole idea of devotion to Bharata's text.

सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।
न तु केवलशास्त्रार्थस्थितिसम्पादनेच्छया ॥ III. 12. *Dhva. Ā.*

Ānandavardhana explains this point on pp. 148 and 150 and cites the counter-example of the *Veṇīsaṁhāra* introducing Vilāsa inappropriately for the sake of following faithfully all that has been given in the texts as Aṅgas. Vilāsa, as such, like Narma, belongs to Kaiśikī Vṛtti Śṛṅgāra Nāṭakas. In those dramas such Aṅgas will occur not once, not in the only one place where they have been enumerated, but often. In plays of fight, such Aṅgas of Ārabhaṭī as Sampheṭa and Vidrava will occur often; these will have no place in plays where they are not needed to develop the theme and Rasa. Therefore, it does not hold good that Sandhyaṅgas are only 64 in number; Bharata's list must be taken as indicating what the Aṅgas are; all possible situations and incidents are not exhausted by these. Though this point as such has not been expressly pressed by any writer, it has been pointed out by most dramaturgists that some Aṅgas may be left out and that the order of these may be otherwise also, changed to suit the needs of the dramatists. In the above-given quotation from Bhoja's *Śṛ. Pra.*, we find Bhoja saying that the general rule is that all Aṅgas appear at their given places in the same order; but it must be understood that contexts need, not only the omission of some but also a change in the order. It must also be pointed out here that one Aṅga will appear more than once, if need be. Udbhaṭa did not realise this and seems to have said that the Aṅgas of the Sandhis must appear in their given places. Abhinavagupta says in his *Abhi. Bhā.*—

तेन **यदुद्भट**प्रभृतयः अङ्गानां सन्धौ क्रमे च नियममाहुः, तदुक्तागमविरुद्धमेव ।
Vol. II. p. 514. Mad. MS. (GOS. edn. III. p. 36)

The point is found emphasised more elaborately in an anonymous MS., in the Madras Govt. Oriental MSS. Library giving some excellent treatment of topics of dramaturgy. The work is very well acquainted with the *Abhi. Bhā.* It says:

एषां च अङ्गानां मुनिना लक्षणे य उपात्तः क्रमः स कविभिः निबन्धने **न** उपादेयः । यत्पुन**रुद्भट-प्रभृतयः अङ्गानां सन्धौ क्रमे च** नियममाहुः, तद् **भरतमतविरुद्धमेव** । तथा हि—'सम्प्रधारणमर्थानां युक्तिरित्यभिधीयते' इति यन्मुखसन्धौ पञ्चममङ्गं, तत्सर्वेषु तावन्निबन्धयोग्यम् । न च तथा निवेश्यमानमदृष्टदोषकृत् । **न च लक्ष्ये न दृश्यन्ते** । वेणीसंहारे हि प्रथमेऽङ्के मुखसन्धौ निबद्धा * * * *

तथा तृतीयेऽङ्के गर्भसन्धौ च द्रोणवधे वृत्ते दुर्योधनकर्णयोः महति सम्प्रधारणे निबद्धा । * * न चात्र प्रीतिव्युत्पत्त्योः क्षतिः । Pp. 56-57, R. 5171. Mad. MS. (*Cf.* GOS. III. pp. 35-6[1]).

[1] There are some differences and omissions in the edn.

Thus, some of the Aṅgas pertain to more Sandhis than the one in which they are given; in the same Sandhi also, some may occur again; that is, the Aṅgas can appear wherever necessary. The Niyama or rule of the given order does not apply to these cases. But the author realises that there are certain major Aṅgas that can neither be left out in any kind of play nor can be possibly changed to other places. As for instance, the first Aṅga of the first Sandhi, Upakṣepa, the sowing of the seed, cannot appear anywhere else except in the beginning nor can it disappear altogether. The MS. says further:

कानिचित्त्वङ्गानि स्वरूप. . . . . (नि)यमभाञ्जि । यथा **उपक्षेपः मुखसन्धावेव प्रथममेव** च । न ह्यनुपक्षिप्ते वस्तुनि किञ्चिदपि शक्यक्रियम् । P. 57, *Ibid.*

It further says that some can be omitted.

एषु च कानिचिद् अवश्ययोजनीयानि, कानिचित्तु उपेक्ष्याणि । यत्तु 'चतुष्षष्टयङ्गसंयुक्तम्' इति मुनिवचनं, तेन सम्भवमात्रमेषां दर्शितम् ।

Above all, Sandhyaṅgas are not only 64. The fact that a supplementary list grew up under the name Sandhyantara, Sāma, Bheda etc., shows that the incidents are too infinite to be exhausted by 64 items.

The anonymous MS. then points out the intimate relation between the Sandhyaṅgas and Bhāva and Rasa (p. 58). Such Aṅgas as Prasāda and Ānanda are directly related to Bhāvas; Narma and Narmadyuti pertain as Aṅgas to the Kaiśikī Vṛtti which is inseparably fused with the Śṛṅgara Rasa. Similarly we find Sampheṭa and Vidrava of the Ārabhaṭī Vṛtti, Adhibala, a Vīthyaṅga, Prarocanā, and an Aṅga of the Bhāratī Vṛtti among the Sandhyaṅgas.

In my contribution on Lakṣaṇa referred to previously, I have dealt with the relation between the Sandhyaṅgas and the Lakṣaṇas, of how certain writers hold the Lakṣaṇas to be similar to the Sandhyaṅgas and how, as a matter of fact, some of the Lakṣaṇas are identical with some Sandhyaṅgas, even as there are Lakṣaṇas which are identical with Bhāvas and Alaṁkāras.

It now remains for us to examine Bhoja's first 64. For, we have dealt with the rest. Of Vṛtti, Pravṛtti and Pravṛtti-hetu in the first set of 64, we have spoken in a separate section. We shall examine here the remaining six items—five *Ārambhavidhis*, five Arthaprakṛtis, five Avasthās, five Sandhis, five *Saṁsthās* and five *Samavasthās*. Of these, three are old and handed down from Bharata, *viz.*, the five Arthaprakṛtis, the five Avasthās and the five Sandhis. The three others are Bhoja's innovations and deserve some special notice.

The five Arthaprakṛtis

Bhoja explains the Arthaprakṛtis very lucidly. Bhoja quotes Bharata's definitions and explains them. He says, the whole universe of action can be analysed into the agent or doer (Kartā), the act (Kriyā), the object (Karman), and the means (Karaṇa). These four can thus be re-stated in Bharata's language as the five Arthaprakṛtis: Bīja, the seed and its sowing; Bindu or continuity; Patākā and Prakarī, contributory or helping events, major and minor; Kārya, the end. The very name of a composition shows the Kartā and Karman, the Ārambha or Bīja, the hero or the heroine. As for instance, *Rāmacarita* and

Śiśupālavadha. The former means the doings of Rāma, the Kartā and the Nāyaka. The latter mentions the Pratināyaka and the Bīja. *Lakṣmīsvayamvara* and *Subhadrāharaṇa* similarly show the Bīja and the heroine.

Bīja. The metaphor of seed, Bija, is also elaborately explained by Bhoja.

अथैतासु कथाशरीरोपादानकारणभूताः पञ्च अर्थप्रकृतयो भवन्ति । चतसृषु हि विधासु तत्त्वं परिसमाप्यते, कर्ता, कर्म, करणं, क्रियेति । ताश्च प्रकृतिपञ्चकोपलक्षणेन प्रतिपाद्यन्ते । तद्यथा—

बीजं बिन्दुः पताका च प्रकरी कार्यमेव च ।
अर्थप्रकृतयः पञ्च कथादेहस्य हेतवः ॥

कथाशरीरव्यापके नायके कर्तरि कर्मणि वा अवतिष्ठमान आरम्भः बीजमित्युच्यते । यथा रामचरितं, शिशुपालवध इति । एतेन नायिका अपि व्याख्याताः । यथा लक्ष्मीस्वयंवरः, सुभद्राहरणम् इति ।

P. 452. Vol. II. *Śṛ. Pra.*

Bindu. This has been clearly defined by Bharata as the thread of continuity running through when subsidiary and allied issues grow up thickly to develop the main purpose. This runs to the end (*N. Ś.* XXI. 24). Abhinavagupta also explains Bindu as Anusandhānātmā (*Locana* p. 149). But in his *Abhi. Bhā.*, Abhinavagupta adopts the simile of the drop of oil on water to explain this as the spreading of the Bīja. The *Nāṭyadarpaṇa* of Rāmacandra takes Abhinavagupta's simile of Taila-bindu on water. The *Avaloka* on the *Daśarūpaka* also explains Bindu as the spreading similar to that of the drop of oil on water (p. 6, बिन्दुः जले तैलबिन्दुवत्प्रसारित्वात्). Bhoja's explanation is better. He compares Bindu to the drop of water dripping continuously or the drops of ghee falling at intervals in the flames of a fire which they keep burning without break.

बिन्दुरिव च बिन्दुः । पयोबिन्दुश्च्योतन् पयोऽभिष्यन्दलक्षणायाः क्रियाया अविच्छेदहेतुः, यथा वा घृतबिन्दुः अग्निज्वलनलक्षणायाः, एवं विच्छिन्नाविच्छिन्नेषु कथाशरीरेषु योऽनुसन्धाता स बिन्दुरित्युच्यते ।

P. 453. Vol. II, same on p. 570, Vol. IV.

Patākā and Prakarī. Bhoja explains both as Karaṇa, the former more intimate-Sādhakatama—than the latter. The former is a bigger episode running to the end; it is by itself a complete sub-plot, the chief character in it has his own purpose served and helps also the main hero to achieve his purpose. The metaphor of 'flag' in Patākā is also explained. The flag as an emblem beautifies the standard-bearer and serves to be an ornament to the battalion itself led by a general. Prakarī is explained as Karaṇa-Ābhāsa, compared to Patākā. The Prakarī differs from the Patākā in that it has no purpose for itself and is purely for the development of the main plot, Parārtha. It is explained as being similar to a Prakara or a heap of flowers strewn on the bed for its beauty and fragrance. The explanation of the metaphor involved in the name is not satisfactory. It does not also seem necessary to say that the Prakarī differs from Patākā in that the person figuring in the former has no purpose of his own; it would be enough to say that the Prakarī occurs later in the story and stretches over a shorter span of the story: 'Prakarī tu pradeśabhāk.'

Kārya. This is the fruit of the Bīja, the purpose achieved by the hero. It is one of the four Puruṣārthas. *Śṛ. Pra.* XII. Vol. II. pp. 452-5.

The five Avasthās, the five Samsthās and the five Samavasthās

Bharata spoke only of Avasthās, the stages of action, *viz.*, Beginning, (Ārambha), Effort (Yatna), Hope of attainment (Prāptyāśā), Surety of attainment (Niyatāpti) and the Attainment of the object (Phalāgama). But Bhoja introduced two more similar concepts called Samsthās and Samavasthās. What is the necessity for these two new ones? And what are these three? And how are they different from each other? Bhoja explains these points on pp. 454-458.

In all activities of men, there are two factors, the man's own personal efforts within which are included the human help which he derives from friends, and the Divinity that shapes his fate. The former is Pauruṣa, and the latter, Daiva. In certain cases, Pauruṣa predominates and they are Pauruṣa-pradhāna and there are cases which are Daiva-pradhāna, where Fate predominates. There are also cases where the hero himself exerts and a favourable Fate carries him on to success and these are cases of Ubhaya-prādhānya.

तस्य दैवपौरुषोभयप्राधान्याद् अवस्थाः संस्थाः समवस्थाः त्रयो व्यपदेशा जायन्ते ।

Vol. II. *Śṛ. Pra.*, p. 456

The action having a dominating Fate passes through five Avasthās. तत्र दैवप्राधान्येऽवस्थाः, p. 456. That predominated by human energy has five stages called Samsthās. पौरुषप्राधान्ये संस्थाः, p. 456. That in which man strives and Fate also helps, the stages are called Samavasthās.

Though this kind of analysis of man's action into human striving, Fate and human help is available in others' writings, it is Bhoja who thought it necessary to name the stages of progress in these three cases differently. It does not after all seem to be necessary. Rāmacandra says in his *Nāṭyadarpaṇa*, and the statement is based on the *Abhi. Bhā.* (*N. D.*, Gaek. Edn. pp. 53-4):

नायकस्येत्यनेन च अवस्थान्तराणि सचिव-नायिका-विपक्ष-दैवादि-व्यापारैरपि निबद्धयन्ते इत्युक्तं भवति । तानि तु तथा निबद्धान्यपि फलतो नायक एव पर्यवस्यन्ति । * * *

इह च तावत् पुरुषकारमात्राभिनिवेशिनां दैवमपाकुर्वतां नास्तिकानां दैवबहुमानव्युत्पत्तये पुरुषकारोऽप्यफलः, तदभावोऽपि सफल इति दर्शनीयम् । ततो दैवायत्तफले दरिद्रचारुदत्तादिरूपके पुरुषव्यापारस्य गौणत्वात् कथं प्रारम्भादयः स्युः? न; तत्रापि नायकस्य फलार्थित्वात्, फलस्य च प्रारम्भादिनान्तरीयकत्वात् । * * * अपरथा परतः प्राप्तमपि फलं नाङ्गीकुर्यादिति ।

The following table shows the three corresponding sets of stages according to Bhoja.

1. *Avasthās.*	2. *Samsthās.*	3. *Samavasthās.*
Ārambha.	Pra-ārambha.	Prārthanā (Pauruṣa).
Prasava.	Pra-yatna.	Lābha (Fate).
Udbheda.	Pra-āptisambhava.	Samyoga (Pauruṣa).
Kiñcit-śeṣa.	Niyata-phala-pr-āpti.	Nāśa (Fate).
Samāpti.	Phalayoga.	Samprāpti.
——	——	——
(Daivaprādhānya)	(Pauruṣaprādhānya)	(Ubhayaprādhānya)

The five Avasthās exactly correspond to the five Samsthās. Bhoja says that in the latter case, to show the emphasis on the human effort, the Upasarga 'Pra' showing Prakarṣa is added.

अत्र प्रत्येकं प्रोपसर्गयोगात् पौरुषप्रकर्षो भासते । पुरुषव्यापारेण बलात् कार्यसिद्धिः **संस्थाप्यते**, इतीमाः **संस्था** उच्यन्ते । P. 456

In the third, Ubhayapradhāna, Bhoja points out that the second and the fourth, Lābha and Nāśa are due to Fate and the first and the third are due to human striving and the fifth, the end, due to both Pauruṣa and Daiva.

" अत्र लाभनाशयोः दैवस्य प्राधान्यं ; प्रार्थनासंयोगयोः पौरुषस्य; सम्प्राप्तौ दैवपौरुषयोरिति न सर्वत्र प्रकर्षवाची प्रोपसर्गः भवति ।" Pp. 456-7

The first stage of Prārthanā is given with 'Pra' to indicate the predominance of human striving but the 'Pra' is absent in the third which is simply given as Samyoga. Perhaps 'Sam' stands for 'Pra'. Compositions like *Caturdārikā* (in the *Bṛhatkathā*) in which man himself works and attains success are illustration for the second set of Samsthās. *Uṣāharaṇa* is an example of the domination of a favourable Fate.

तत्रारम्भप्रसवादयः अवस्थाः **उषाहरणादिषु**; प्रारम्भप्रयत्नादयः संस्थाः **चतुर्दारिकालाभादिषु** प्रबन्धेषु. . . . . .

The text has a gap after this and the example for the Ubhayapradhāna is not to be seen.

The five Sandhis are then described according to Bharata. Pp. 457-8

Another subject in which Bhoja shows some slight innovation is the division of the plot or the story into the main and the subsidiary. Bharata himself makes this division of the Itivṛtta into primary and secondary, and Bharata recognises only these two divisions.

इतिवृत्तं द्विधा चैव बुधस्तु परिकल्पयेत् ।
आधिकारिकमेकं स्यात् प्रासङ्गिकमथापरम् ॥
यत्कार्यं तु फलप्राप्त्या सामर्थ्यात्परिकल्प्यते ।
तदाधिकारिकं ज्ञेयम् अन्यत्प्रासङ्गिकं विदुः ॥
*   *   *
कारणात् फलयोगस्य वृत्तं स्यादाधिकारिकम् ।
परोपकरणार्थं तु कीर्त्यते ह्यानुषङ्गिकम् ॥ XXI. 2-50

The *Daśarūpaka*, with its characteristic brevity, says that the plot is two-fold, the leading theme and the subsidiary interest, the chief and the accessory.

वस्तु च द्विधा ।
तत्राधिकारिकं मुख्यम् अङ्गं प्रासङ्गिकं विदुः ॥ *D. R.*, I. 11

The hero's activity and his career is Ādhikārika. (I. 12). The Patākā and the Prakarī in which the Upanāyaka and other minor friends figure are Prāsaṅgika.

प्रासङ्गिकमपि पताकाप्रकरीभेदाद् द्विविधमित्याह—
सानुबन्धं पताकाख्यं प्रकरी च प्रदेशभाक् ॥ *D. R.*, I. 13

But Bhoja has three divisions and derives his three evidently from Bharata's text itself. Bharata uses Prāsaṅgika and Ānuṣaṅgika as synonyms but Bhoja takes the two as slightly different. This is quite characteristic of Bhoja. He says:

तथा चोपक्षेपादयः प्रबन्धेष्वाधिकारिकाः, आनुषङ्गिकाः प्रासङ्गिका वा प्रयोक्तव्याः * * * * * तत्र किमाधिकारिकम्, किमानुषङ्गिकम्, किं प्रासङ्गिकमिति चेत् —

यत्कार्यं हि फलप्राप्तौ समर्थं परिकल्प्यते ।
तदाधिकारिकं ज्ञेयम् अन्यत्स्यादानुषङ्गिकम् ॥
कारणात् फलयोगस्य वृत्तं स्यादाधिकारिकम् ।
तस्योदाहरणार्थं तु प्रासङ्गिकमुदाहृतम् ॥ P. 458

Bhoja does not further explain how Prāsaṅgika differs from Ānuṣaṅgika. He seems to take the Prāsaṅgika as a sub-class of the Ānuṣaṅgika. It is not known what Bhoja means by the characterisation of the Prāsaṅgika with the words आधिकारिकस्य उदाहरणार्थम्. We may venture to suggest that Ānuṣaṅgika and Prāsaṅgika respectively refer to the Patākā and Prakarī. The two Anuṣṭubhs given above are Bharata's verses with slight changes.

Another case of similar amplification found in Bhoja's treatment of the plot appears in the very beginning of the XIIth chapter. Bharata in his definition of the 11 kinds of drama and the Lāsya speaks of two kinds of plot or Vastu, Prakhyāta and Autpattika or Ūhya. He says that the specimens Nāṭaka, Samavakāra, Īhāmṛga, Ḍima, Vyāyoga and Aṅka are Prakhyāta-vastu-viṣaya, having a plot of ancient renown from epic and mythology. The Aṅka shall have an Aprakhyāta story only rarely (*N. Ś.* XX. 98). The rest belong to the category of plays having plots created by the poets.

यत्र कविरात्मबुद्ध्या वस्तु शरीरं च नायकं चैव ।
औत्पत्तिकं प्रकुरुते प्रकरणमिति तद्बुधैर्ज्ञेयम् ॥ XX. 49

Though such a statement is not found definitely regarding the Prahasana, Vīthī and Bhāṇa, they definitely belong to this class. Regarding the Lāsya, Bharata expressly says that its theme is worked out newly by the imagination of the poet, like that of the Prakaraṇa.

प्रकरणवदूह्यकार्यं (काव्यं) ।
XX. 137. Kāśī, edn. XIX. 118, GOS. edn. III

These two main divisions of the story into the existing renowned story and the new creation bring in the third class which is a mixture of the two, Miśra, an old renowned story with some changes here and there. The *Daśarūpaka* says:

प्रख्यात-उत्पाद्य-मिश्रत्वभेदात् त्रेधापि तत् त्रिधा ।
प्रख्यातमितिहासादेरुत्पाद्यं कविकल्पितम् ।
मिश्रं च सङ्करात्ताभ्याम्— ॥ I. 15-16

But Bhoja gives five kinds of plots. He separates the class of already available stories into epic and the romantic story book of early poets, especially the *Bṛhatkathā*; the third class is the pure invention of the poet; the fourth is a plot derived from *history* which is also something already available but refers not to epic

heroes and semi-divine beings but to *historical* personalities; the last class is Miśra, the touching up of the story of the Itihāsas. Bhoja says on p. 451, Vol. II:

इतिहासाश्रयं कथाश्रयम् उत्पाद्येतिवृत्तं अनुत्पाद्येतिवृत्तं प्रतिसंस्कार्येतिवृतम् इति पञ्च प्रबन्ध-शरीराणि ।

इतिहासाश्रयमित्यनेन वृत्तदेवादिचरितशंसितामाह्-यथा **कुमारसम्भवे** । (कुमारसम्भव) **हयग्रीववधादयो** महादेवादीनाम् ऐतिहासिकं चरितमावेदयन्ति ।

कथाश्रयमित्यनेन **बृहत्कथादि**प्रतिपन्नप्रख्यातोदात्तनायकचरितविषयतामपि महाकाव्यादेः प्रबन्धस्य अभिधत्ते । यथा **बृहत्कथ(था)या(:)** कथामुखचन्द्र(लम्ब)प्रतिपभ(प्रतिपादितं) वत्सेश्वरचरितम् **उदयनोदये** ।

उत्पाद्येतिवृत्तमित्यनेन कविमनीषाप्रकल्पित-चतुर्वर्गावबोधहेतुदिव्यादि . . . त्वं ब्रूते । यथा चन्द्रापीडपुण्डरीकादिचरितवर्णनं **कादम्बर्याम्** ।[1]

अनुत्पाद्येतिवृत्तम् इत्यनेन यथागतवर्तमानातीतमहाराजादिवृत्तवर्णनं(न)विषयतामस्याचष्टे, यथा हर्षवर्धन-राज्यवर्धनादीनां च वर्णनं **हर्षचरिते** ।

प्रतिसंस्कार्येतिवृत्तमित्यनेन इतिहासेषु यथास्थितवृत्तोपनिबन्धने न्यायप्रवृत्तेरप्यफलत्वं अनिष्टावाप्तिफलत्वं च दृश्यते, अन्यायप्रवृत्तेरपि फलयोगोऽवधार्यते । तत्र तथा प्रतिसंस्कारो विधेयः, यथा न्यायप्रवृत्तेरेव फलयोगनिर्वृतिः विपरीतस्य निष्फलत्वानिष्टावाप्ती भवत इति व्युत्पादयति ॥ P. 451

The two main classes are however 'old story already available' and 'pure invention'; the third is the mixed variety of the two, the Miśra which is the poet's invention ; the third is the mixed variety of the two, the Miśra which is the poet's touching up of an old story. The 'touching up' cannot apply to Anutpādya, a purely historical theme as in *Harṣacarita* where the poet has no power to make any changes. This touching up is what Bhoja calls Pratisamskāra; and he points out the importance of this Pratisaṁskāra to the *Vyutpatti* part of the aim of drama. This Pratisaṁskāra is not less necessary for the immediate end of drama, namely *Ānanda*, the means for which is the poet's proper delineation of the Rasa; inappropriate aspects of the old story in the source must be changed and made *Rasocita*. Says Ānandavardhana:

इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।
उत्प्रेक्ष्योऽप्यन्तराभीष्टरसोचितकथोन्नयः ॥ *Dhva. Ā.* III. 11

See Vṛtti on p. 148 also. Bhoja is not oblivious of this aspect of Pratisaṁskāra. In the eleventh chapter, Bhoja refers to this Pratisamskāra from the point of view of Rasa under the name Prabandhadoṣa-hāna.[2]

प्रबन्धविषयः (रसावियोगः) उच्यते । सोऽपि **दोषहानेन** गुणोपादानेन अलङ्कारसङ्करेण च प्रकाशमानः मनीषिणां मनःप्रहर्षहेतुर्भवति । **तत्र दोषहानम् अनौचित्यादिपरिहारेण**—यथा मायाकैकेयीदशरथाभ्यां रामः प्रवासितः न मातापितृभ्यामिति **निर्दोषदशरथे (बालरामायणे)** । etc.

P. 410. Vol. II. *Śṛ. Pra.*

[1] Invented stories with divine personalities as in *Kādambarī* are given here as example of Utpādya. Perhaps Bhoja includes here those Utpādyas or inventions also which involve purely human personalities as in the *Mṛcchakaṭika*.

[2] See above p. 418.

He cites the changes made by poets in mythological plays like *Mahāvīracarita* and the *Bālarāmāyaṇa*, in the poem named *Harivaṁśa* (lost), in the dramas *Śākuntala* and *Chalitarāma* which are all Itihāsāśraya; and in Kathāśraya plays like *Tāpasavatsarāja* and the *Vikrāntaśūdraka* (latter lost). (Vol. II. pp. 410-411).

It must be noted that Bhoja who deals with so many things in the XIIth chapter does not deal here with Aṅka, Viṣkambhaka, Praveśaka, Cūlikā, Aṅkāvatāra and Aṅkamukha. These as well as the five Arthaprakṛtis, Bhoja deals with briefly in the XIth chapter as two of the Prabandhālaṁkāras.

Some criticism has to be offered regarding the contents of the XIIth chapter of the *Śṛ. Pra.* We shall leave off the question of the necessity or otherwise of the 21 Sandhyantaras and 64 Lakṣaṇas along with the question of the need for a fifth Vṛtti, the five Avasthās and the five Samavasthās and the further division of the subsidiary plot into two kinds, Prāsaṅgika and Ānuṣaṅgika. We shall also leave off the question of the need for making the five divisions of plot with reference to source. Accepting all that Bhoja has taken up, we must see how he could make up four sets of 64. The Vṛttyaṅgas do not constitute a separate set of 16, and Bhoja cannot count four more items under a separate head called Vṛtti. Similarly Pravṛtti-hetus are counted as a separate set of 24 and Pravṛttis as another set of five. So also the Sandhis and the 64 Aṅgas of the Sandhis make up a number of 69. These must go together and the main concept and its Aṅgas cannot be classed under two different heads and added.

Now, the very first item which Bhoja introduces for the first time has to be considered. It is the five Ārambha-vidhis each of which is five-fold. There are thus 25 Ārambha-vidhis.

प्रमाणं प्रमेयं निर्णयः प्रवृत्तिः इत्येताः पञ्च आरम्भविधयः, ताश्च प्रत्येकं पञ्चप्रकारत्वात् पञ्चविंशतिर्भवन्ति । P. 452

Pramāṇa: Yukti, Ukti, Dṛṣṭa, Nidarśana, Arthāpatti.
Prameya: Dharma, Artha, Kāma, Loka and Lokayātrā.
Vimarśa: Karma-ārambha-upāya, Puruṣa-dravya-sampat, Deśa-kāla-vibhāga, Vinipāta-pratikāra, and Kārya-siddhi.
Nirṇaya: Anupalabdha-jñāna, Upalabdha-niścaya-balādhāna, Artha-dvaidha-saṁśaya-ccheda, Ekadeśadṛṣṭa-viśeṣopalabdhi and Viparyaya-cikitsā.
Pravṛtti: Alabdha-lābhārthā, Labdha-parirakṣaṇārthā, Rakṣitābhivṛddhyarthā, Vardhitopayogārthā, Upayoga-paryāptyarthā.

The last three items are borrowed from Kauṭilya's *Artha Śāstra* and Bhoja adds a little more to what Kauṭilya has given. Viparyaya-cikitsā under Nirṇaya and Upayoga-paryāptyarthā under Pravṛtti are Bhoja's additions. See below on Bhoja and Artha-śāstra.

Any activity of man involves these five main conditions: the means of knowledge through which man knows things (Pramāṇa), the ends or objects of activity which are the Puruṣārthas (Prameya), deliberation of the means after knowing things (Vimarśa), determination or settlement (Nirṇaya) and final activity (Pravṛtti). Bhoja does not explain why he gave the Pramāṇas in this curious manner; or how the Puruṣārthas are five; how the fourth and the fifth Prameya, Loka and Lokayātrā differ? What is Loka? Are not Loka and Lokayātrā

exhausted by the three Puruṣārthas given first, the Tri-varga? Bhoja does not explain the three remaining items at all. But he has this general explanation of his five Ārambha-vidhis:

" प्रमाणेन (प्रमेय)मुपलभ्य विमृश्य अवधार्यं उपेक्षा(त्प्रेक्षा)पूर्वकारिणोऽभीष्टकर्माणि प्रारभन्ते । " P. 452. Vol. II

Abhinaya

There are many other topics of Nāṭya-śāstra and passing references to a few of them are found in the *Śṛ. Pra.*, and *S. K. Ā.* We may note these references also before we take leave of this subject of Bhoja and the Nāṭya-śāstra. Abhinaya is considered by Bhoja as the twenty-fourth, the last, Śabdālaṁkāra. Bhoja means here the piece or part of a poem which gives scope for Abhinaya or the piece or part of a poem descriptive of Abhinaya.

Bhoja gives six kinds of Abhinaya here: Āṅgika, Sāttvika, Vācika, Āhārya, Sāmānya and Citra.

अङ्गवाक्सत्त्वजाहार्यः सामान्यश्चित्त्र इत्यमी ।
षट् चित्र-(?) अभिनयाः तद्वद् **अभिनेयं वचो विदुः** ।। *S. K. Ā.* II. 157
दशरूपकविषयमेव वाक्यमभिनेयम् । अभिनयस्तु षोढा—
Śṛ. Pra. Vol. II. p. 283.

Bharata and every other writer spoke only of four kinds of Abhinaya, Āṅgika Sāttvika, Vācika and Āhārya. Surely Bharata does mention, in separate chapters devoted to them, the Citra and Sāmānya Abhinayas. Chapter XXIV (Kāśī Edn.) is called and is devoted to a description of Sāmānya Abhinaya. But it is only a composite name and not a distinct species of Abhinaya. Sāmānya Abhinaya is Vācika, Āṅgika and Sāttvika Abhinayas put together. Says Bharata in the very first verse:

सामान्याभिनयो नाम ज्ञेयो वागङ्गसत्त्वजः ।

The Śarīra Abhinaya, of six kinds, spoken of in this same chapter by Bharata, is again another name for all these three put together from another point of view and it cannot be taken as a separate class of Abhinaya.

Bharata similarly speaks of Citra Abhinaya in Chapter XXVI (Kāśī Edn.) and that also is a composite name of a set of Āṅgika Abhinayas for definite objects or ideas like morning, noon, the five senses, and their sensations etc. Says Bharata:

अङ्गाभिनयनस्येह यो विशेषः क्वचित् क्वचित् ।
अनुक्त उच्यते यस्मात् स **चित्राभिनयः** स्मृतः ।।

Bhoja himself realises this when he says of Sāmāṅya and Citra Abhinayas (*S. K. Ā.*, p. 265):

अत्र चतुर्णामभिनयानां प्रयोगादिदं सामान्याभिनयम् ।
अत्र हस्ताध्यायपदाध्याययोः कथितत्वात् चित्राभिनयमिदम् ।।

These remarks make it unnecessary to accept two additional Abhinayas called Sāmānya and Citra. The *Nāṭyadarpaṇa* says, as if criticising Bhoja:

यस्तु पञ्चमः चित्राभिनयः प्रोक्तः, सोऽप्यङ्गोपाङ्गकर्मविशेषरूपत्वाद् आङ्गिक एव अन्तर्भवति । अभिनयद्वयत्रयचतुष्टयसन्निपातरूपः सामान्याभिनयः पुनः वाचिकादिलक्षणेनैव चरितार्थं इति ।
P. 191. Gaek. Edn.

Dhruvāgāna

There is some light thrown on music in drama in the Śabdālaṁkāra called Śravya. The Nāndī is given as the benedictory verse written by the poet at the beginning of the drama, the recitation of which forms the end of the Pūrvaraṅgamaṅgala. Bhoja cites the Nāndī-verse of the *Karpūramañjarī* and says:

सेयं रङ्गमङ्गलान्तं स्वस्त्ययनं नान्दी । P. 261

Two other items which are intended only to be heard (Śravya) are given as Ākṣiptikā and Dhruvā. The five kinds of Dhruvā are described by Bharata in Chapter XXXII: Prāveśikī, to be sung at the entrance of a character; Naiṣkrāmikī, to be sung at the exit of a character; Āntarā, Ākṣepikī, and Prāsādikī—three Dhruvās sung between entrance and exit, while the character is on the stage. Bharata XXXII. 334-340. The Dhruvās are mostly in Prākṛt but occasionally found in some plays in Sanskrit also. They are always in symbolical language, in the nature of Anyoktis. Bhoja says of Dhruvā:

ध्रुवा यथा—
(छाया)मृगवधनिमित्तनिर्गतमृगेन्द्रशून्यां गुहां निरूप्य ।
लब्धावसरो गृहीत्वा मौक्तिकानि गतो व्याधः ।।[1]

सेयं पात्रप्रवेशरसानुसन्धानादिप्रयोजना ध्रुवा ।

The Dhruvā introduces the character, suggests the coming Rasa, and keeps the mood of the audience.

प्रथयति पात्रविशेषं सामाजिकमनांसि रञ्जयति ।
अथ सन्दधाति (च) रसं नाट्यविशेषे ध्रुवा गीतिः ।।

This is a verse on the role of the Dhruvā found in the *Bālabhārata* Nāṭaka of Rājaśekhara where we find a Prāveśikī gīti sung from the Nepathya suggesting the entry of Vālmīki and Vyāsa in the imagery of Moon and Sun. The language is Sanskrit here.

नेपथ्ये गीयते—
हरचूडामणिरिन्दुः त्रिजगद्दीपश्च दिनकरो देवः ।
मासान्तसङ्गताविह लोकस्य हिताय वर्तेते ।।

सूत्रधारः—(आकर्ण्य) कथमुपक्रान्तं भरतपुत्रैः यद्वाल्मीकिव्यासयोः प्रावेशिकी ध्रुवा गीयते । (विचिन्त्य) ध्रुवा हि नाट्यस्य प्रथमे प्राणाः । यतः—

[1] This is evidently from a lost Rāma-play and suggests the entry of Rāvaṇa to carry off Sītā during the absence of Rāma who had gone in pursuit of the deer.

प्रथयति पात्रविशेषं सामाजिकमनांसि रञ्जयति ।
अनुसन्दधाति च रसान् नाट्यविधाने ध्रुवा गीतिः ॥

तद् भवतु । अहमपि अनन्तरकरणीयाय सज्जीभवामि । *Bālabhārata*

See *Abhi. Bhā.*, p. 272 Vol. 1. Gaek. Edn. and *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra. Gaek. Edn., pp. 193-4.[1]

The other Śravya mentioned by Bhoja is called Ākṣiptikā which is also a song. Bhoja quotes a Prākṛt verse on Mahālakṣmī and explains Ākṣiptikā as a song sung purely for a certain needed Rāga or melodic background. Where and how this kind of music was effectively utilised in ancient Sanskrit drama is not clearly known.

"आक्षिप्तिका यथा— * * *

सेयमभिधित्सितरागविशेषप्रयोगमात्रफलं वचनमाक्षिप्तिका ।" P. 262. *S. K. Ā.*

The Ākṣiptikā is not found in Bharata's text. It appears in the musical recension of the IV act of the *Vikramorvaśīya* at two places. Both are cases of the first entry of characters and the Ākṣiptikā is qualified by the Dhruvā-name Prāveśikī, प्रावेशिक्याक्षिप्तिका. Rāṅganātha Dīkṣita, the commentator on the *Vikramorvaśīya*, takes this Ākṣiptikā as a kind of song, Gīti-viśeṣa; but this is different from Bhoja's Ākṣiptikā. It must be separate from and designed for other purposes than those served by the five kinds of Dhruvās since Bhoja has two separate items called Ākṣiptikā and Dhruvā. The purpose of the Ākṣiptikā according to Bhoja is just to provide the required melodic background (*rāga-viśeṣa-ākṣepa*) and instead of giving this melodic background through pure Rāga-ālāpa, a song with words set in the required Rāga is sung though the words here, neither directly nor symbolically as in Dhruvās, have any reference to the theme of the play. Raṅganātha Dīkṣita quotes a definition of Ākṣiptikā as from Bharata but evidently not from the text of Bharata's *N. Ś.*

नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षिप्तिका । *V. Ū*

On this Rāṅganātha says:

सहजन्याचित्रलेखयोः ऊर्वशीसख्योः प्रवेशसूचिकाम् आक्षिप्तिकाभिधां गीतिमुपक्षिपति * * * आक्षिप्तिकालक्षणमाह भरतः—

चञ्चत्पुटादितालेन मार्गत्रयविभूषिता ।
आक्षिप्तिका स्वरपदग्रथिता कथिता बुधैः ॥

He also adds that it is sung from behind the curtain at the entrance of actors only, पात्रप्रवेश एवैतस्याः निवेशः । P. 85, N. S. Edn.

Of these subjects, Bhoja must have spoken at length in his treatise on Saṅgīta which has not yet come to light. All subjects connected with dance proper, Abhinaya, Dhruvāgāna, and other kinds of music in drama, Uparūpakas etc.,

[1] For a full treatment of this subject, see my 'Music in Ancient Indian Drama' in *Art and Letters*, London, XXVIII. i. pp. 3-11, *Journal of the Music Academy*, Madras XXV. pp. 79-92 and *Sangeet Nātak Akademi Bulletin*, Delhi, No. 4, March 1956, pp. 5-12.

the lost work of Bhoja on music must have treated elaborately. Its discovery will help the study of Nāṭya and Saṅgīta to a great extent.

Bhoja's work on Saṅgīta

From the list of authorities on the subject of Saṅgīta (music and dance) given by Śārṅgadeva in the beginning of his *Saṅgītaratnākara* we learn that Bhoja produced a separate treatise on that subject. Śāradātanaya just touches the subject of music in chapter VII of his *Bhāvaprakāśa* and leaves it because, he says, Bhoja and Someśvara have dealt with the subject. *Bhā. Pra.* VII. lines 4 and 6, p. 194. The *Saṅgītasamayasāra* of Pārśvadeva is another work which confirms this. It says in the first of verse of chapter II that Bhoja and Someśvara gave the musical terms in the Bhāṇḍīka bhāṣā:

भाण्डीकभाषयोद्दिष्टाः (ष्टाद्) भोजसोमेश्वरादिभिः ।
गेयलक्षणतः केचिद् वक्ष्यन्ते लक्ष्यसम्भवाः ॥

Accordingly the *Saṅgītasamayasāra* teems with vernacular musical terms, a few of which are even now current in Carnatic music parlance. The Bhāṇḍika or Bhāṇḍīra Bhāṣā must have been a dialect of some parts of western India, of Gujarat especially and places around it. There is a late grammar written for that language by two scholars, Viśveśvara and Puruṣottama, manuscripts of whose works are preserved in the Tanjore Sarasvati Mahal Library (Nos. 5944-5949). In the beginning of the first author's work is given a romantic account of the origin of this language, which seems to be specially suited for music and musical composition. It is said to have come to birth during Kṛṣṇa's Rāsakrīḍā. Gopīs of various provinces were singing a medley of sweet tongues in that dance, and out of this medley rose the music language of Bhāṇḍīra. Bhāṇḍīra is mentioned as the name of the locality as well as the tree at whose foot Kṛṣṇa and the Gopīs danced. Perhaps more of this language can be seen in the music work of Bhoja.

This work on music by Bhoja has not yet come to light. I have not come across this work in the available catalogues of MSS. libraries in India or elsewhere. I have spoken here of this now lost music work of Bhoja because a treatise on Saṅgīta comprehends Gīta, Vādya and Nṛtya, *i.e.*, dance, Uparūpakas, Abhinayas, Vṛttis, Lāsya etc., topics which come within the scope of the present chapter on Bhoja and the Nāṭya Śāstra in this book and which Bhoja must have more elaborately dealt with in his special work on Saṅgīta.

CHAPTER XXI

TYPES OF POETIC COMPOSITION

ONE of the important sections of the *Śr. Pra.* is that giving definitions and examples for the various kinds of non-dramatic poetic compositions, the Śravya-kāvyas. The only somewhat early work of importance describing completely all known kinds of poetic compositions is the *Śr. Pra.* of Bhoja. Very much earlier than Bhoja, Bhāmaha and Daṇḍin discussed the Kathā and the Ākhyāyikā and the latter mentioned the Campū also. Vāmana followed the example of those two writers. In the third Uddyota of Ānandavardhana's *Dhvanyāloka* and in Abhinavagupta's *Locana* thereon, some types of poems are described in connection with Viṣayaucitya regarding Saṅghaṭanā. These are all incomplete and Bhoja's *Śr. Pra.* is almost the only work which describes the varieties fully.

It is not possible here to go into the origin of each of these species of poetic composition. For, such an inquiry would drift into the wide field of the origin and growth of Sanskrit literature itself. Daṇḍin has a significant remark in I. 13 that Muktaka (the stray verse), Kulaka (a cluster of verses), Kośa, Saṅghāta, (larger collections),—these are all derivable types or aspects (aṁśa) of the Mahākāvya or Sarga-bandha itself and hence they need no special treatment. All minor poems are derived from the Mahākāvya which is derived from the Itihāsa, the *Rāmāyaṇa* and the *Mahābhārata*, which are the only two survivals of the very ancient Itihāsa literature. The dialogue hymns of the *Ṛgveda*, the Ākhyānas, Itihāsas, and Purāṇas found in the Brāhmaṇas, Gāthās Nārāśaṁsīs—these parts of the Vedas represent the precursors of the more elaborate epic poetry.

Bhāmaha

In chapter I of his *Kāvyālaṅkāra*, Bhāmaha classifies poetic composition or Kāvya from four points of view. 1. Prose or Verse; 2. Saṁskṛta, Prākṛta or Apabhraṁśa, a linguistic classification; 3. (*a*) Kāvya descriptive of the story or history of past kings or gods of the Purāṇas; (*b*) Kāvya dealing with imaginatively created stories; (*c*) Kāvyas treating of Kalās or arts; and (*d*) Kāvya devoted to sciences and systems of philosophy. It is not known whether technical and scientific treatises, works on arts and on philosophy are also brought under Kāvya by Bhāmaha. But we can interpret his text कलाशास्त्राश्रयं चेति as referring to poetic compositions like the *Bhaṭṭikāvya* which elucidates the science of grammar and poetic compositions like the later *Vidagdhamukhamaṇḍana* which are Citra-kāvyas, propounding riddles etc. for diversion, Prahelikās etc. The former may be taken as Śāstrāśraya-kāvya and the later Kalāśraya-kāvya. Literary feats like Prahelikā are mentioned among the 64 Kalās by Vātsyāyana in his *Kāmasūtras* I. 3. 16. 4. The fourth classification is into five varieties: Sarga-bandha or Mahākāvya, Abhineyārtha or drama, Ākhyāyikā, Kathā and Anibaddha. The last is stray verse called Muktaka. See *K. A.* I. 16-30.

Daṇḍin

Daṇḍin deals with the same subject in the same place in his *Kāvyādarśa*. To the first classification of Bhāmaha of literature into prose and verse, Daṇḍin adds the third class 'mixed', the Campū-kāvya. Daṇḍin treats of the subject more systematically, giving us more information. He casts off the fifth class in the fourth set given by Bhāmaha, *viz.*, the Anibaddha or stray verse. He says that these, the stray verse and its smaller or bigger collections, are forms derived from the Sarga-bandha Mahākāvya and hence need not be separately mentioned.

मुक्तकं कुलकं कोशः सङ्घात इति तादृशः ।
सर्गबन्धांशरूपत्वादनुक्तः पद्यविस्तरः ॥ I. 13

The kinds of metrical compositions (Padya-vistara) like Muktaka, Kulaka, Kośa and Saṅghāta are mentioned by Daṇḍin only to be characterised as minor forms derived from the Sarga-bandha. The Muktaka is a single stray verse; Kulaka is five or six verses on a single subject; Kośa is a collection of verses of many poets; Saṅghāta is another kind of collection, but not on many odd subjects by many authors, but on a single subject by a single author.

Among prose compositions, Daṇḍin mentions the two varieties found in Bhāmaha's work, the Ākhyāyikā and the Kathā, examines critically the supposed differences between the two and concludes that not only these two but other varieties of stories also differ only in name.

तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता ।
अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः ॥ I. 28

The Miśra (prose-verse) class comprises two varieties, the enacted drama and the non-enacted poem in prose and verse called Campū (Śl. 31).

Daṇḍin mentions then the classification on the basis of language (Śl. 32). In I. 37, Daṇḍin mentions besides the Sarga-bandha in Saṁskṛta, the Skandhaka-bandha in Prākṛta and Osara compositions in Apabhraṁśa.[1]

Thus Daṇḍin does not describe all the available varieties of poetic composition but defines only the major classes besides which he mentions the minor metrical varieties of Muktaka, Kulaka, Kośa, and Saṅghāta in I. 13, other kinds of stories besides the Kathā and the Ākhyāyikā शेषाश्च आख्यानजातयः, in I. 28, Skandhaka-bandha in Prākṛt and Osara in Apabhraṁśa which correspond to the Sarga-bandha in Sanskrit.

Vāmana

Vāmana (I. iii) follows Bhāmaha, first dividing composition into prose and verse (Gadya and Padya), and then Padya into Anibaddha and Nibaddha, stray verses and continuous or sustained poem. Vāmana compares the stray

[1] This verse is borrowed by Bhoja and is given at the end of Ch. XIth of the *Śr. Pra.*, along with other verses of general importance. There Bhoja omits the Osara and says instead अवस्कन्धान्यपभ्रंशः ।

Anibaddhas to loose flowers and the Nibaddha to the garland (I. iii. 29). This Nibaddha-anibaddha classification, as well as the division into two kinds named Gadya and Padya only, without the third Miśra, is after Bhāmaha. Then Vāmana mentions the drama as literature *par excellence*. He says in I. iii. 32 that other literary forms flow out of the drama, forms like Kathā, Ākhyāyikā and Mahākāvya.

Rudraṭa

The last chapter of the *Kāvyālaṅkāra* of Rudraṭa has some useful information on this subject. Rudraṭa has some noteworthy things to say. He opens with a twofold classification, with a further division into two kinds from another point of view. First, from the point of view of plot, he says, the story may be old or newly created by the poet, Anutpādya and Utpādya. Bhāmaha is followed here. The *Bhāmahālaṅkāra* says in I. 17:

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।

From the point of view of scope and size, he says, poems are major and minor, Mahat or Laghu, XVI. 2-4. In a major poem, of which Rudraṭa selects a Mahākāvya first as an instance for elaborate description, all the four Puruṣārthas and all Rasas appear, affording a variety of interest. In the minor poems, there is but a fragment of life, one Puruṣārtha and one Rasa or a few Rasas (XVI. 5-6). Rudraṭa describes the Mahākāvya in XVI. 7-19.

In XVI. 20, he mentions Mahākathā as distinguished from a short story, Khaṇḍakathā, which he gives in XVI. 33-34. Rudraṭa's description of Kathā and that of the Ākhyāyikā which follows the description of the Kathā, is based completely on the examples of Bāṇa's *Kādambarī* and *Harṣacarita*. Rudraṭa says that in a Mahākathā the poet should open with a few verses paying respects to God and teachers and briefly describing the poet's family and containing the announcement that the poet is writing that story. Then the story goes on in the same manner as the story in a Mahākāvya, with this difference that the Mahākathā shall deal with it in prose. There could be introduced an introductory story revolving into the main story. In Śl. 23, Rudraṭa has a noteworthy remark that the Mahākathā may also be written in *verse* and in *Prākṛt*. This may mean that there is no rigid rule regarding language, or metrical or prose medium for the Kathā. But Namisādhu interprets Rudraṭa as giving a ruling that if a Kathā is in Prākṛt it should be in verse-form; this means that Sanskrit Kathās must be in prose.

The description of the Ākhyāyikā begins with Śl. 24, a description the details of which are derived from the *Harṣacarita* of Bāṇa: Kavipraśaṁsā in verse, story completely and always in prose, suggestive Aparavaktra verses or similar verses in other metres, and chapter-divisions called Ucchvāsas.

Rudraṭa's account of the nature of a Khaṇḍakathā deserves notice. He says that in a minor story, a happy hero comes to grief; there are many other characters in the story like the Brāhmaṇas, traders and servants. The Rasa is Pravāsa-śṛṅgāra or Karuṇa or Prathamānurāga, all of course of the Vipralambha aspect. Everything ends with the happiness of the hero.

In Śl. 35, Rudraṭa says that these instructions apply only to cases where the story is invented by the poet.

Finally Rudraṭa refers to some more types of compositions, only to tell us that others have described these (XVI. 36). Drama (Nāṭakādi) and minor collections of verses ranging from the single stray verse to a cluster of five or more are mentioned. There is one composition which Rudraṭa mentions and none else does. It is Praśasti, eulogy on kings and praises of deities. These are said to be varied in nature and in various languages (Vicitra and Bahubhāṣā). This panegyric appears in very late Alaṅkāra works with many sub-classes as we shall see at the end of this chapter.

In his commentary on XVI. 36, Namisādhu mentions Muktaka, Sandānitaka, Viśeṣaka, Kalāpaka, Kośa and Parikathā.

Ānandavardhana

That there existed various forms of stories, 'Ākhyāna-jātis', is known from Daṇḍin. Some of these we first meet with in the IIIrd Uddyota of the *Dhva. Ā.* (p. 141). Ānandavardhana starts with the smallest type, namely, the stray verse called Muktaka; then come in his enumeration the minor poems or a string or group of verses on a continuing idea or connected theme called Sandānitaka, Viśeṣaka, Kalāpaka and Kulaka; these are a group of two, three, four, five and more verses respectively. In Mahākāvyas, where an idea runs over more than one verse, these Viśeṣaka etc. occur. Written independently, these would form the Sanskrit 'minor poems'. Though not mentioned here, there arose the type called Śataka, a collection of 100 verses on a definite subject, for example, Anyāpadeśa-śataka, Vairāgya-śataka etc. These perhaps come under what Daṇḍin mentions as Saṅghāta. Ānandavardhana then mentions the types called Paryāyabandha, Parikathā, Khaṇḍakathā, Sakalakathā,—new types heard of for the first time in Ānandavardhana's work. After this, mention is made of the familar Sarga-bandha, Abhineyārtha (drama), Ākhyāyikā and Kathā. Abhinavagupta explains the characteristic features of these types in his *Locana*.

Paryāyabandha

We do not get any idea of this type from Ānandavardhana. Abhinavagupta explains that it is a poem descriptive of a single subject like the spring season.

अवान्तरक्रियासमाप्तावपि वसन्तवर्णनाद्येकवर्णनीयोद्देशेन प्रवृत्तः पर्यायबन्धः ।

P. 141

Parikathā, Khaṇḍakathā and *Sakalakathā*

These three story-types go together. They narrate stories expounding one of the four Puruṣārthas or all of them. Parikathā gives many anecdotes to expound a Puruṣārtha; compared to it, the Khaṇḍakathā is very much smaller in scope; Sakalakathā is bigger in scope than the Parikathā. See *Locana* p. 141. Of these Parikathā stands apart as a narrative which may be in Saṁskṛt or Prākṛt while Khaṇḍa and Sakala kathās go together as narratives, small and big, always in Prākṛt and in verse. Says Ānandavardhana on p. 142:

खण्डकथासकलकथयोः प्राकृतप्रसिद्धयोः कुलकादिनिबन्धनभूयस्त्वात् ।

On p. 141, Abhinavagupta says that Ānandavardhana gave the two in a compound word as 'खण्डकथासकलकथे' because the two go together as Prākṛt narratives.

द्वयोरपि प्राकृतप्रसिद्धत्वाद् द्वन्द्वेन निर्देशः ।[1]

In these three types the emphasis is on the narration of the story and not so much on Rasa (Ānandavardhana p. 142). The classifiying condition of language is mentioned at the very outset by Ānandavardhana while speaking of the Muktaka, संस्कृतप्राकृतापभ्रंशनिबद्धम् । The Muktaka etc., upto Kulaka can be in any language; says Abhinavagupta, पूर्वेषां तु भाषायामनियमः । Parikathā is in Saṁskṛt; Khaṇḍakathā and Sakalakathā in Prākṛt; Sargabandha-mahākāvya is in Saṁskṛt; Rūpaka and Uparūpaka in all languages, Miśra. Ākhyāyikā and Kathā are both in Saṁskṛt.

From the point of view of the medium of verse or prose, the Ākhyāyikā and the Kathā are given by Ānandavardhana as generally in prose, आख्यायिकाकथयोस्तु गद्यनिबन्धनबाहुल्यात् । etc. Another kind of classification is also made by Ānandavardhana, *viz.*, types in which Rasa is all-important and types where the emphasis is only on the narration of the story. On p. 142, Ānandavardhana says that in Parikathā, the interest is in the story only; it is also to be taken that this applies to the Khaṇḍakathā and the Sakalakathā also. Sarga-bandha can emphasise Rasa or story; Abhinavagupta cites *Raghuvaṁśa* for the former *i.e.*, Rasa-tātparya, and the *Kādambarī-kathāsāra*[2] of Abhinanda for the latter *i.e.*, Kathā-tātparya.

Bhoja describes the non-dramatic poetic compositions in the middle of Ch. XII of his *Śṛ. Pra.* These Śravyakāvya-varieties are given by him as 24 in number.

अनभिनेयः श्रव्यः । सोऽप्याख्यायिकादिभेदात् चतुर्विंशतिप्रकारो भवति । आख्यायिका, **उपाख्यानम्**, **निदर्शनम्**, **प्रवह्लिका**, **मन्थुल्लिका**, **मणिकुल्या**, कथा, परिकथा, खण्डकथा, **उपकथा**, **बृहत्कथा**; चम्पूः ; **पर्वबन्धः**, **काण्डबन्धः**, सर्गबन्धः, **आश्वासकबन्धः**, **सन्धिबन्धः**, अवस्कन्धबन्धः; काव्यशास्त्रम्, शास्त्रकाव्यम्, कोशः, सङ्घातः, **संहिता**, **साहित्यप्रकाश** इति । *Śṛ. Pra.* Vol. II. p. 412.

[1] Therefore, the text of the *Dhav. Ā.*, in the N. S. Edn. which reads the two separately as सकलकथा खण्डकथा must be corrected and read as खण्डकथासकलकथे according to the *Locana*.

[2] P. 142. *Locana*. The author of the *Kādambarīkathāsāra* is Abhinanda, son of Bhaṭṭa Jayanta of Kashmir, author of the *Nyāyamañjarī* in which Ānandavardhana has been ridiculed for his Dhvani. The text of the *Locana* attributes the *Kādambarī-kathāsāra* to Bhaṭṭa Jayantaka the father of the real author.

My professor Mm. S. Kuppuswamy Sastriyar explained this thus: Abhinanda was very young and not very prominent to deserve notice by Abhinavagupta; Abhinavagupta refers to him therefore, as the young one, the son, of Bhaṭṭa Jayanta. This meaning rests upon the diminutive particle 'Ka' in the word 'Jayantaka' used by Abhinavagupta.

According to the India Office MS. (no. 1135), the reading in the *Locana* here is यथा भट्टजयन्तसुतस्याभिनन्दस्य कृते कादम्बरीकथासारे, which is not free from grammatical difficulty. See Dr. S. K. De's edition of the *Padyāvalī*, p. 182, fn. 2. Recently I examined a MS. of the *Locana* in the Darbar (Bir) Library, Kathmandu, and that too was of no help.

My own impression is all the MSS. are corrupt here and the letter 'ka' is really a remnant of the word 'toka' and the line should have read: भट्टजयन्त(तो)कस्य । *Cf.* the well-known expression शकटस्य तोकम् ।

Bhoja

In this list, the names in bold type are completely new. Under Kathā Daṇḍin brings not only the Ākhyāyikā but other forms of Ākhyāna also[1], thus putting under one name all kinds of stories in all kinds of languages. Bhoja has omitted Ānandavardhana's Sakalakathā and has in addition to the Kathās in the *Dhva. Ā.*, the Upakathā and the Bṛhatkathā. The classification into Muktaka or Anibaddha which Bhāmaha and Vāmana made and Ānandavardhana elaborated is not found in Bhoja in this context, though it is found elsewhere, as can be seen towards the end of this chapter. The Āśvāsa-bandha of Bhoja is the Skandhaka-bandha of Daṇḍin, the Prākṛt counterpart of the Saṁskṛta Sarga-bandha. Bhoja, who gives two types called Śāstra-kāvya and Kāvya-śāstra was perhaps inspired by Bhāmaha's text कलाशास्त्राश्रयं चेति but he omits the Kalāśraya variety of Bhāmaha.

Ākhyāyikā

Bhoja illustrates this type by two works, one available, the *Harṣacarita* of Bāṇa and the other lost, the *Mādhavikā*. He borrows his definition of this type from Bhāmaha I. 25-27. He simply recasts Bhāmaha's Anuṣṭubhs into Āryās. It is interesting to trace the history of this type of composition. The word is derived from root "*khyā*" meaning 'to tell' and emphasises unmistakably the chief features of this type as narration of a story. The word Ākhyāna meaning narration of the story of kings and other celebrated personalities is very old, going back to the Vedic times. The *Rāmāyaṇa* is called an Ākhyāna in the sense that it gives the story of the kings of the Raghu race, chiefly of its latest king Rāma. Canto V of the Bālakāṇḍa with which the story proper begins says:

इक्ष्वाकूणामिदं तेषां राज्ञां वंशे महात्मनाम् ।
महदुत्पन्नमाख्यानं रामायणमिति श्रुतम् ॥ Śl. 3

In the end also we find:

एवमेतत् पुरावृत्तमाख्यानं भद्रमस्तु वः ।
प्रव्याहरत विस्रब्धं बलं विष्णोः प्रवर्धताम् ॥
Yuddha, 131. 119 and Uttara, III. 26.

Even so the *Mahābhārata*.

The *Mahābhārata* mentions the Ākhyāna as an important accessory of the Vedas; 'the four Vedas with the fifth Ākhyāna or Itihāsa' is a common expression.

साङ्गोपनिषदान् वेदान् चतुराख्यानपञ्चमान् ।
M. Bhā. Vana 44. 8, Kumbh. Edn.

योऽधीते चतुरो वेदान् सर्वानाख्यानपञ्चमान् । *ib.* Vana, 55. 9.

योऽधीत्य चतुरो वेदान् साङ्गानाख्यानपञ्चमान् । *ib.* Droṇa, 9. 31.

[1] While explaining this, Vādijaṅghāla mentions an Ākhyāna-variety called *Kusumamañjarī*.

वेदाश्चाख्यानपञ्चमाः । *ib.* Karṇa, 91. 44.

The *Bṛhadāraṇyaka* Upaniṣad refers to Itihāsa and Purāṇa (II. 4. 10) and the *Chāndogya* counts the same as the fifth Veda (VII. 2). The myths and stories forming the background of the Vedic hymns are referred to as Itihāsa and Ākhyāna (XI. 25) in the *Nirukta* and the Vedic interpreters who explain hymns on the basis of these stories are mentioned as the *Aitihāsikas* by Yāska. In the Vedas themselves the legends that occur are identified as Ākhyāna, and the Brāhmaṇas inform us that these stories of Śunaśśepha, Suparṇa etc. were narrated during the Rājasūya and Aśvamedha sacrifices, the narrators being mentioned as *Ākhyāna-vids.*[1] Itihāsa and Purāṇa occur also in the *Taittirīya* Āraṇyaka (II. 9) and the *Atharva* Veda (XVI. 6. 11-12). In fact scholars like Oldenberg, Geldner and Sieg have argued the existence of a definite corpus of Ākhyāna literature in the Vedic times.[2]

The Ākhyāyikā must have developed from this old Ākhyāna. The ancient epics called Ākhyāna recounting the story of the kings and heroes of old were in verse form and the Ākhyāyikā that was inspired by them was a prose form.[3] As early as the time of the Vārttikakāra Kātyāyana, we seem to have had two different types of composition called Ākhyāna and Ākhyāyikā.[4] If the two were not different, there would not have been separate mention of the two. One Vārttika mentions the Ākhyāyikā, that on IV. iii. 87, लुबाख्यायिकाभ्यो बहुलम् and another, that on IV. ii. 60, आख्यान-आख्यायिका-इतिहासपुराणेभ्यश्च mentions both Ākhyāna and Ākhyāyikā. On IV. iii. 87, Patañjali mentions three examples of Ākhyāyikās, *Vāsavadattā*, *Sumanottarā*, and *Bhaimarathī.* On IV. ii. 60, Patañjali illustrates the Ākhyāna by epic stories like that of Yayāti and the Ākhyāyikā by *Vāsavadattā* and *Sumanottarā.* Thus Ākhyāna seems to be epic in theme and Ākhyāyikā, romantic. That the two differ is also seen from a passage in *Kādambarī* which mentions Ākhyāna and Ākhyāyikā (p. 3. Peterson's Edn.):

काव्य-नाटक-आख्यान-आख्यायिका-आलेख्य-व्याख्यानादिक्रियानिपुणैः— ।

We can thus distinguish the Ākhyāna as describing in epic verse-form, in the form of what is known as Itihāsa, the story of the renowned kings of ancient India, and the Ākhyāyikās as later productions by poets in prose, describing the history and romances of the kings of later India. Ākhyāyikā, as distinguished from Kathā, dealt with a historical or traditional story. Kathā was mainly an

[1] Max Müller, *Ancient Sanskrit Literature*, pp. 37ff.; Macdonell and Keith, *Vedic Index*, p. 52; *Aitareya* Br. VI. 18. 10 (Śunaśśepha-ākhyāna recited by Hotā to the anointed king); *Śatapatha* XIII. 4. 3. 2. 15 (Pāriplava-ākhyāna recited in Aśvamedha); *Aita.* III. 25. 1 (Suparṇa-ākhyāna and Ākhyāna-vids). These are to be recited during Śrāddha also (Manu III. 232).

[2] For a review and criticism of the so-called Ākhyāna theory of these scholars, see Keith, *JRAS*, 1911, pp. 979-1009; for Oldenberg's reply, see *JPTS*, 1910/12, pp. 19-50.

[3] According to Oldenberg's theory, the Vedic Ākhyānas were in both verse and prose, the former alone being preserved to us. Winternitz accepts this position somewhat when he says that when these verse-Ākhyānas were used, an introduction or conclusion or interlinks were added in prose. *HIL.* Eng. Transl. I. p. 103.

[4] The word Ākhyāyikā occurs in *Taitt.* Āraṇ. I. 6.3, but only in the general sense of an explanatory or illustrative narration.

imaginary and fictitious working out of a historical fact. Though the word Kathā as generally used denotes such stories as the *Rāmāyaṇa* also, कुरु रामकथां पुण्यां श्लोकबद्धां मनोरमाम् । Bāla, 2. 36, it specifically refers in later literature to a story having less of historical truth about it. The *Amarakośa* makes this distinction:

आख्यायिकोपलब्धार्था, I. 6. 5, प्रबन्धकल्पना कथा, I. 6. 7.

Commenting on this Bhānuji says: एकं ज्ञातसत्यार्थभूतायाः कथायाः । प्रबन्धस्य कल्पना रचना स्तोकसत्या * * यथा कादम्बर्यादिः ।

Sarvānanda, in his *Ṭīkāsarvasva* on the *Amarakośa* (p. 119. Pt. I. TSS.), quotes Kohala as mentioning this same difference between the Ākhyāyikā and the Kathā.

कोहलाचार्यः पुनरेवमाह—

प्रबन्धकल्पनायां प्राक् सत्यां सुज्ञाः कथां विदुः ।
परम्पराश्रयो यस्यां सा मताख्यायिका क्वचित् ।।

Bhāmaha defines the Ākhyāyikā as a *prose* composition, with chapter-divisions named *Ucchvāsas*, the story being *narrated by the hero himself*, with verses in *Vaktra* and *Aparavaktra* metres *foretelling coming events*, and marked with some stories introduced by the poet himself. कवेरभिप्रायकृतैः कथानैः कैश्चिदङ्किता । (?) This last bit and the feature referred to therein are not clear. Taking the available specimen, the *Harṣacarita*, we do find it in prose, having chapters called Ucchvāsas, and Vaktra and Aparavaktra verses foretelling coming events. But we do not find the hero himself narrating his own story in it; in the beginning the poet narrates his own story but King Harṣa is its hero and Bāṇa narrates the story. Perhaps some of the Ākhyāyikās known to Bhāmaha, now extinct, were in autobiographical form. For, Bhoja says that sometimes the hero relates his own story and sometimes it happens that a protege of his, like poet Bāṇa in the *Harṣacarita*, does it.

नायकचरितं ब्रूते नायक एवास्य वानुचरः । P. 427. Vol. II. *Śṛ. Pra.*

Perhaps the *Mādhavikā* which Bhoja gives as another Ākhyāyikā along with the *Harṣacarita* is cast in autobiographical form. For, Bhoja gives two examples and that with some purpose. Illustrating the Kathā, he mentions the *Līlāvatī* and the *Kādambarī*, after defining the Kathā as being in either verse or prose, either in Prākṛt or Sanskrit. We know that the *Kādambarī* is a Sanskrit prose Kathā and the *Līlāvatī*, a Prākṛt verse Kathā. Hence it is likely that it is to illustrate the Ākhyāyikā in which the hero narrates his own story that he cites the *Mādhvikā* and the Ākhyāyikā in which somebody attached to the hero narrates the hero's story that he cites the *Harṣacarita.*

In other respects Bhoja's description is borrowed from Bhāmaha.

कन्यापहारसङ्गरसमागमाभ्युदयभूषितं यस्याम् ।
नायकचरितं ब्रूते नायक एवास्य वानुचरः ।।
वक्त्रापरवक्त्रवती सोच्छ्वासा संस्कृतेन गद्येन ।
साख्यायिकेति कथिता माधविका-हर्षचरितादि ।।

Śṛ. Pra. Vol. II. p. 427

Cf. Bhāmaha I. 25-27.[1]

Bhoja has left out the feature given by Bhāmaha in the line

कवेरभिप्रायकृतैः कथानैः कैश्चिदङ्किता ।

What this means could be made out somewhat from the text of Daṇḍin which sets forth the accepted description of an Ākhyāyikā and shows how there is no real difference between an Ākhyāyikā and a Kathā. Daṇḍin first points out that it does not matter whether the hero himself or one of his men relates the story; this by itself is a feature of no importance. Similarly, the chapter-name Ucchvāsa or the division into sub-chapters is a minor matter. Though a Kathā like the *Kādambarī* has no division into chapters, the poet is not prevented from writing a Kathā with convenient and intelligible divisions into chapters. Daṇḍin says: भेदश्च दृष्टो लम्भादिः उच्छ्वासो वास्तु किं ततः । *K. Ā.* I. 27[2]

There are Kathās with the chapters called Lambha etc. It does not matter much if a poet chooses to substitute the chapter-name Lambha, by the name Ucchvāsa. Daṇḍin next points out that events Kanyāharaṇa, Saṅgara etc., are common features possible in any piece of literature. Lastly, he points out that it is said that the Ākhyāyikā has some characteristic word used by the poet as marking out his composition, Kavi-bhāva-kṛta-cihna. The commentary *Hṛdayaṅgamā* does not explain this verse (I. 30). Taruṇavācaspati interprets this Kavi-bhāva-kṛta-cihna as the mark with such words as 'Śrī' in the concluding verses of the cantos of Māgha's *Śiśupālavadha*, 'Lakṣmī' in Bhāravi's *Kirātārjunīya*, 'Anurāga' in Pravarasena's *Setubandha*, and 'Lambha' in Hastimalla's work. Of these, the last alone could be taken as a Kathā or an Ākhyāyikā. The rest are Samskṛta or Prākṛta Mahākāvyas. Nor does Taruṇavācaspati seem to be correct in taking Daṇḍin's text as referring to such marks by favourite words. The Śloka in Daṇḍin runs thus:

कविभावकृतं चिह्नमन्यत्रापि न दुष्यति ।
मुखमिष्टार्थसंसिद्धौ किं हि न स्यान्महात्मनाम् ॥ I. 30

The second line especially says: "What means will not the poets adopt to convey their ideas?" This second line especially points to the existence of a different meaning. Further, the word Cihna in the first line cannot be taken as a mark with words Śrī etc., as in Māgha and other poets. It has to be taken as a feature defining Ākhyāyikā. The point will be clear if we see that Daṇḍin

---

[1] Earlier, while dealing with Prose also, Bhoja mentions Ākhyāyikā as a prose-composition. Vol. I. p. 261.

[2] Though the Kathā known to all, the *Kādambarī* of Bāṇa, has no chapter-divisions, there is the *Bṛhatkathā* which has its divisions into Lambha. According to *Hṛdayaṅgamā*, there are Kathās which call their chapters Lambha, Paṭala etc. Taruṇavācaspati tells us that a poet called Hastimalla wrote a Kathā with divisions called Lambha and also marked the end of each Lambha with the word Lambha (I. 30): हस्तिमल्लेन च लम्भान्ते लम्भशब्दः । p. 21. Mad. Edn. Vādijaṅghāla on Daṇḍin I. 27 mentions a Kathā with the divisions called Lambha, *e.g.*, Mandāravatī-lambha and Rati-lambha. The Jain poet Vādībhasiṁha uses the name Lambha-(ba) for each of the divisions of his Padyakāvya, *Kṣatracūḍāmaṇi* and Gadyakāvya, *Gadyacintāmaṇi* (T. S. Kuppuswami Sastri's Edns., Tanjore).

uses the word Cihna in the sense of Lakṣaṇa or Dharma in Śl. 26 regarding Vaktra and Aparavaktra metres and Ucchvāsa-divisions. चिह्नमाख्यायिकायाश्चेत् etc. Therefore, 'Kavi-bhāva-kṛtam' is itself the subject in Daṇḍin I. 30 and refers to some idea of the poet underlying the piece. For, when we take this verse of Daṇḍin along with that of Bhāmaha,

कवेरभिप्रायकृतैः कथानैः कैश्चिदङ्किता । I. 27[1]

we are surely led to another meaning. Bhāmaha refers to some interlude like sub-stories (Kathāna) suggestive of some idea of the poet. It is understandable that the Ākhyāyikā being a narrative of a given story, 'kavi-bhāva-kṛta' or 'kavi-abhiprāya-kṛta' refers to sub-stories or illustrative stories which the poet himself introduces here and there during the course of the main narrative. This may be understood on the analogy of the *Nāṭaka*, in which although the story of the plot is old, 'prakhyāta', some invented elements could be introduced by the poet, to enliven the presentation, 'Kiñcid utpādyavastu ca'. Even so, an Ākhyāyikā may have a few things invented by the poet. That is why probably Daṇḍin dismisses this as being common to all poetic work.[2]

Bhoja defines the Kathā thus:

या अनियमित-गति-भाषा दिव्यादिव्योभयेतिवृत्तवती ।
कादम्बरीव लीलावतीव वा सा कथा कथिता ॥ P. 428. Vol. II. *Śṛ. Pra.*

According to Bhāmaha Kathā is Ākhyāyikā without Vaktra and Aparavaktra verses, without Ucchvāsas and written in either Saṁskṛta or Apabhraṁśa. It is also stated by him that in Kathā someone other than the hero related the story. It is not clearly stated whether the Kathā also is, like the Ākhyāyikā, in prose. The alternative mentioned by Bhāmaha, *viz.*, that a Kathā may be in Apabhraṁśa seems to have been necessitated by the existence of the non-Sanskritic *Bṛhatkathā* in the Paiśācī language. Daṇḍin first states that Ākhyāyikā and Kathā are two forms of prose composition.

अपादः पदसन्तानः गद्यमाख्यायिका कथा ।
इति तस्य प्रभेदौ द्वौ—॥ I. 23

---

[1] P. V. Kane, in the Introduction to his Edn. of the *Harṣacarita* adopts the reading अङ्कनैः for कथानैः in Bhāmaha and translates it as 'catch-words'. If Aṅkaṇa is the correct reading, it may mean the marks of Śrī etc. as in Māgha and others, but the difficulty comes up in the plural कैश्चित् कथानैः or अङ्कनैः For, a poet could not have used more than one such catch-word.

[2] The *Sāhityadarpaṇa* says that the Ākhyāyikā is distinguished also by the feature named 'prefatory narration of the poet's own family'.

आख्यायिका कथावत् स्यात् कवेर्वंशानुकीर्तनम् । VI. 33

This is due to the writer having before him the *Harṣacarita* as an example. None insists on this feature. Bhāmaha, Daṇḍin, Abhinavagupta and Bhoja do not mention this. Hemacandra even says that in Bāṇa's *Harṣacarita*, the preliminary story of the poet himself is absolutely irrelevant. अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनं यथा * * । तथा हर्षचरिते 'जयति ज्वलद्' इत्यादिना हर्षोत्कर्षवद्विजयबीजे बाणान्वयवर्णनं, तत्रापि चानन्वितप्राय एव सारस्वतोत्पत्तिपर्यन्तो महान् ग्रन्थसन्दर्भः p. 121. Were this a necessary feature of an Ākhyāyikā, Hemacandra has no right or point in criticising it.

Daṇḍin also clearly says that a Kathā can be in any language, and as if clearing the point in Bhāmaha, he definitely mentions in illustration that the *Bṛhatkathā* is a Kathā in Bhūtabhāṣā or the Paiśācī language. As can be seen from the section on the *Bṛhatkathā* in this book, the *Bṛhatkathā* was in prose. Bhoja adds that just as there is no rule that a Kathā should be in Sanskrit alone and it could be in any language, so also a Kathā could be in verse also. There is no rule that it should be in prose. It is Aniyata-bhāṣā and *Aniyata-gati*. That Gati means for Bhoja the form called prose or verse could be known from his Śabdālaṁkāra section where he gives Gati as meaning the form called Prose, Verse, and Mixed, and counts it as the second Śabdālaṁkāra. See above page 348. Bhoja gives two examples of Kathās, the *Kādambarī* and the *Līlāvatī*. The former is a prose Kathā.[1] The latter is a Kathā in verse; Hemacandra says at the end of his *Kāvyānuśāsana* which draws upon Bhoja completely for this subject (338):

धीरशान्तनायका (added by Hemacandra) गद्येन पद्येन वा सर्वभाषा कथा * * * सा च काचिद् गद्यमयी, यथा कादम्बरी । काचित् पद्यमयी, यथा लीलावती ।

See also below under the name *Līlāvatī* in the chapter on Works and Authors Quoted in the *Śṛ. Pra.*[2]

Hemacandra follows Bhāmaha and Bhoja on Ākhyāyikā (p. 388), but makes this ingenious suggestion that the hero in an Ākhyāyikā is a Dhīroddhata, and in a Kathā, a Dhīraśānta. This is due to his own deduction from Bhāmaha's remark that in an Ākhyāyikā, the hero relates his own story; but in a Kathā someone else does; for, how can a noble man, Abhijāta, be conceived as vainly singing of his own doings? From Bhāmaha's line (I. 29.)

स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ।

Hemacandra draws out his distinction of the heroes of these two as Dhīroddhata and Dhīraśānta respectively.

Commenting on Ānandavardhana's text 'आख्यायिकाकथे' (p. 141.) Abhinavagupta says that the two are clubbed together because they are both in prose: उभयोरपि गद्यबन्धस्वरूपतया द्वन्द्वेन निर्देशः । p. 141. Bhoja's view differs and he illustrates this point with the *Līlāvatī* that Kathā could be in verse also. Śāradātanaya, following Bhoja, says definitely that it is Ākhyāyikā alone that is always to be written in prose (p. 283).

Upākhyāna

This is a minor Ākhyāna, occurring in the midst of a big story. It is introduced to illustrate an idea and to enlighten someone. The Upākhyānas of

[1] Prose-kathās are mentioned earlier also by Bhoja, when dealing with Prose- तदेतत् (गद्यं) त्रिविधमपि आख्यायिकासु कथासु etc. Vol. I. p. 231.

[2] The *Līlāvatī* has since been edited by Dr. A.N. Upadhye and published in the *Singhi Jain Series*. On this and other Prākṛt works mentioned in this chapter, see also my article "Prākṛta Works known from Bhoja's *Śṛ. Pra.*" *Siddha Bhārati*, VVRI, Hoshiarpur, 1950, pp. 201-6.

Nala, Sāvitrī-Satyavān and the sixteen Kings occurring in the *Mahābhārata* are instances of Upākhyāna. Bhoja says:

नलसावित्रीषोडशराजोपाख्यानवत् प्रबन्धान्तः ।
अन्यप्रबोधनार्थं यदुपाख्याति तदुपाख्यानम् ॥[1] P. 427

Ākhyāna

Bhoja accepts an Ākhyāna besides the Ākhyāyikā. The relation between these two has already been discussed. Bhoja defines the Ākhyāna as Upākhyāna itself dramatised. One expounder sits in an assembly, sings, reads or expounds and *renders the songs through gestures*. The expounder is called Grānthika. *Govinda Ākhyāna* is cited as an example.

आख्यानकसंज्ञां तत् लभते यद्यभिनयन् पठन्गायन् ।
ग्रान्थिक एकः कथयति गोविन्दवदवहिते सदसि ॥

Pp. 427-8. Vol. II. *Śṛ. Pra.*

This is reproduced and re-stated in the *Kāvyānuśāsana* and its commentary.[2] The *Govinda Ākhyāna* is the story of the deeds of Śrī Kṛṣṇa, and earlier, Bhoja mentions as examples of mixed compositions in prose and verse, the Ākhyānas of Māra (Cupid), Sāmba (Kṛṣṇa's son) and Govinda. Thus the ancient character of Ākhyāna being an epic theme still persists, though Bhoja adds a dramatic element to it.

Bhoja's description of this type makes this composition a variety of the Dṛśya class, involving as it does song and gesture. This is really a form of the Indian theatre. The Grānthika here is a narrator of the story and an actor and musician. This is more or less a monologue and survives in the Kathak dance of the North, in the Kathā-kālakṣepa of the South and in the Prabandham Kūttu of the Cākyars of Kerala. There has been much controversy over the nature of the Grānthika mentioned, along with the Śaubhika, by Patañjali. Bhoja's *Śṛ. Pra.*, elsewhere in the early chapters on grammatical subjects, mentions the Kathaka as the person involved in the expressions कंसं घातयति and बलिं बन्धयति. तथा हि कथकः कंसं घातयतीत्युक्ते कंसवधमाचष्ट इति प्रतीयते । P. 421. Vol. I. *Śṛ. Pra.*

From the words आख्यानकसंज्ञां तत् लभते in Bhoja's definition of the Ākhyāna one may doubt whether there was such an Ākhyāna literature and whether the Ākhyāna was not the Upākhyānas themselves found in epics, sung and interpreted through gesture. But that there existed texts for Ākhyāna by Grānthikas, separate from and different in respect of form from the text of the Upākhyānas in the epics is known from two evidences. Firstly, Bhoja refers to these three Ākhyānas of Māra, Sāmba and Govinda as examples of compositions in prose and verse of an equal measure and of a varied nature, in an earlier context (p. 232, Vol. I.

[1] The text of the *Kāvyānūśāsana* of Hemacandra has printed wrongly the definiton of the Upākhyāna also under Ākhyāna. As it is, the text looks like not having the Upākhyāna, thought it really has it. The commentary contains Bhoja's verse on the Upākhyāna (P. 339).

[2] Keśava Bhaṭṭāraka, son of Taruṇavācaspati, also reproduces these verses of Bhoja in his commentary on the *Kāvyādarśa* (MS in the Kerala University MSS. Library).

See under Ākhyānas in the chapter on Works and Authors Quoted in the *Śr. Pra.*). Secondly, the existence of a Prabandha literature in Kerala point to the existence of a special class of composition for Ākhyāna-exposition.

Nidarśana

This is also a story but definitely didactic. Its chief feature is known from its very name. It is a fable, an allegory or a parable. The *Pañcatantra* is given as an example and Bhoja points out that sometimes the doings of animals are made the vehicle for teaching right and wrong as in the *Pañcatantra*. All Nidarśanas are not however animal stories. Exemplary persons are created and described to serve as models for teaching good and bad precepts. Bhoja cites here the *Dhūrtaviṭa*, (the *Dhūrta-viṭa-saṁvāda*) and the *Kuṭṭanīmata* (of Dāmodara`. Bhoja also gives here two Nidarśanas with stories of a peacock and cat (*Mayūra* and *Mārjāra*) which we do not know up till now. In an earlier context, illustrating mixed compositions in verse and prose, Bhoja mentions the examples *Pañcatantra*, *Mayūra*, *Mārjāra*, and *Śuka*. The last may refer to the *Śukasaptati*.

It is interesting to study the development of this type of literature from the numerous tales, fables, parables etc., which were the folk's property. The *Mahābhārata* contains a large number of these fables or didactic stories inculcating principles through the doings of animals, birds etc. The *Pañcatantra* is represented in the early stages of its development in these fables in the *Mahābhārata*.

The following is Bhoja's description of the Nidarśana:

निश्चीयते तिरश्चामतिरश्चां वा यत्र चेष्टाभिः ।
कार्यमकार्यं वा तन्निदर्शनं पञ्चतन्त्रादि ।।
धूर्तविट-कुट्टनीमत-मयूरमार्जारिकादि यल्लोके ।
कार्याकार्यनिरूपणपरमिह निदर्शनं तदपि ।। P. 428. Vol. II. *Śr. Pra.*

See Hemacandra, p. 339. Cf. Yogghama's Ṭippaṇaka on Kauṭalīya *Arthaśāstra*. (Singhi Jain Se-ies, p. 9):

असम्भूतकथावाक्यमुक्तप्रत्युत्तरान्वितम् ।
निर्दशनार्थमन्येषामुदाहरणमिष्यते ।।

यथा तन्त्रपञ्चकादि ।

Pravahlikā

This is described, among varieties of Śravya-kāvya, for the first time by Bhoja, and illustrated with a specimen called *Ceṭaka*. It is said to be partly in Prākṛt; the composition is perhaps an eulogy on a king or some such hero. Two persons in an assembly get into discussion about the hero.

त(य)त्र द्वयोः विवाद(दः) प्रधानमधिकृत्य जायते सदसि ।
सा अर्धप्राकृतरचितां प्रवह्लिका वेदिक(चेटक)प्रभृति । P. 428. *Ibid.*

Other MSS. of the *Śr. Pra.*, give the correct reading Ceṭaka. See also Hemacandra, p. 339. Further, this Ceṭaka is found corruptly as Cakeṭa in chapter III of the *Śr. Pra.*, (p. 232, Vol. I) as an example of a mixed composition in prose and verse, but dominated by prose. Thus the Pravahlikā comes under the class of Campū.

The Pravahlikā has a history going up to Vedic times; certain verses in the *Atharva Veda* (XX. 133) are given the name Pravahlikā in the *Aitareya* (VI. 33) and *Kauṣītakī* (XXX. 7) *Brāhmaṇas*; see also *Śāṅkh. Śr. Sūtra* XII. 22; Khila V. 16. The *Bṛhaddevatā* (I. 35) gives it as the name of one class of Mantras; and in these places, Pravahlikā has been taken as a Riddle.[1]

The *Amarakośa* mentions the Pravahlikā and identifies it as Prahelikā. प्रवह्लिका प्रहेलिका । The *Utpalinī* quoted by Bhānuji here likewise identifies the two: प्रवह्लिका प्रहेलिका प्रश्नदूती विपादिका, but the latter part of the line is obscure. The *Vaijayantī* also identifies the two: प्रवह्लिका प्रहेलिका । 12.4.39. Bhānuji derives the name Pravahlikā from the root *Valh* with *Pra* meaning 'to hide', प्रवह्लते आच्छादयति. He says in the end that Pravahlikā and Prahelikā are the names of questions whose meanings are very difficult to understand, like riddles or conundrums. द्वे दुर्विज्ञेयार्थस्य प्रश्नस्य ।

The *Kāmasūtra* gives the Prahelikā as one of the 64 arts and the *Jayamaṅgalā* says nothing more than that it is well-known and that it is for sport and disputation. प्रहेलिकेति । लोकप्रतीता । क्रीडार्था च । (p. 36).

Bhoja counts the Prahelikā among Śabdālaṁkāras and explains with illustrations its varieties in the Śabdālaṁkāra section. *S. K. Ā.* II. pp. 255-7. But Bhoja's definition of the Pravahlikā has nothing corresponding to the features of the Prahelikā with which the Pravahlikā is identified in the *Amarakośa*, *Utpalinī* and *Vaijayantī*. There is a verse in Śrīharṣa's *Naiṣadhīyacarita* which speaks of the Pravahlikā:

विदग्धबालेङ्गितगुप्तिचातुरीप्रवह्लिकोत्पाटनपाटवो हृदः ।
निजस्य टीकां प्रबबन्ध कामुकः स्पृशद्भिराकूतशतैस्तदौचिती ।। XVI. 102

Here Pravahlikā is used to mean the composition of that name with a hidden meaning. Nārāyaṇa, the commentator, says:

—सैव दुर्विज्ञेयत्वात् प्रवह्लिका गुप्ताभिप्रायः प्रबन्धविशेषः ।

This Pravahlikā too, mentioned by Śrīharṣa, seems to be identical with that of the *Amarakośa* and has little likeness to Bhoja's Pravahlikā.

In Bhoja's reference to '*Pradhāna*', some leading person or important subject, on which a verbal dispute in public is carried on, we may probably see a connection to one of the meanings of the root *valh*. According to the grammarians, there are two roots, Varh, Valh and Barh, Balh, the latter in the sense of attaining prominence, Prādhānya (Prabarha), and the former in the meanings of Paribhāṣaṇa, Hiṁsā and Chādana; there is however no unanimity on this, some holding the two as doublets, and holding the sense of saying something in some manner, *i.e.*

[1] See *Vedic Index* II. p. 40.

holding only the literary meaning (Paribhāṣaṇa or Bhāṣārtha), in the form Pravalhayati in the tenth conjugation[1]. Of the grammatical authorities that have discussed this root, the *Puruṣakāra* throws valuable light on the meaning of the word Pravahlikā. It quotes the *Bahvṛca Brāhmaṇa* where this word occurs, and on the authority of its commentator Govindasvāmin interprets Pravahlikā as a false expression with which one deceives another[2]. प्रवह्लच अनृतं भाषित्वा ।

Pravahlikā is a name that occurs more than once in Brāhmaṇa literature.[3] The passage cited from the *Bahvṛca* in the *Puruṣakāra* occurs also in the *Aitareya*[4] (XXX. 7. VI. 33): प्रवह्लिकाः शंसति प्रवह्लिकाभिर्वै देवा असुरान् प्रह्लच अथैतानत्यायन्। Ānand. S. S. 32, p. 788. The Pravahlikās referred to here are identified as the six Anuṣṭubhs "Vitatau kiraṇau etc." *AV*. XX. 133. 1-6 and Sāyaṇa, differing slightly from Govindasvāmin quoted in the *Puruṣakāra*, interprets Pravalhaṇa as uttering an insincere pacificatory speech: प्रवह्लच अमनस्कं प्रियमुक्त्वा । प्रवह्लनं निर्हृदयं सान्त्ववचनम् । Keith translates 'Pravahlikā' as 'riddle verses' and 'Pravalhya' as 'confounded'[5] and Macdonell as 'enigma'[6]. The *Kauṣītakī Brāhmaṇa* mentions Pravahlikās and along with them three similar varieties Pratīrādha, Atīvāda and Āhanasyās (XXX. 7; edn., Lindner, p. 145). In the same context already referred to, the *Aitareya* too mentions varieties similar to the Pravahlikās with which the Asuras were got over, Ajijñāsenyās, Pratīrādhas and Atīvādas. See also *Śāṅkhāyana Śrautasūtra* XII. 22. 1-6, where too these occur, and Varadadattasuta Ānartīya's commentary, Bib. Ind. edn., p. 165. Bloomfield cites samples of all of these and explains them as different kinds of riddles or puzzles[7]. There is thus a historical continuity in the meaning Prahelikā which Amara and other writers assign to Pravahlikā.

Manthullī

क्षुद्रकथा मन्थुल्ली येह महाराष्ट्रभाषया भवति ।
गोरोचनेव कार्या **सानङ्गवतीव** वा कविभिः ॥
यस्यामुपहासः स्यात् पुरोहितामात्यतापसादीनाम् ।
प्रारब्धानिर्वाहे सापि हि मन्थुल्लिका भवति ॥ P. 428. Vol. II. *Śṛ. Pra.*

The text of the *Kāvyānuśāsana* reads Matallikā. The two verses above given which define the Manthullī seem to have no relation and seem to record two

[1] Kṣīrasvāmin on *Amara* I. 5. 6; प्रवह्लते प्राधान्यं भजते । Same writer, *Kṣīrataraṅgiṇī* (Edn. Liebich p. 52), Barh, Balh—Prādhānya, and (Bhāṣārtha) Balhayati in Curādi, Varha, Valha-Paribhāṣaṇahiṁsādāneṣu. *Puruṣakāra* on *Daiva*, TSS. edn., p. 126; Barha, Balha, Varha, Valha in the senses Prādhānya and Paribhāṣaṇa-Hiṃsā-Chādana. *Haima Dhātupārāyaṇa* (edn. J. Kirste) I, 863: वर्हि वल्हि प्राधान्ये ; चुरादौ भासार्थौ which should be भाषार्थौ ।

[2] The whole discussion is reproduced in the *Mādhavīya Dhātuvṛtti*. See also K.K. Handiqui, *Naiṣadhīyacarita*, p. 579.

[3] *Vedic Index*, II. p. 40.

[4] On *Bahvṛca* being really different from *Aitrareya*, see Keith, *JRAS*. 1915, pp. 493-498; *RV. Brāh.* HOS. p. 48; Winternitz, *History of Indian Literature*, English Translation, p. 191 fn. 1; *Vaidika Vāṅmayakā Itihāsa*, Bhagavad Datta, II. p. 34.

[5] *Ṛgveda Brāhmaṇas*, HOS., pp. 285, 527; *ṚV.* Khila, V. 16, is also one such riddle verse.

[6] See his edn. of the *Bṛhaddevatā*.

[7] *Atharva Veda*, Grundriss, pp. 98-100.

different views. The first view makes it a short story in the Mahārāṣṭrī Prākṛt as exemplified by two such stories, now lost, called *Gorocanā* and *Anaṅgavatī*.

According to the second view, it is a humorous piece making fun of priests, ministers and hermits who have failed in their undertakings. Perhaps, the Prārabdha-anirvāha, failure to succeed in their acts, is the case for others to laugh at these persons. But what kind of acts they undertake is not known. No specimen of this second type of Manthullī is cited by Bhoja.

That this Manthullī type of story was in prose is known from an earlier context in the *Śṛ. Pra*,. where prose is dealt with (Vol. I. 231). तदेतत् (गद्यं) त्रिविधमपि आख्यायिकासु कथासु मधुमल्लिकादिषु (मन्थुल्लिकादिषु) दृश्यते ।

Śāradātanaya confuses this Manthullī or Matallikā and tags on Bhoja's verses quoted above on Manthullī to the description of the Uparūpaka called Durmallikā. The reproduction is corrupt (P. 267. *Bhā. Pra.*, Gaek. Edn.).

Maṇikulyā

मणिकुल्यायां जलमिव न लक्ष्यते यत्र पूर्वतो वस्तु ।
पश्चात्प्रकाशते सा मणिकुल्या **मत्स्यहसितादि** ॥

The Maṇikulyā is a story with a mystery which is not plain at the beginning but is unravelled at the end. Bhoja cites an example called *Matsyahasita*. No work of this name has come down to us but there is a very short sub-story in Lambaka I, Taraṅga V of the *Kathāsaritsāgara*—Śls. 16-28—describing the mysterious laugh of a dead fish in the market, Matsyahasita; and a longer story of the same motif of the laughter of the dead fish is found in the *Śukasaptati*. Both answer to the description given by Bhoja of a Maṇikulyā. See under *Matsyahasita* in the chapter on Works and Authors Quoted in the *Śṛ. Pra.*

Parikathā

The Parikathā is mentioned by Ānandavardhana and Abhinavagupta. The latter explains this as the narration of numerous anecdotes one after another in a variety of ways to inculcate one of the four Puruṣārthas. Bhoja:

पर्यायेण बहूनां यत्र प्रतियोगिनां कथा(:) कुशलैः ।
श्रूयन्ते शूद्रकवद् जिगीषुभिः परिकथा सा तु ॥ P. 428. Vol. II. *Śṛ. Pra.*

Abhinavagupta defines it thus:

एकं च धर्मादिपुरुषार्थमुद्दिश्य प्रकारवैचित्र्येण अनन्तवर्णनप्रकारा परिकथा ।
P. 141, *Locana.*

The example cited by Bhoja is a story called *Śūdraka*. Hemacandra combines the descriptions given by Abhinavagupta and Bhoja. The meaning of 'Paryāya', which constitutes an enlargement of 'Pari' and is taken as the differentia of this type of Kathā, is different in Bhoja and Abhinavagupta. One thing is common to both and that is that the Parikathā is a series of stories.[1] Bhoja says that experts

[1] 'Parikathā' occurs in Buddhistic literature too, *e.g.*, Śīlaparikathā, Sambhāraparikathā, Kaliyugaparikathā; but no 'series' seems to be implied in the prefixing of 'Pari'. Buddhistic Sanskrit exhibits the regular feature of adding Upasargas to well-known words. *e.g.*, *Abhi*-dharma, *Pari*-nirvāṇa etc.

in narrating stories compete in the art one after another desiring to outshine each other by narrating a story each. Abhinavagupta says that on a given theme, one of the Puruṣārthas, a variety of narratives in diverse manner, one after the other, is given in the Parikathā.
We have already examined the Parikathā to some extent, when tracing the varieties of Śravya-kāvya and noticing the varieties mentioned by Ānandavardhana. Regarding its language, Bhoja has nothing to say. Abhinavagupta says in his *Locana* that it may be in any language.

पूर्वेषां तु मुक्तकादीनां भाषायामनियमः । P. 141, *Locana*

Bhoja's commentator Ratneśvara, however, says while explaining Bhoja's Śabdālaṁkāra called Jāti which is the Aucitya of language, that the Khaṇḍakathā and the Parikathā are in Prākṛt.

खण्डकथापर(रि)कथादौ उत्तमादेरपि प्राकृतमेव । P. 125, *S. K. Ā.*

This view receives support from a Prākṛt citation which Bhoja himself makes from the *Śūdraka-kathā* in ch. 28 (Vol. IV. Pp. 479-480) to illustrate the employment of a parrot as a love-messenger. See the chapter on Works and Authors Quoted in the *Śṛ. Pra.*

Khaṇḍakathā

The Khaṇḍakathā takes out a short episode from a bigger work and *Indumatī* is an example of it. Perhaps the *Indumatī* referred to by Bhoja is a short story written by a poet, taking matter from the *Raghuvaṁśa* where we have the story of Aja and Indumatī.

ग्रन्थान्तरप्रसिद्धं यस्यामितिवृत्तमुच्यते विबुधैः ।
मध्यादुपान्ततो वा सा खण्डकथा **यथेन्दुमती** ।। P. 428. Vol. II. *Śṛ. Pra.*

Ānandavardhana, Abhinavagupta and Ratneśvara say that this is a Prākṛt composition. *Dhva. Ā.*, p. 142; *Locana* p. 141; *S. K. Ā. Vyākhyā* p. 125. From Ānandavardhana's remark on p. 142, we gather that it is in verse, even as the Sakalakathā, a variety of Kathā which Bhoja has not mentioned.

खण्डकथा-सकलकथयोः **प्राकृतप्रसिद्धयोः कुलका**दिनिबन्धनभूयस्त्वाद् दीर्घसमासायामपि न विरोधः ।

The mention of Kulaka here means the verse-form.

Upakathā

यत्राश्रित्य कथान्तरमतिप्रसिद्धं निबध्यते कविभिः ।
चरितं विचित्रमन्यत् सोपकथा **चित्रलेखादि** ।।

An Upakathā is what is very well known by that name, a sub-story coming up in the middle of a main story. The Upakathā thus resembles the Upākhyāna. Bhoja cites *Citralekhā* as an example. It is not known whether *Citralekhā* is a separate composition or a chapter or section of another work. The latter is probable.

The Bṛhatkathā

It has been pointed out above that Daṇḍin's text, as well as Bhāmaha's in a faint manner, takes the *Bṛhatkathā* as a Kathā. Bhoja however feels that the importance of the *Bṛhatkathā* is so much and it is so unique that it is a category by itself. He says that the *Bṛhatkathā* has divisions into Lambhas, is wonderful (Adbhutārtha), having a huge theme (Mahāviṣaya), and in Piśācabhāṣā. The description is of Guṇāḍhya's *Bṛhatkathā*.

The feature 'Adbhutārtha' is taken by Bhoja directly from Daṇḍin I. 38, अद्भुतार्थां बृहत्कथाम्. Bhoja would make the division into Lambhas a feature of the *Bṛhatkathā* only. Daṇḍin would take this naming of chapters with special names as a very minor feature. From his remarks भेदश्च दृष्टो लम्भादिः उच्छ्वासो वास्तु किं ततः, it would seem that he considered Lambha as the name of chapters, not of Bṛhatkathā only, but of Kathā in general and we have to suppose that there were other Kathās besides the Bṛhatkathā which had Lambha-divisions. Vādijaṅghāla on Daṇḍin cites a new Kathā having two of its Lambhas called Mandāravatīlambha and Rati-lambha.

See below sections on Paiśācī and Sanskrit Bṛhatkathās in the chapter on Works and Authors Quoted by Bhoja; see also the note on the name Lambha there and above p. 596.

Campū

Bhoja says that a Campū is in prose and verse and is like the Ākhyāyikā in having divisions into Ucchvāsas and in having an Aṅka or mark. याख्यायिकेव साङ्का सोच्छ्वासा । What this Aṅka is, is not known. Bhoja's definition of Ākhyāyikā does not mention any Aṅka. Hemacandra also mentions this feature 'Sāṅka.' Does it refer to what Taruṇavācaspati means by Daṇḍin's line कविभावकृतं चिह्नमन्यत्रापि न दुष्यति? Hemacandra interprets it in that manner, *i.e.*, as the marking of the last verse of each canto with a favourite word. गद्यपद्यमयी साङ्का सोच्छ्वासा चम्पूः * * यान्यङ्कनानि स्वनाम्ना परनाम्ना वा कविः करोति तैर्युक्ता* * ।
K. A. P. 340.

The main characteristic of Campū is the mixed medium of prose and verse.

Parva-bandha

The *Mahābhārata* is called an Itihāsa and the *Mahābhārata* itself says that it is a Kāvya. Bhoja constitutes this into a separate category by itself called Parvabandha, because its major divisions are called Parvans or nodes. It is also distinguished by the fact that it includes innumerable stories.

यस्मिन्नितिहासार्थाः छन्दोभिः संस्कृतेन बध्यन्ते ।
बहवः स पर्वबन्धो भवति महाभारतप्रभृति ।। P. 429. Vol. II. *Śṛ. Pra.*

Kāṇḍa-bandha

This class, specially made for the *Rāmāyaṇa*, is also unique like the *Bṛhatkathā* and the *Mahābhārata*. This differs from the Parvabandha in that it has Kāṇḍa in the place of Parvan as the division-name.

Before taking leave of the Kathā-varieties, we may take note of the information on this topic found in Jain works. The Jain writers mention quite a large number of Kathās: the *Vāsudevahiṇḍī* broadly classifies Kathā into the historical (carita) and the imaginative (kalpita) and each again as dealing in main either with a man or a woman (Lambha X, pp. 208-9, Bhavanagar edn.). The *Kuvalayamālā* of Uddyotanasūri classifies Kathās by the Puruṣārthas, *Dharmakathā*, *Arthakathā*, *Kāmakathā* and *Saṅkīrṇa*, giving each some sub-varieties; besides these, Uddyotana speaks of fivefold classification, in which besides the *Sakalakathā* and *Khaṇḍakathā* met with elsewhere, we find three new classes, *Ullāpakathā*, *Parihāsakathā* and *Varakathā*, and calls his own work a *Saṅkīrṇakathā* combining the features of all these. The *Līlāvatī* which is a Prākṛt Kathā in verses, gives a twofold classification, on the basis of the characters being divine, human or mixed (Divya, Mānuṣa and Divya-Mānuṣa), and of the language, Saṁskṛta, Prākṛta and Saṅkīrṇa (gāthā 35, 36). In his *Samarādityakathā* Haribhadra mentions the classifications found in the *Kuvalayamālā* and the *Līlāvatī*, and in the *Niryukti* on the *Daśavaikālika* (III. 194 ff.), besides the Puruṣārtha-varieties noted above, a type called *Vikathā* is mentioned.[1]

We have to note here one point: while illustrating these three classes, the Bṛhatkathā, the Parvabandha and the Kāṇḍabandha, Bhoja says 'story *like* that of Naravāhanadatta and others', '*Mahābhārata* and *the like*' and 'compositions *like* the *Rāmāyaṇa*'. "–नरवाहनदत्तादेः चरितमिव बृहत्कथा—" "—महाभारतप्रभृति" and "रामायणसन्निभो भवति". From this we have to suppose that Bhoja has in mind other Bṛhatkathās, other Bhārata-like works and other Rāmāyaṇas or Rāmāyaṇa-like works. He might have meant that such other works existed or that they are possible or might have used the words 'iva', 'prabhṛti' and 'sannibha' conventionally and for the sake of uniformity.

Sarga-bandha

This is the well known Mahākāvya in Sanskrit with its cantos called Sargas. Bhoja defines it thus:

यस्मिन्नितिहासार्थानपेशलान्पेशलान् कविः कुरुते ।
स हयग्रीववधादिप्रबन्ध इव सर्गबन्धस्स्यात् ॥

He specially mentions that in a Mahākāvya the poet takes the epic story, beautiful or not beautiful by itself, and makes it beautiful. Elsewhere, describing the many features that go to embellish the Mahākāvya, Bhoja completely borrows Daṇḍin's long description of the Mahākāvya. At the end of the XIIth chapter also, he quotes or rather reproduces as part of the whole text Daṇḍin's verses on the Mahākāvya. See above chapters on Guṇa and Alaṁkāra (pp. 305-6, 393-4). Bhoja cites the *Hayagrīvavadha* of Bhartṛ Meṇṭha, not yet recovered, as the example of Sarga-bandha.

Āśvāsaka-bandha

This is the Prākṛt counterpart of the Sanskrit Sargabandha Mahākāvya. *Setubandha* is an example of it. The metre employed in poems of this class like

[1] See A. N. Upadhye, *Līlāvatī*, Singhi Jain Series, Notes, p. 328.

the *Setubandha*, *Rāvaṇavijaya* and *Harivijaya* is the Mātrācchandas called Skandhaka and hence it is that Daṇḍin calls it in I. 37 Skandhaka (bandha). As in the case of Sarga-bandha, the name of the chapter-division in this class of works is adopted by Bhoja for naming the class.

Sandhi-bandha

This is another Prākṛta counterpart of the Saṁskṛta Mahākāvya. It is in Apabhraṁśa language and in Mātrācchandas verses. Its divisions are called Sandhis. Bhoja gives an example, the *Abdhimathana* of poet Caturmukha, now lost.

Avaskandha-bandha

This is a composition of the same nature as Mahākāvya in Sanskrit and its Prākṛta and Apabhraṁśa counterparts. It is in a low variety of Apabhraṁśa, Grāmya-apabhraṁśa. Its divisions are called Avaskandhas.

य इह द्विचारिका वाक् ग्राम्यगिरा गीयते(ऽ)गभीरोक्तः ।
सोऽवस्कन्धकबन्धोऽभिधीयते भीमकुल्यादि(भीमकाव्यादि) ॥

Hemacandra: ग्राम्यापभ्रंशभाषानिबद्धावस्कन्धकबन्धं (भीमकाव्यादि) । *K. A.* P. 337. Part of Bhoja's definition 'Dvicārikā vāk' is unintelligible and Hemacandra conveniently omits it. *Bhīmakāvya* is cited as an example of this type.

Kāvya-śāstra

Bhoja cites the *Bhaṭṭikāvya* and *Mudrārākṣasa* as examples of this type of compositions which is a Kāvya inculcating at the same time the principles of some Śāstra.

यत्रार्थः शास्त्राणां काव्ये निवेद्य(श्य)ते महाकविभिः ।
तद् भट्टिकाव्य-मुद्राराक्षसवत् काव्यशास्त्रं स्यात् ॥

By Bhoja's mention of the *Mudrārākṣasa* here, we must take him to mean the extension of the name Kāvya to Nāṭaka also. He defines the underlying principle, which is the mixing of two purposes and this may appear in Śravya-kāvya or Dṛśya-kāvya. This means that plays like *Prabodhacandrodaya* also will come under this class.

Śāstra-kāvya

This is the type to which belong the available political treatise called *Kāmandakīya Nītisāra* and the lost pornographic treatise *Rativilāsa*. Śāstra-kāvya has reference to a technical subject treated poetically or in a literary manner.

Under the Śabdālaṁkāra Adhyeya, Bhoja mentions six varieties, one of which is Kāvya-śāstra. शास्त्रे काव्यविनिवेशः काव्यशास्त्रम् । Kāvya-śāstra in that place is the Śāstra-kāvya here mentioned. See *S. K. Ā.* p. 260. Other varieties mentioned there are Śāstra, Itihāsa, Kāvyetihāsa and Śāstretihāsa. *Cf.* the *Kāvyamīmāṁsā*:

तत्र त्रिधा शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते । K. M. p. 17.

Rājaśekhara mentions here Śāstra-kāvya and Kāvya-śāstra. He illustrates Śāstrārtha-kavi on p. 19.

Bhoja has defined Prabandha or Kāvya of all kinds as Vidhi-niṣedha-vyutpādaka from the point of view of Vyutpatti. And Mahimabhaṭṭa expressly says that, from this point of view, Kāvya also is Śāstra.[1] Hence, all Kāvya is Śāstra; the conception is a very old one that the Kāvya coats with sugar the ideas of Śāstras. *Cf.* Bhāmaha *K. A., V.* 3: स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपभुञ्जते । प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥

Kośa

Daṇḍin mentions the Kośa in I. 13. Bhoja describes it as a selection and a collection of the best verses from a whole literature. Hāla's *Gāthāsaptaśatī* is an example. Taruṇavācaspati points out clearly that the selections are from different authors: कोशो नानाकर्तृकसुभाषितरत्नसमुदयः । Vādijaṅghāla on Daṇḍin I. 13 says:

कोशोऽप्यनेकभिन्नार्थकथाग्रथितः कथाकोशः कृष्णसारः तारागण इति ।

That Kośa is a string or collection of *stories* too, besides ideas, is a new piece of information. A story-Kośa is illustrated by a work called *Kathākośa*. The two other names *Kṛṣṇasāra* and *Tārāgaṇa* are obscure. All that we gather from them is that they are fanciful names for ' collections '.

Saṅghāta

This is also found mentioned by Daṇḍin in I. 13. Taruṇavācaspati says that its subject-matter is one continuous theme (Ekārtha) and the author is one. Bhoja gives the same features and illustrates by two specimens, the *Vṛndāvana* (a Yamaka-kāvya) and the well-known *Meghadūta* of Kālidāsa. Vādijaṅghāla on Daṇḍin also gives as instances of Saṅghāta the *Meghadūta* as well as the *Sūryaśataka*. Thus Śataka literature must come under Saṅghāta.

It is not understandable how a poem like the *Meghasandeśa* can be called a Saṅghāta. If it is a mere description of the Cloud, we can understand it being called a Saṅghāta. Taruṇavācaspti seems to be correct when he illustrates the Saṅghāta by two collections, the *Śarat-saṅghāta*, evidently a description of the Śarat season and the *Dramiḍa-saṅghāta*, perhaps referring to the collections in which early Tamil literature (referred to as Sangham literature), is preserved, which latter Vādijaṅghāla also mentions.

Samhitā

This is a very old word and we have the Samhitās of Vedic hymns. There are Smṛtis called Samhitā, astronomical works like the *Bṛhatsamhitā* and Purāṇas, particularly their divisions, like the *Sūtasamhitā*. Bhoja tries to give this name to a type of Kāvya resembling the Mahākāvya, a type in which accounts scattered in many places are gathered together.

[1] *Vyaktiviveka*, TSS. edn., p. 20.

यस्यां सन्धीयन्ते मनीषिभिर्विप्रकीर्णवृत्तान्ताः ।
सा संहितेति गदिता यदुवंशदिलीपवंशादि ॥ P. 430. Vol. II. *Śṛ. Pra.*

Bhoja gives two examples, *Yaduvaṁśa* and *Dilīpavaṁśa*, both of which are not available now.

Sāhityaprakāśa

This Bhoja adds at the end to glorify his own work. There is not any branch of knowledge not dealt with in this type of work; of this Bhoja cites his own *Śṛṅgāraprakāśa* as the example.

यस्मिन्नशेषविद्यास्थानार्थविभूतयः प्रकाशन्ते ।
संहृत्य स साहित्यप्रकाश एतादृशो भवति ॥

एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसम्पदुपनिषदाम् अखिलकलाकाव्यौचित्य-कल्पनारहस्यानां च सन्निवेशो दृश्यते । P. 430. Vol. II. *Ibid.*

In a way it can be said that Bhoja's claims are not vain. He has spoken of the tenets of every system of thought in this *magnum opus* of his. This can be realised fully by turning to the chapters on Bhoja's Śāstraic Discussions and Bhoja and the Śāstrakāras.

Bhoja could have easily multiplied the number of Śravya-kāvya varieties, had he not bound himself to the number 24, to be in symmetry with the twenty-four Dṛśya-varieties. We do not find the Osara Apabhraṁśa kāvya found in Daṇḍin I. 37. Daṇḍin I. 37 is quoted by Bhoja at the end of the chapter but the third quarter of the verse—ओसरादिरपभ्रंशः is changed by him into अवस्कन्धाव्य(द्य)पभ्रंशः (P. 449. Vol. II. *Śṛ. Pra.*). We do not know whether Daṇḍin's Osara and Bhoja's Avaskandha-bandha are identical, Osara referring to the metre,[1] and Avaskandha to the chapter-division. He omits the Anibaddha in this context; we do not meet here with the Muktaka, Sandānitaka, Viśeṣaka and Kulaka. But he mentions them at the end of Chapter VIII under the head ' Ekārthī-bhāva '. Here he mentions the Muktaka or the single verse with a unity, the Yugalaka which is a unit in two verses, the Sandānitaka in three verses, the Kalāpaka in four and the Kulaka in five or more. (P. 142. Vol. II. *Śṛ. Pra.*)

* * मुक्तकादिष्वेकार्थी भावो भवति । * * तत्र द्वाभ्यां चतुष्पदीभ्यां युगलकम्, तिसृभिस्सन्दानितकम्, (चतुर्भिः कलापकम्), पञ्चादिभिः कुलकमिति संज्ञा विधीयते ।

Here Bhoja mentions also the Saṅghāta which is a collection on a single theme and the Kośa which is a collection of verses on various themes.

एकप्रघट्टकोपनिबन्धानां सुभाषितानां समूहः सङ्घातः । अनेकप्रघट्टकोपनिपनिबद्धानां तु कोशः ।

Bhoja also omits the Kalāśraya-kāvya mentioned by Bhāmaha in I. 17. It is unnecessary for Bhoja to include here his own theoretical treatise *Śṛ. Pra.*, for he is dealing here with the varieties of poetic composition. The *Śṛ. Pra.* is not a Kāvya. He is considering here varieties of Lakṣya and not with the Lakṣaṇa.

[1] Osara is taken by Taruṇavācaspati as the name of this type of composition in Apabhraṁśa.

Śr. Pra. is Lakṣaṇa. Śāstra-kāvya, though Lakṣaṇa, partakes of the nature of Lakṣya and hence can be included here. But works like *Śr. Pra.* have no place here. If it is to be included, Bhoja might well have included here other types of Śāstra-granthas like Sūtra, Vṛtti, Bhāṣya, Vārttika, Pañcikā, Samīkṣā, Ṭīkā etc., which Rājaśekhara mentions and defines in his *K. M.* I. ii. p. 5.

At the end of the XIIth chapter of the *Śr. Pra.*, Bhoja gives some Anuṣṭubhs in which he makes some general remarks on all these compositions, mentioning the number of Sandhis in each of them (Pp. 448-9. Vol. II).

Śāradātanaya, at the end of Chapter IX, pp. 282-3, borrows part of this section of the *Śr. Pra.*, and gives Bhoja's descriptions of Ākhyāyikā, Sargabandha, Āśvāsabandha, Sandhibandha, Samhitā, Saṅghāta, Kośa, Śāstra, and Campū.

The *Agnipurāṇa* draws upon Ānandavardhana and Bhoja and describes these Śravya-kāvya varieties in Chapter 337 called Kāvyādilakṣaṇa. In Śl. 12 it mentions five kinds of Gadya-kāvyas.

आख्यायिका कथा खण्डकथा परिकथा तथा ।
कथानिकेति मन्यन्ते गद्यकाव्यं च पञ्चधा ॥

Kathānikā, the fifth, is an addition and Bhoja does not say definitely that Khaṇḍakathā and Parikathā are prose works. Ānandavardhana says that the Khaṇḍakathā is in verses (P. 142) and Bhoja says that a Kathā may be also in verse, as for example, the *Līlāvatī*. Certain details regarding the Khaṇḍakathā and the Parikathā in the *Agnipurāṇa* are new. See Śls., 18-19. The *Agnipurāṇa's* definition that the Parikathā is a mixture of the Kathā and the Ākhyāyikā is original! कथाख्यायिकयोर्मिश्रभावात् परिकथा स्मृता । Beginning with Śl. 23 we have Mahākāvya, Kalāpa, Paryābandha (Paryāyabandha), Viśeṣaka, Kulaka, Muktaka, and Kośa. While defining these, the text adds the Sandānitaka in Śl. 36. The Paryāyabandha, Muktaka etc., are all taken from Ānandavardhana. The description of the Mahākāvya is taken from Daṇḍin's *Kāvyādarśa*.

In later times, types of minor compositions increased. The *Sāhityadarpaṇa* mentions the Biruda which is a royal panegyric in Gadya and Padya, and a Karambhaka which is a composition in all languages, instanced by Viśvanātha's own *Praśastiratnāvalī* in sixteen languages. The Karambhaka also is a royal panegyric. We see here the type of composition called Praśasti mentioned by Rudraṭa under new names. The *Pratāparudrīya* mentions other types of Kṣudraprabandhas named Udāharaṇa, Cakravālaka, Bhogāvalī, Birudāvalī, and Tārāvalī. The commentary of Rāmacaraṇa on the *Sāhityadarpaṇa* adds the Viśvāvali, Ratnāvalī, and the Pañcānanāvalī. A *Sāhityakalpadruma* by a late Rājaśekhara[1] speaks of other types, Nāṭyaghoṣaṇā or Raṅgaghoṣaṇā, Jayaghoṣaṇā, and Tyāgaghoṣaṇā. All these are varieties of court-panegyric. The *Alaṅkārasaṅgraha* of Amṛtānanda Yogin (Adyar edn.) devotes its last (XIth) chapter to these varieties of court-panegyric called Cāṭu-prabandhas. First, among smaller collections of verses, this work gives special fanciful names to some: one in eight verses is called Gajamālā, in nine Ratnamālā, in

[1] MS. in the Madras Govt. Oriental MSS. Library.

twelve Indukalā, in twenty-seven Tārāvalī. Specific names are also given here to sub-varieties of Udāharaṇa,—Aḍḍali, Kalyāṇī, Utphullakavatī, Phalodāharaṇa, Navamāṇikyamālā and Nakṣatramālā. Additional varieties of panegyrics mentioned here are Guṇāvalī, Ragalā, Lokottara and Caturbhadra. Viśveśvara's *Camatkāracandrikā* classifies all these panegyrics as Upacampūs (mixture of prose and verse being their main characteristic), otherwise called Bhadra, and sub-divided into Satāla (set to musical rhythms), Atāla and Miśra. The new names met with in *Camatkāracandrikā* are Udāharaṇa-mātṛkā, Dvibhadra and Vijayāvalī.

CHAPTER XXII

BHOJA'S NIRUKTIS

IMAGINATIVE writers have an eternal fascination to dive into words and their significance to explain the ideas connected as meanings with those words. They analyse a word to its root and suffix and try to impress upon us that, according to its grammatical structure, the word itself means that idea. Thus the Upaniṣadic seers propose purposeful etymologies, though they are grammatically fictitious. The ideas associated with the words are facts; it is only the justification of those ideas through those etymologies that is false or far-fetched. Svapiti, Puruṣa etc. are instances from the Upaniṣads, and the Brāhmaṇas also give similar etymologies for Indra etc. The sage-authors of the Epics give their own interpretations of the names of their characters. Vyāsa says that Abhimanyu is so called because he is *Abhīḥ* and *Manyumān*, fearless and fierce (towards his foes), अभीश्च मन्युमांश्चैव. The Great Epic is itself called *Mahābhārata* because it is '*Mahat*', large or great and weighty, *Bhāravat*: महत्त्वाद् भारवत्त्वाच्च महाभारतमुच्यते । Similarly Vālmīki gives his etymologies for the names Rāma, Lakṣmaṇa, and Śatrughna. The ideas which are thus associated with these characters are true; but it is not always true that these etymologies are grammatically also true. There are cases where they are grammatically also true; Vālmīki says of Lakṣmaṇa: लक्ष्मणो लक्ष्मिसम्पन्नः, लक्ष्मणो लक्ष्मिवर्धनः, and the word Lakṣmaṇa itsels means that. Of Śatrughna, Vālmīki says शत्रुघ्नो नित्यशत्रुघ्नः, meaning that thif silent personality in the Epic retired to conquer his Nitya-śatrus, Kāma, Krodha etc., the six well-known internal enemies. The case of Abhimanyu is an example of a clearly fictitious etymology. 'Abhi' is the preposition of that form and not a compound meaning 'fearless' (नास्ति भीः यस्य सः). Kālidāsa also loves these imaginative etymologies. He derives Kṣatriya, Rājā, Umā, and Aparṇā according to his own fancy. Rājā is an instance very relevant here. Kālidāsa derives it not from the root 'Rāj' to shine; his ideal of kingship revolutionises grammar even; what is the use of a pompous and resplendent king? A king deserves his position only when he serves his subjects and pleases them well; so he derives Rājā from the root Rañj, causal, to please. The *Nirukta* and the *Uṇādis* teem with such instances. Instances can be listed in legion especially from commentaries on Sahasranāma-literature.

Bhoja's *Śṛ. Pra.* affords numerous instances of this tendency of writers towards etymological exposition, an explanation based on an etymology which is sometimes and partly correct, sometimes quasi-grammatical and sometimes grammatically fictitious and true only imaginatively. Bhoja's method can be compared to that of the Naiyāyika who explains Vyavahāra as a realist. Bhoja notes the numerous ideas connected with a concept and tries to explain, if possible, that the words actually connote, even etymologically, all those ideas. In the *S. K. Ā.*, he constitutes a special subject-head called 'Nirukti' and defines it as

the sorting of all the ideas associated with a given word and finding them out in the grammatical structure of the word itself. In his own words, the ideas are 'placed' so to say, in the word.

विप्रलम्भादिशब्दानां लोकसिद्धेषु वस्तुषु ।
प्रकृत्यादिविभागेन विनिवेशा निरुक्तयः ॥ *S. K. Ā.*, V. 55. p. 479

Though Bhoja is fond of digressing into all the Śāstras, grammar seems to be his most dear subject[1]. A perusal of the Rasa-chapter will show how he derives and explains the words Rasika and Rasavat grammatically and fits them in his theory of Rasa. Though similar small etymological digressions are available all through the *Śṛ. Pra.*, it is in the final part of the work, where Śṛṅgāra or Rati is dealt with most elaborately, that Bhoja regularly applies himself to a sustained scheme of etymological exposition of the various significances of the words Sambhoga, Vipralambha, Māna, Pravāsa, Karuṇa etc.

The *S. K. Ā.*, itself contains these etymological explanations, first in the Kārikās 55-92 (pp. 479-482) and again on pp. 562-574. In the latter section the etymologies given in the Kārikās are illustrated. That is, the ideas for which etymological justification from the words themselves is sought, are illustrated from poets' verses. The subject is thus dealt with in a compact and brief way under a definite title 'Nirukti' in the *S. K. Ā.* The *Śṛ. Pra.* treats of the same subject at great length.

The *Śṛ. Pra.* opens the Niruktis of the words Vipralambha etc. with the remark that these names are not conventional, that they are not mere names, but signify grammatically and etymologically, the ideas associated with them.

संज्ञास्तु नैताः पारिभाषिक्य एव प्रकृतिप्रत्ययोपसर्गकल्पनायामन्वर्थस्यापि सम्भवात् ।
P. 410. Vol. IV.

According to Bhoja's treatment, Vipralambha comes first. It is of four kinds, Pūrvānurāga, Māna, Pravāsa, and Karuṇa. Bhoja points out that Vipralambha is formed from the root 'Labh' meaning Prāpti (Bhvādi 975) with the Upasargas 'Pra' and 'Vi'. When 'Pra' is added to Lambha, it means the direct opposite of Prāpti, for it is well known that Upasargas change the meaning of roots immensely and 'Pra' changes the meaning to the exact opposite. For instance, Sthā meaning 'remaining', means its opposite, 'starting out', when 'Pra' is added to it—Pratiṣṭhate. Vasati means 'lives or remains in a place', but Pravasati means 'goes away on journey'. Smarati meaning 'remembers', means 'forgets' when it is Prasmarati. And the exact opposite of attainment or Prāpti is 'being deceived of the fruit or object one wants to attain'—Vañcana. Thus Pralambha means 'deceit or deceiving'; and the Dhātupāṭha itself proves this by giving Pralambhana as the meaning of the root Vañc of Vañcana. "Vañcu Pralambhane" (Curādi 1704). It is seen also in the Sūtra गृधुवञ्च्योः प्रलम्भने (I. iii. 69) where Pralambhana is used to mean Pratāraṇa or deceiving. "Gṛdhu Abhikāṅkṣāyām" (Divādi) means in Ātmanepada, Vañcana. माणवकं गर्धयते, वञ्चयते।

[1] See especially the first eight chapters and the treatment at great length of the first eight aspects of Sāhitya.

Bhoja takes this Pralambha or deceiving and then enquires into the possible siginficances of the Upasarga 'Vi'. 'Vi', Bhoja says, may stand for Vividha, Viruddha, Vyāviddha, and Vipratiṣiddha. These four ideas relatable with 'Vi' correspond to conditions available in the four kinds of Pralambha or deceiving namely, Pratiśrutya-adāna, Visamvādana, Kālaharaṇa, and Pratyādāna which are seen respectively in the four kinds of Vipralambha, Pūrvānurāga, Māna, Pravāsa and Karuṇa.

Upasargārtha	*Prakṛtyartha*	*Aspect of Vipralambha where these are found*
Vividha	Pratiśrutyādāna	Pūrvānurāga
Viruddha	Visamvādana	Māna
Vyāviddha	Kālaharaṇa	Pravāsa
Vipratiṣiddha	Pratyādāna	Karuṇa

In Prathama(pūrva)anurāga-vipralambha, Love is of a varied (Vividha) nature and the two have not attained each other (Pralambha). How it is manifold or Vividha Bhoja explains. The idea of 'Pratiśrutya adāna', promising and not giving is a kind of Pralambha or Vañcana. The lovers see each other; this moment, their glances promise them union; but he or she is not independent to do as they please and there is also fear as well as a sense of decorum, modesty, and bashfulness (Lajjā) standing in the way of union. For instance, when a heroine sees a lover lovingly and longingly, the lover thinks: surely she loves me; I will get her; let me approach; but when he approaches she is afraid and is filled with Lajjā; she goes away without giving him his heart's desire. This is promising to give and not giving really. Such is the course of love after the first sight and up to the union, of love in the stage called Pūrvānurāga-vipralambha. Bhoja illustrates this 'Vividhārtha' of the Upasarga and the 'Pralambhārtha of the main word (Prakṛti) with two instances.

'Vi' also means 'Viruddha' or going against. This occurs in the aspect of 'separated love' called Māna, where the lady is offended, jealous and angry. The Pralambha here is said to be of the form of Visamvādana or belying. Love belies itself; she loves him, yet refuses him, rebukes him, and acts as if she has no love for him. Visamvāda is also the non-attainment of the pleasures of kissing, embracing etc., for which the lover is thirsting. He expects them but does not obtain them. Here also both the Upasargārtha of Viruddha and the Prakṛtyartha of Visamvādana are illustrated by two verses.

In the third kind of separation in which the lover has gone on a long journey and the lady is suffering, *i.e.* in Pravāsa-vipralambha, the exact nature of Vañcana or Pralambha, the precise form of the non-attainment of embrace etc., manifests itself in the form of spending the time somehow till the return of the lover. Here the preposition 'Vi' means Vyāviddha signifying the fact that the mind is full of longing (Utkaṇṭhā) etc. Time passes without the lovers enjoying themselves.

The fourth, Karuṇa-vipralambha, is a case in which one of the two dies and there is yet hope of the dead attaining rebirth and the other is living on that hope.

Here, Bhoja says, the form in which Pralambha appears is Pratyādāna, Fate taking away one of the two forcibly when the other protests. The protest of the survivor is the Vipratiṣedha which is the meaning of the prefix 'Vi'.

Bhoja proceeds from the fact of experience in respect of the varied nature of conditions of love in all its aspects. What he does is to see if the language, the etymology of the word, also signifies all those ideas associated with the word. He realises at once that he has classified these only on the broad principles and not very strictly. He says that all names are given according to the principle of the most predominant ideas. He instances 'paṅkaja' and 'sarasija'. Neither does a lotus alone grow in mire or lake nor does lotus grow in mire or lake alone. Lotuses grow in mireless lakes and water-reservoirs which are not lakes, and in lakes and in mire, many things besides lotuses grow. Similarly all the conditions seen in Māna, Pravāsa and Karuṇa may be seen in Pūrvānurāga itself; Māna itself may exhibit aspects of the rest. Sambhoga may be tinged with Vipralambha, for one is not always united and enjoying. Even in Vipralambha or in actual physical separation, one may derive enjoyment (Sambhoga) by contemplating about the object of his love. The ideas of Vividha etc., which are the various significances of the Upasarga 'Vi' and the ideas which are the meanings of the main word, Pratiśrutya-adāna etc., are not found in experience exclusively in their respective classes only. There is overlapping, overflow of the aspects of one into another, Vyavasthā-samplava. Says Bhoja:

ननु च प्रतिश्रुत्यादाना:(दानादय:) चत्वारोऽपि प्रकृत्यर्था:, विविधमित्यादय: चत्वारोऽपि उपसर्गार्था: प्रथमानुरागादिषु चतुर्ष्वपि व्यवस्थासम्प्लवाभ्यामुपलभ्यन्ते । तत्कथमुच्यते प्रतिश्रुत्यादानमित्यादय: यथायथमुपसर्गा:, अविशिष्टा: प्रथमानुरागादिषु व्यवतिष्ठन्त इति । P. 413. Vol. IV.

and Bhoja gives seven pages of illustrations to show this Vyavasthā-samplava after which he concludes thus:

एवमन्येऽपि प्रकृत्यर्थोपसर्गार्थानां व्यवस्थासम्प्लवा दृश्यन्ते । अत्रोच्यते * * * * न चासावन्यत्र नास्ति; न चान्ये तत्र न सन्ति । तद्यथा पङ्केरुहं सरसिजमिति * * * तद्वदिहापि द्रष्टव्यम् ।

This, in brief, is Bhoja's Nirukti of Vipralambha. It covers pp. 410-420 in Vol. IV of the *Śṛ. Pra.*, and corresponding to these eleven pages are pp. 554-557 and Kārikās 56-66, Ch. V of the *S. K. Ā.*

Bhoja then takes up the word Anurāga and diving into its possible etymologies, lays bare the various circumstances attendant upon love, the ideas that compose love and fo m its essence. The subject is very interesting and Bhoja increases our interest by his choice and apt illustrations from the classics.

Pp. 421-4 of Vol. of the *Śṛ. Pra.* explain the various significances, corresponding exactly to conditions manifesting themselves in love, of the word Anurāga in its two separate parts, the significance of the Upasarga 'Anu' and that of the main word 'Rāga.' (*S. K. Ā.*, V. P. 480, Kārikās 67-68 and pp. 557-8).

Bhoja derives Rāga from both Rañj, to colour and Rāj, to shine. "Rañja Rāge" (Divādi 1167) and "Rājṛ Dīptau" (Bhvādi 822). The *S. K. Ā.* Kārikā puts the derivation thus:

राजतो रञ्जतोर्वापि रागः करणभावयोः ।
घञान्यत्कारके भावे नलोपेन नियम्यते ॥ V. 68

रञ्ज राग इत्यस्माद् धातोः (राजृ) दीप्तावित्येतस्माद्वा भावकरणयोः घञि राग इति रूपं भवति ।
Śṛ. Pra. P 421. Vol. IV

How is the idea of 'shining' relevant in love? Bhoja explains that Rājati means, according to the use of the poets (and he illustrates it with two verses), Śobhā or beauty and splendour in general as also Samṛddhi, affluence or prosperity.

उभयोर्वक्रवीक्षितादिभिः चेष्टाविशेषः(षैः) प्रमोदविशेषो रज्यते शोभतेऽनेन समानशीलगुण-वयोविद्याव्यसनेष्विति रागः । उत्तमप्रार्थनीयतादिभिः अनुरूपप्रार्थनादिभिर्वा उभयगतो विशेषो राजते दीप्यते समुद्यते(द्योतते) परं प्रकर्षमापद्यते रतिरनेनेति रागः । उभयगत इङ्गिताकारादिविशेषः कालयापननेपथ्यविलेपनादिरुद्दीपनविशेषो वा । Vol. IV. p. 422

In the above passage Bhoja has explained how Rāga meaning splendour and shining (Rājṛ) can be applied to the Anubhāvas, Vibhāvas, Ālambana and Uddīpana, Vyabhicārin and Sthāyin of Rati. The various subtle senses in which the use of the word Rāja'e is seen, help Bhoja to explain these applications. Applied to the Sthāyin, रतिः रागः, *i. e.*, रतिः राजते, it means रतिः दीप्यते समुद्यते (द्योतते) परं प्रकर्षमापद्यते । When applied to the Uddīpana Vibhāvas like dress, it is easy to understand the splendour (*rājate*) of dress and make-up that contribute to the attraction of a personality.

Here, it must be pointed out that Bhoja fails to remind himself of Bharata and another idea in the very vocabulary of the Sanskrit language itself. Bharata says that Śṛṅgāra is resplendent and resides in refined men of sparkling manners. Śṛṅgāra itself is called in the lexicons, Ujjvala and Śuci. Says Bharata:

तत्र शृङ्गारो नाम रतिस्थायिभावप्रभवः उज्ज्वलवेषात्मकः यत्किंचिल्लोके शुचि मेध्यमुज्ज्वलं दर्शनीयं वा तत् शृङ्गारेण उपमीयते । यस्तावदुज्ज्वलवेषः स शृङ्गारवान् भवति ॥ *N. Ś.* VI.

This is the reason, says Bharata, why the sentiment of love came to be called Śṛṅgāra. See also *Amarakośa* I. vii. 17 and P. 34, *J. O. R.* Madras, Vol. VI. second part of my article on the Vṛttis. It is from this Anubhāva and Uddīpana-vibhāva of brilliant dress that Śṛṅgāra rasa came to be called Ujjvala. This Aujjvalya refers also to the character of the type of man whom women love. This Aujjvalya in the very name of Śṛṅgāra Rasa could have been effectively harnessed by Bhoja to justify his derivation of Rāga from the root Rāj to shine. But in the last association of the word Rāga from Rāj to shine with the Uddīpana-vibhāva of Nepathya which Bhoja gives, we can find part of this idea of Bharata.

Bhoja then explains how love is attended also with conditions which justify the derivation of Rāga from "Rañja rāge", 'to colour'. When one is in love, the face attains colour; Bhoja however does not relate this aspect of the idea of love and health, cheerfulness and bright face, on the positive side; emphasising the negative aspect in separation, Vipralambha, he says that Rāga or colouring means fall of colour or change of colour, the face of the separated becoming pale. He points out here the Sāttvika-bhāva called Vaivarṇya.

"रज्यते स्वेदरोमाञ्चवैवर्ण्यादिभिर्वर्णान्तरमापद्यते विषय आश्रयो वा येन स राग उच्यते । P. 422

Rajyate is also taken as Anuṣajyate, 'becomes attached to': रज्यत्यनुषज्यते विषयेष्वनेनेति रागः । Then Bhoja takes up the prepositional qualification to the main word Rāga *viz.*, 'Anu', in Anurāga. He says that 'Anu' means Anugata or 'following' or 'responsive'; and Anurūpa, 'of the same nature', 'similar'.

ततश्च अनुगतो(ऽनु)रूपो वा रागः अनुराग इति । P. 421.

Another explanation is then given that 'Anu' may mean 'along with' (Saha or 'afterwards' (Paścāt). Love that develops in both parties at the same time and one's love closely developing upon another's are meant by Saha-rāga and Paścād-rāga. अनु पश्चात् सह वा राग अनुराग इति— P. 421.

The *S. K. Ā.*, Kārikā says: रागोऽनु सह पश्चाद्वानुरूपोऽनुगतोऽपि वा । V. 67.

Bhoja develops this into some sublime ideas on the ideals of love. He says that love is best (Uttama) and most glorious when it develops at the same time and concurrently, in both the male and the female.

तस्य च यदनुना सहार्थेन सह समासः तदा स्त्रियाः पुरुषस्य च तुल्यकाल एव रत्युत्पत्तावुत्तमः, यथा —'अभूद्वरः कण्टकितप्रकोष्ठः' इत्यादि । (*Raghu* and *Kumāra*). P. 422

Love is Madhyama when the lady loves first and the other party begins to love later. Here 'Anu' means Paścāt or afterwards.

यदा अनुरागशब्दस्य पश्चादर्थः अनुना समासः तदा पुंसः पश्चादुत्पत्तौ मध्यमः । P. 422

When man loves first and the lady only afterwards, the love is Kaniṣṭha. स्त्रियाः पश्चादुत्पत्तौ कनिष्ठः । P. 422. There are worse cases where man loves and trouble a lady without her having any love for him. Sanskrit critics say that one-sided love, where one goes on loving more and more, and the other, the lady, loves not, is Rasābhāsa. Kālidāsa condemns such love in his *Mālavikāgnimitra*: अनातुरोत्कण्ठितयोः प्रसिद्ध्यता समागमेनापि रतिर्न मां प्रति ।

Then 'Anu' as meaning 'Anugatatva' and 'Anurūpatva' is illustrated. Uttama-rāga is that in which the two equal each other in beauty and other qualities. Madhyama is Anugata, as in it, woman loves according to the wish of man, and Kaniṣṭha is love in which man 'follows' (anugata) woman.

Bhoja then studies Ānurūpya and Rasābhāsa. When woman loves and man does not, it is not very bad Rasābhāsa; when he loves and she does not, it is Madhyama Rasābhāsa; the worst form of Rasābhāsa is then described and illustrated; it is not clear, the text being corrupt here; it should, however, be the infatuation of a man for a woman who not only does not love him but hates him, as in the case of Sītā and Rāvaṇa. This study of Ānurūpya and Rasābhāsa in the *Śṛ. Pra.* is absent from the *S. K. Ā.*

The next word taken for Nirukti is Prathamānurāga as a whole. The significance of the qualification of Anurāga by the word Prathama has now to be noted. The *S. K. Ā.* but briefly says that this Vipralambha is called Prathamānurāga since it is the first aspect.

प्रथमं चोपजायमानत्वाद् अयं प्रथमानुराग इति प्रथते । P. 558

But in the *Śr. Pra.* (P. 424, Vol. IV.) more significances are pointed out by Bhoja. It is called Prathamānurāga since it is the first stage of love, love after the two have seen or heard of each other. प्रथमश्चासौ अनुरागः । It also means in some cases the first love-experience of the lover. Perhaps here lies an emphasis of Bhoja on the greatness of love of a Brahmacārin, first love as that of a youth like Mādhava as contrasted with such love as that of Duṣyanta and Agnimitra. It shows that in the best love, the woman also loves a man for the first time. A further significance is that Prathama may mean also the best of men and women, *i.e.*, the lovers are excellent specimens of humanity.

Māna. Bhoja then says that the path of love is crooked and perverse. This perversity is responsible for Māna.

सोऽयमनुरागः प्रेमगते(:) स्वभावकुटिलत्वात् कुटिलतामालम्बमानः मान इत्युच्यते । Pp. 424-5, Vol. IV.

The word Māna is then explained etymologically. In Māna-vipralambha the lady is cross; and the lover propitiates and worships her; Māna here means Pūjā, Sammānana, Satkāra or Prasādana. This Māna is derived from the root " Māna Pūjāyām ", मान्यते पूज्यतेऽनेनेति, P. 425, Vol. IV.

2. Māna is really painful since it is separation; but even this state is enjoyed by lovers. They *think* or *consider* even the unpleasant as pleasant and this thinking of upleasantness as pleasure is another aspect of Māna, the word meaning here ' thinking ': " Mana Jñāne ".

मन्यते दुःखैकहेतुमपि सुखसाधनमेवैनमिति मानः ।

3. Another aspect of Māna is that it is the true mark or sign of the existence of love. If a lover misbehaves, the lady is jealous or angry only when she loves him and consequently is unable to bear his attentions to another. If she has no love for him, she is not going to worry herself about his behaviour. Hence, her anger and jealousy are but signs of her great love for him. Here, Māna is a means of knowledge, the word being the same as that which occurs in the epistemological terminology Māna, Meya, Mātā and Miti. In this sense, Māna is derived from the root " Manu Bodhane ".

मनुते बुध्यतेऽस्मात् प्रेमास्तित्वमिति मानः । P. 425, Vol. IV

4. The fourth sense is related to the third. Māna is here derived from ' Mā ' to measure and means measuring. For, Māna shows how deep the love of the lady is and it also tests and measures whether the lover has real, abiding love.

In these grammatical explanations, Bhoja points out that there is room only for Māna in neuter form as Mānam and not in the masculine form in which the present word is found. But he explains away the difficulty by drawing our attention to a passage in *Mahābhāṣya* where Patañjali uses ' Anumānaḥ ', in the masculine gender.

कथं पुनर्मानि इति ल्युडन्तस्य पुंसि प्रयोगः? श्लि(शि)ष्टप्रयोगदर्शनात् । यथाह महाभाष्यकारः— अस्ति क्रिया ; किन्तु साधनेभ्यः पृथगाख्यातुमशक्यमनिर्लुठितगर्भवत् सासावनुमानगम्या । [कोऽसावनुमानगम्या] **कोऽसावनुमानः** ? यत्सर्वेषु साधनेषु सन्निहितेषु कदाचित् पचतीत्येतद् भवति कदाचिन्न भवति । P. 425.

See *Mahābhāṣya* on Pāṇini I. iii. 1. P. 254 Vol. I. Keilhorn's Edn. In another place also (on Pāṇini V. i. 119), Patañjali uses the masculine form of Anumāna: कोऽसावनुमानः P. 336. Vol. II, *Ibid.*

The *S. K. Ā.* Kārikās briefly put the etymologies of Māna thus:

मान्यते प्रेयसा येन यं प्रियत्वेन मन्यते ।
मनुते वा मिमीते वा प्रेम मानः स कथ्यते ।।
महाभाष्यकृतः कोऽसावनुमान इति स्मृतेः ।
ल्युडन्तोऽपि न पुंलिङ्गो मानशब्दः प्रदुष्यति ।। 69-70. Ch. V

See also *S. K. Ā.* Pp. 558-559.

Besides these etymologies, Bhoja gives in his *S. K. Ā.* another, which is based on Akṣara-varṇa-sāmānya in Yāska's phraseology. Bhoja says that Māna is so called because a lady in the grip of anger or Māna says to her advancing lover " no, no ", ' Mā ', ' Na '.

अहेरिव गतिः प्रेम्णः स्वभावकुटिलेति सः ।
अहेतो**र्मेति** नेत्युक्तेः हेतोर्वा मान उच्यते ।। *S. K. Ā.*, V. 48

These preventive words and refusals of ' Mā ' and ' Na ' are surely found in Māna in experience. But Bhoja seeks and finds them also in the word. लोकसिद्धवस्तुनः शब्दे विनिवेशः । Says Śāradātanaya, who follows, borrows and even amplifies Bhoja's Niruktis:

मा नेति वीप्सया रोधो मान इत्युच्यते बुधैः । P. 79. *Bhā. Pra.* IV. line 8

and Śiṅgabhūpāla also says borrowing from both of them:

मुहुः कृतो **मेति** मेति(नेति) प्रतिषेधार्थवीप्सया ।
ईप्सितालिङ्गनादीनां निरोधो मान उच्यते ।। *R. A. S.*, II. 202

Pravāsa-nirukti. Bhoja derives Pravāsa from the roots " Vasa Nivāse ", Vas to live; and " Vasa Ācchādane ", Vas to cover, roots from which Vāsa meaning abode and Vāsas and Vastra meaning clothing are derived. का पुनः प्रवासे निरुक्तिः? 'वस निवासे', 'वस आच्छादने' इत्येतयोः प्रपूर्वयोः भावकरणादिष्वेव घञि प्रवास इति रूपं भवति । Pp. 425-6

When Pra is added to Vas to live, it gives its opposite meaning of going on a journey. तत्र वसेः प्रपूर्वस्य तद्विपरीतार्थवाचित्वे प्रवसनं प्रवासः । This is the primary and natural meaning of the word. The word Pravāsa has the meaning of fragrance also; and Pravāsayati means perfuming or tinting. Bhoja says that in long separation consequent on the lover going away on a journey, the lovers' hearts are filled with love all the more. प्रकर्षेण वासयति अनुरञ्जयति, तन्मयतां नयति कामिनश्चित्तमिति वा प्रवासः । *Śr. Pra.*, p. 426, Vol. IV. उत्कण्ठादिभिः चेतो वासयति— । *S. K. Ā.*, P. 560

Another meaning of Pravāsa is killing or slaughter. This also takes place in separation through journey. For, fate separates them and if their love is very great, one of the two dies.

यदि वा प्रपूर्वो वसिः णिजन्तः प्रमापणे वर्तते । यथा 'तूष्णीमेनं प्रवासयेत्' इति । ततश्च प्रवास्यन्ते हन्यन्ते वियोगिन इति प्रवासः ॥ *Śṛ. Pra.*, Vol. IV, p. 426. *S. K. Ā.*, p. 480, V. 71-73

Then, Pravāsa from "Vasa Ācchādane" is explained and illustrated. There is a slight difference here between the *S. K. Ā.*, and the *Śṛ. Pra.* In the former, Bhoja says that 'Pra' added to "Vasa Ācchādane" gives the opposite meaning of not covering oneself with garments. This meaning is appropriate since a lady who is a Proṣita-patikā does not dress herself up but observes Niyamas, and has uncombed hair and dusty garments.

प्रवासे वसत इत्युपलक्षणेन आत्मानमङ्गना न भूषयन्ति यथा— । P. 539

अत्र 'वस आच्छादने' इत्यस्य 'प्रस्मरति' इत्यादिवत् निषेधार्थकप्रपूर्वस्य घञि प्रवास इति रूपं निरूप्यते । P. 560

In the *Śṛ. Pra.*, however Bhoja seems to realise that, unlike as in the cases of Pravasati and Pratiṣṭhate, Pravāsa from Vas to cover with Pra cannot mean 'not to dress oneself up'. So he takes 'Pra' as meaning 'special'. Pra-vāsa means Viśeṣa-vāsa or Viśiṣṭa-nepathya, special dress. In such separation as Pravāsa, the ordinary beautiful dress of a pleasant time is absent and is replaced by a simple dress that bespeaks the condition of the wearer. Bhoja instances the verse from Kālidāsa's *Śākuntala*, वसने परिधूसरे वसाना etc., describing Śakuntalā in her Viraha-vrata. Of course, the Anācchādana of the *S. K. Ā.* and the Viśeṣa-Ācchādana of the *Śṛ. Pra.* are, in effect, the same.

आच्छादयन्त्यस्मिन् वियोगिन्यो विशेषवेषादिकमिति प्रवासः । P. 426. *Śṛ. Pra.*

Karuṇa-nirukti. All the major ideas associated with this aspect of separation in which one dies are explained by Bhoja by the various idiomatic usages of the word Kurute or Karoti from the root Kṛ to do from which Bhoja derives the word Karuṇa. He says in the *S. K. Ā.* that Karoti is found used in varied senses in these expressions:

कुरु घटम् । चौरंकारं क्रोशति । अश्मानम् इतः कुरु । पादौ मे सर्पिषा कुरु । मूर्च्छां कुरुते । विलापं कुरुते । कुरुते साहसे मनः । करोति चित्तं दुःखेन । *S. K. Ā.*, V. 74-76

In these expressions Kṛ is used in the following senses respectively: अभूतोत्पादनम् or अभूतप्रादुर्भावः; उच्चारणम्; अवस्थापनम् or निक्षेपः, अभ्यङ्गः ।

घटं करोति पटं करोति—अभूतमुत्पादयतीति गम्यते । चोरंकारमाक्रोशति दस्युंकारमाक्रोशति—चोरोऽसि दस्युरसि इति उच्चार्य क्रोश[न्]तीति गम्यते । घटे(टं)कुरु . . . . . अश्मानमितः कुरु निक्षिपेति गम्यते । पादौ कुरु, पृष्ठं कुरु, घृतेन तैलेन वा उन्मृदान इति गम्यते । *Śṛ. Pra.*, Vol. IV. 427

Just as we say 'Ghaṭam Karoti', we can say that Karuṇa produces swoon: Mūrcchām kurute. Even as we say 'Coraṅ*kāram* Ākrośati' we say Vilāpam Kurute, where Kṛ means 'to cry'. 'कुरुते साहसे मनः' in Karuṇa where it means 'placing' is similar to अश्मानमितः कुरु. पादौ सर्पिषा कुरुते is similar to करोति चित्तं दुःखेन । The ideas in Karuṇa which call forth such explanations are that in Karuṇa when one dies, the other swoons, weeps, decides to die along with the dead and the survivor's heart is wrapped up in grief. See *S. K. Ā.*, V. Pp. 561-562. The corresponding explanations in the *Śṛ. Pra.*, Vol. IV. pp. 427-8 are:

यदा तु करोतेः अभूतप्रादुर्भावार्थवाचिनः करुण इति रूपं भवति * * * पुनः समागमफलः अनुराग एव करुणशब्देनोच्यते । तद्यथा दुःखातिरेकाद् अभूतात् करोतेः प्रादुर्भावयतीति करुणः । * * करोति उच्चारयति विलापादिभिस्तद्गुणमिति करुणः । * * करोति स्थापयति अनेन मरणजीवितयोरेकत्वेति करुणः । * * करोत्यभ्यञ्जयति बहिरन्तश्च व्याप्नोति विस्रम्भोत्पत्त्या स्त्रीपुंसयोरन्यतरस्य हृदयमिति करुणः । Pp. 427-8

In the *S. K. Ā.*, Bhoja satisfies himself with this one derivation of Karuṇa from Kṛ to do. In the *Śṛ. Pra.*, he adds another derivation from Kirati, 'scattering', 'being distracted'. "Kṛ Vikṣepe" Tudādi 1409. The *Uṇādi Sūtras* derive Karuṇa from this root Kṛ Vikṣepe. The word is said to be similar to Varuṇa and Dāruṇa. कृवृदारिभ्यः उनन्, *Uṇādi* 333. This deserves to be the first in the main explanation, and not that from Kṛ to do. The Vikṣepa meant by the *Uṇādi* is scattering which in Karuṇa might mean either the scattered mind or the throwing apart of the two by Fate. Bhoja is delighted to go here again into the several full words for which 'Vi' in Vikṣepa can stand. Once again, he brings here the four ideas he gave for the 'Vi' in Vipralambha, —Vividha, Viruddha, Vyāviddha and Vipratiṣiddha. Bhoja explains Vikṣepa or Karuṇa from Kṛ to scatter or throw off, by the idea that Karuṇa takes away beings from pleasure. "स हि प्राणिनः सांसारिकेभ्यः सुखेभ्यः विक्षिपति ॥" P. 427

The above-given etymological explanations, Bhoja says, are meanings of the main words, Prakṛtis, with the senses of the Pratyayas subordinated to the former. Bhoja then begins to give the significances of the same words with the meanings of the Pratyayas as primary and those of the Prkṛtis subordinated to them.

"सोऽयं विप्रलम्भादिषु उपसर्जनीकृतप्रत्ययार्थः प्रकृत्यर्थ उपवर्णितः । अथ उपसर्जनीकृतप्रकृत्यर्थः प्रत्ययार्थो वर्ण्यते ।" P. 428. *Śṛ. Pra.*, Vol. IV.

There follow interesting pages of fine illustrative verses on various aspects of Vipralambha from this point of view. The seven cases, and Kartā, Hetukartā, Bhāvakartā, and Karmakartā, and Kartṛ-karma and Bhāvakarma are first given as Pratyayārtha, and then Past, Present, Future and Indefinite Times are given as four Pratyayotpatti Kālas. Further treatment on these lines given by Bhoja here need not be taken up and can be known from the detailed summary given at the beginning of the book (See above pp. 46-47).

The above completes the Vipralambha-niruktis. In chapter XXXIII Bhoja takes up Sambhoga-niruktis. Sambhoga is explained as derived from the root 'Bhuj' with the Upasarga 'Sam'. Like the 'Vi' in Vipralambha, this 'Sam' also means four things, Saṁkṣepa (brief), Saṅkara (mixed), Sampūrṇa (full), and Samyak (good); and Bhuj has also four meanings: Protection (Pālana), Crookedness (Kauṭilya), Eating (Abhyavahāra), and Experiencing (Anubhava).

"संज्ञा तु नैषा पारिभाषिकी एव । प्रकृतिप्रत्ययोपसर्गविभागकल्पनायाम् अन्वर्थस्यापि विद्यमानत्वात् । तथा हि—सङ्क्षेप-सङ्कर-सम्पूर्ण-सम्यक्त्वद्योतक-**समुपसर्ग**पूर्वकस्य पालन-कौटिल्य-अभ्यवहार-अनुभवकर्मणः **भुजेः** भावे कर्तरि "अकर्तरि च कारके संज्ञायां" सर्वकालेषु घञि सम्भोग इति रूपं भवति ।" P. 783

भुज् प्रकृत्यर्थविभागे च चत्वारो धात्वर्थाः पालनादयः यथा—
पृथिवीं भुनक्ति राजा—(पालनार्थः भुजिः)
मूलानि विभजति रथः—(कौटिल्यार्थः)
ओदनं भुङ्क्ते नागरिकः—(अनुभवार्थः)
सुखमुपभुङ्क्ते नागरिकः—(अनुभवार्थः)
सं—चत्वारश्च उपसर्गार्थाः यथा—
सम्प्रीयते (सङ्क्षिप्यते or सङ्गृह्यते) त (क)था गाथकेन—(सङ्क्षेपार्थः)
संसृज्यते सूपो लवणेन— (सङ्करार्थः)
संह्रियते याग उपकरणैः— (सम्पूर्णार्थः)
सम्प्रयुज्यते दयितः कान्तया— (सम्यगर्थः)

P. 784.Vol. IV. *Śr. Pra.* See *S. K. Ā.*, V. 77-78

The following tabular statement will give at a glance Bhoja's etymological explanations of the various aspects of Sambhoga.

Kind of Sambhoga	*Prakṛtyartha*	*Upasargārtha*
1. Prathamānurāgā-nantara	Pālana	Saṁkṣepa
2. Mānānantara	Kauṭilya	Saṁkara
3. Pravāsānantara	Abhyavahāra	Sampūrṇa
4. Karuṇānantara	Anubhava	Samyak

When man and woman first join, the Upacāras are brief, (Saṁkṣipta); and the love is being protected and nourished in this stage (Pālyate). The *S. K. Ā.* succinctly puts it thus:

स पालनार्थः पूर्वानुरागानन्तर उच्यते ।
उत्पन्ना हि रतिस्तस्मिन् आनुकूल्येन पाल्यते । V. 79
* * *
नवे हि सङ्गमे प्रायः युवानः साध्वसादिभिः ।
सङ्क्षिप्तानेव रत्यर्थमुपचारान् प्रयुञ्जते ॥ V. 85

The ways of love are by nature subtle and crooked, and in Māna especially when one is perverse and cross, the path of love is most crooked. There is a Prākṛt Gāthā in the collection called *Vajjālagga*:

अदृष्टे रणरणको दृष्ट ईर्ष्याविडम्बना नाथ ।
भवति नर्जु वा **वक्रं प्रेम यथा चञ्चुः कीरस्य** ॥ Gāthā 337 (Chāyā)

Kavikarṇapūra Gosvāmin says in his definition of Māna in his *Alaṁkāra-kaustubha*: प्रेम्णः कुटिलगामित्वात् कोपो यः कारणं विना । V. 77

and quotes a verse from *Rasasudhākara*. तथा च—

नदीनां च वधूनां च भुजगानां च सर्वदा ।
प्रेम्णामपि गतिर्वक्रा कारणं तत्र नेष्यते ॥

Vāmana has this idea of Kauṭilya in his Artha Guṇa called Śleṣa, III. ii. 4. He instances the love of a cunning lover who pays attention to two ladies sitting in the same place; this is Kauṭilya on his part. Both Bharata and Vātsyāyana say that Kāma is Vāma. Therefore in the Sambhoga after Māna, the word Sam-bhoga is taken as derived from "Bhuji Kauṭilye",—Bhugna. And 'Sam' is taken to mean Saṁkara, love mixed with or crossed by anger.

तत्र चालिङ्गनादीनामुपचाराणामुपालम्भादिभिः सङ्कीर्णः प्रयोगो भवति । P. 795

The *S. K. Ā.*, Kārikā puts these ideas thus:

मानस्यानन्तरे तेषां व्यलीकस्मरणादिभिः ।
रोषशेषानुसन्धानात् सङ्करः केन वर्ण्यते ॥ V. 86

When one goes on a journey, the hearts of the two lovers who are separated seem to fast; and when the two unite together after a time they seem to break fast, to do Pāraṇā. This is the eating idea, Abhyavahārārtha of Bhuj. Since they fill themselves with food to their hearts' content, the love is Sampūrṇa, the meaning of 'Sam' in this stage. प्रवासानन्तरे भुजिरभ्यवहारार्थः उपसर्गः सम्पूर्णार्थः । तत्र हि चिरकालमनुपयोगाद् उपचितप्रेमराशौ च चक्षुरादीनां स्वेषु स्वेषु विषयेषु गर्धातिशयात् सम्पूर्ण एवाभ्यवहारो भवति । समुच्चयेन च आलिङ्गनादयः प्रयुज्यन्ते ।
Very appropriate illustrations are given containing this Abhyavahāra and Sampūrṇa meanings of 'Bhuj' and 'Sam.' in the Sambhoga enjoyed after Pravāsa: **पपौ** निमेषालसपक्ष्मपङ्क्तिः **उपोषिताभ्याम्** इव लोचनाभ्याम् and पश्चादावां **विरहगुणितम्** etc. *Raghu* II. & *Megha*. *Cf. S. K. Ā.*, V. 87-8

सम्पूर्णः पूर्णकामानां कामिनां प्रोष्यसङ्गमे ।
उत्कण्ठितानां भूयिष्ठमुपभोगः प्रवर्तते ॥

In Karuṇānantara Sambhoga, 'Bhuj' means 'to experience and enjoy' (Anubhava) and 'Sam' stands for 'Samyak', 'well'. When the dead is reborn and both unite, they enjoy fully. Their love cannot be shaken afterwards, for it has stood even the test of death. Hence, an ideal of love beyond this type of Samyak in Karuṇānantara Sambhoga cannot be imagined. *Cf. S. K. Ā.*, V. 88

प्रत्यागतेऽपि यत्रैषा रतिपुष्टिः प्रिये जने ।
सा किमावर्ण्यते यूनां तत्रैव मृतजीविते ॥

As at the end of the section on Vipralambha-varieties, here also, Bhoja says that characteristics of each of these four are predominant in the states which are called by their names, but one must realise that there is an overflow of the characteristics of one into the others, Vyavasthā-samplava. Bhoja explains then how Pālana itself means Abhyavahāra, Kauṭilya and Anubhava and how Kauṭilya itself means all the other three and so on.

These words are names, Samjñās, and to point out their full significance, Samjñā-śabdas can be explained in any or many possible ways. So there is no question of the several etymologies being justifiable or not. Bhoja says at the beginning of his Sambhoga-nirukti:

संज्ञाशब्दानां यथाकथंचिद् व्युत्पत्तिः[1] इति दर्शने संज्ञानुरोधेन योऽर्थो यत्र उपपद्यते स तत्रैव व्यवह्रियत इति । *Śr. Pra.*, Vol. II. Pp. 783-4.

Śāradātanaya

The *Bhāvaprakāśa* has partially incorporated into its text Bhoja's Niruktis and has even out-Bhoja-ed Bhoja by giving similar Niruktis for all other important words. But Śāradātanaya does not give the words in the same order as they are found in the *Śr. Pra.* He does not take up Vipralambha first and then its four aspects and then Sambhoga with its four aspects. In chapter IV, Śāradātanaya speaks of Śṛṅgāra Rasa and Rati Sthāyibhāva, and says that it has six forms, each succeeding one developing love more and more; they are Preman, *Māna*, Praṇaya, Sneha, *Rāga* and Anurāga. Of these six words, Māna and Rāga are words for which Bhoja's derivations are reproduced by Śāradātanaya.

मा नेति वीप्सया रोधो मान इत्युच्यते बुधैः ।

* * * *

मान्यते प्रेयसा येन यत्प्रियत्वेन मन्यते ।

मनुते यो मिमीते यः स हि मानः प्रकीर्तितः ॥ P. 79. *Cf. S. K. Ā.*, V. 48, 69

---

[1] This Nyāya 'संज्ञाशब्दानां यथाकथंचिद् व्युत्पत्तिः' does not seem to be a quotation. It is found amply substantiated by the *Nirukta* which adopts Nirukti based on Kriyāsāmānya and Akṣaravarṇasāmānya. Similar to Bhoja's words quoted above are the following in Durgācārya's commentary on the etymology of the word Nighaṇṭu, which is derived from various roots by etymologists.

"---धातुरुत्प्रेक्ष्यते । **स पुनः स्वरवर्णक्रियासामान्येन** । तत्रैवं रूढिशब्दे यावन्तो धातवः स्वं स्वं लिङ्गं रूढिगतं दर्शयन्ति तावतः सङ्गृह्य स रुढिशब्दो निर्वाच्यः । किं कारणम्? **विशेषलक्षणव्यवस्थाभावात्** । न हि विशेषलक्षणव्यवस्था काचिदस्ति, यथा एकोऽवतिष्ठेत अन्ये व्यावर्त्तेरन् । अपि चोक्तं **वार्त्तिककारेण**---"यावतामेव धातूनां लिङ्गं रूढिगतं भवेत् । अर्थश्चाप्यभिधेयस्थः तावद्भिर्गुणविग्रहः ॥" (*Bṛhaddevatā* II, 104). P. 9, *Nirukta*, Ānandāśrama Edn.

The *Mahābhāṣya* does not have any such passage as quoted by Bhoja and Bhoja himself does not have anything like that in his Uṇādis in his grammar, the *Sarasvatīkaṇṭhābharaṇa*. The nearest approach to this passage verbally is one found in Śvetavanavāsin's Vṛtti on the Uṇādi Sūtras, I. 69, "Kami Mani etc." He says while giving the explanation of the first words Kantu that Samjñā-śabdas or names are derived somehow and Pāṇini himself shows this by his derivation of Indriya from various verbs connected with the word Indra, Indraliṅga, Indradatta etc.

उणादीनां **संज्ञाशब्दत्वाद् बहुधा व्युत्पादन**मिति केचित् । संज्ञाशब्देषु हि व्युत्पत्तेरनियमः; अथानुगमाभावात् तथा च इन्द्रियशब्दोऽप्यनियमेन निरुक्तं भगवता पाणिनिना---'इन्द्रियमिन्द्रलिङ्गम्' इत्यादिसूत्रेण (V. ii. 93) । Pp. 32-33 Madras Uni. Edn.

Something like this is also seen in the *Vākyapadīya* itself in II. 172-176. In II. 176, Bhartṛhari says that the word Gauḥ (cow) has been derived from various roots—गिरतेः, गर्जतेः, गमेः, गुवतेः, गदतेः. Bhānuji, on *Amara*, says on the opening set of names: यद्यपि 'चतुष्टयी शब्दानां प्रवृत्तिः' इति पक्षे संज्ञाशब्देषु व्युत्पत्तिर्नावश्यकी, तथापि शाकटायनाद्यभिमतत्रयीपक्षे व्युत्पत्तिः प्रदर्श्यते । P. 4b, N. S. Edn.

The last line on p. 79 of the *Bhā. Pra.*, स्वतोऽपि कुटिलं प्रेम किमु मानान्वये सति, is taken from Bhoja's *S. K. Ā.*, V. 80. P. 481.

Rāga is explained thus by Śāradātanaya: रज्यते दीप्यते चित्ते स राग इति कथ्यते ॥ P. 81, line 11. See *S. K. Ā.*, V. 68

The word Prema is explained by Śāradātanaya as derived from the root Mā with Pra, with the word 'I' (इ) meaning 'Madana' in the middle, Pra—I—Mā!

इ-शब्दवाच्यो मदनः माति यत्र प्रकर्षतः ।

तत्प्रेम तदधिष्ठानं रतिर्यूनोः परस्परम् ॥ *Bhā. Pra.* P. 78

Taking the last stage of Anurāga, Śāradātanaya gives Bhoja's meanings for the preposition 'Anu', Anugata or Anuvṛtta and Anurūpa. *Bhā. Pra.* P. 82, ll. 1, 2.

In this same fourth chapter, Śāradātanaya passes over the names Pravāsa, Karuṇa and Vipralambha without giving their Niruktis. On P. 87, he takes up Sambhoga and gives the four significances of Sam. (line 10). He explains in the subsequent lines how each meaning of 'Sam' fits in with each of the four kinds of Sambhoga.

After dealing with types of men and women, stages of youth etc., Śāradātanaya returns to the subject of Nirukti on p. 138 in the 6th chapter (line 15). Sambhoga and the four-fold significance of the root 'Bhuj' are explained as also the related four-fold significance of 'Sam'. The word Vipralambha occurs only once in the *Bhā. Pra.* (P. 240 line 17), and has not been explained according to Bhoja.

In chapter II Śāradātanaya takes up all the Vyabhicārins and says that he is going to give their 'Nirvāha'. He gives here their Niruktis. Nirveda is explained as loss (Nir) of thought (Veda). Jealousy is that which eats one's life away: असुर्याति यया सा असूया । Śaṅkā is explained as the spoiler of pleasure: शं सुखं कुत्सयतीति शङ्का ॥ Pp. 28-31. Then the Sāttvikas are similarly explained and Śāradātanaya ends this 'Nirvāha' thus:

एवमुक्तास्च निर्वाहाः सात्त्विकव्यभिचारिणाम् ।

निरुक्ता योगतः केचिद् उक्ताः केचिच्च रूढितः ॥ P. 32

On P. 35 begins the Nirukti of Sthāyins: विगृह्य ते प्रदर्श्यन्ते प्रयोगार्थं यथोचितम् ।

रतिः---रम्यते रमते रमयति वा etc.

On P. 48 begins the Nirukti of Rasa-names, Śṛṅgāra etc. इयर्ति शृङ्गं यस्मात् स शृङ्गारः । *Cf. Bhāgavatamuktāphala* p. 164:

शृङ्गं प्राधान्यमियर्ति प्राप्नोति इति व्युत्पत्तेश्च ।

This is given as the explanation of Śṛṅgāra since love is the greatest of all the Bhāvas. Vīra is derived from Ra or La to cut (Dāna) and Vi is said to stand for Viruddhas or enemies.

विरुद्धान् राति हन्तीति वीरशब्दस्य निर्वाहः । P. 48

Śāradātanaya says in the end that of these derivations some are grammatically true and some are based merely on the similarity of letters.

अर्थतश्च निरुच्यन्ते शब्दाः केचिच्च धातुतः ।
वचनाच्च निरुच्यन्ते शब्दाः केचिच्च योगतः ॥
अप्यक्षराणां सामान्यात् निरुच्यन्ते च केचन ।
एवं निरुक्तकारैस्तु स्वशास्त्रे निर्णयः कृतः ॥ P. 50. ll. 5-8

Siṁhabhūpāla

Siṁhabhūpāla accepts Bhoja's explanation of Māna as derived from the repeated negation of Mā and Na. *R. A. S.*, p. 181. Śl. 202. On pp. 189-190, Siṁhabhūpāla quotes *S. K. Ā.*, pp. 479-480, Kārikās 63, 65 & 66 and accepts Bhoja's explanation of Vipralambha as Vañcana. He takes up Sambhoga immediately and gives Bhoja's classification into Saṁkṣipta, Saṁkīrṇa, Sampūrṇa and Samṛddha (Samyak according to Bhoja), with reference to the Sambhogas after the four Vipralambhas (pp. 190-1). But the four explanations of the root Bhuj as Pālana etc. are not given by Siṁhabhūpāla.

CHAPTER XXIII

" न निस्सुखः स्यात् । "

Kauṭalya's *Arthaśāstra*, I. vii

LOVE FESTIVALS

IN a separate monograph[1] I have dealt with this fascinating subject at length and here, I would confine myself to such of the festivals and their aspects as find mention in Bhoja's Alaṅkāra works. One chapter of this subject of the Hindu festive year is supplied primarily by Vātsyāyana and his commentator, and then by Bhoja. The chapter relates to celebrations which are, in the main, related to love, or are devoid of much religious significance[2] and can be said to be gatherings of men and women met to enjoy themselves. The Mahākāvyas, those of the later times especially, which devote special cantos to describe love-sports and the Nāṭakas like the *Mudrārākṣasa* and the *Kaumudīmahotsava* which mention specially a festival like the Kaumudī-mahotsava, and the *Ratnāvalī* which describes at the opening Spring Festival and the dance called Carcarī,—these and similar sources of information supply us with materials about these "Love Festivals". As an Aṅga of the subject of Kāmaśāstra, a large number of them is mentioned by Vātsyāyana, and among Uddīpana-vibhāvas, Bhoja mentions them once and treats of them again under a separate head as occasions which nourish and develop love. I shall briefly notice here the festivals mentioned, described and illustrated by Bhoja in his *S. K. Ā.* and *Śṛ Pra.*, and make a comparative study of these with those found in the *Kāmasūtra* and the *Jayamaṅgalā* wherefrom Bhoja has taken much. I will also deal here with the celebrations as mentioned in the *Bhā. Pra.*, and the *Sāhityamīmāṁsā* in the same context, and in some other works, which have drawn upon Bhoja.

The *S. K. Ā.* enumerates a list of these festivals under the head 'Prakīrṇa' in V. 93-96, (pp. 482-3) and illustrates them with short descriptions on pp. 575-581. On pp. 482-484 of the N. S. Press edn. of the *S. K. Ā.* are found footnotes giving the relevant portions of the *Kāmasūtras* of Vātsyāyana and the *Jayamaṅgalā*. In the *Śṛ. Pra.* a few of these are first briefly referred to and illustrated with a single verse on p. 437 of Vol. IV, Ch. XXXIV, under 'Prakīrṇakas' of love and then, they are all defined and illustrated fully on pp. 848-853

[1] Under publication by the B.J. Institute, Ahmedabad.

[2] Those of a religious character, as also the religious side of some figuring here, are dealt with in Purāṇas and Dharma-nibandhas; and Bhoja himself deals with them, in that light, in his Jyotiṣa *cum* Dharma work, the *Bhujabalanibandha* (MS. in Madras Govt Ori. MSS. Library R. 3078).

of the same Volume (Ch. XXXIV). The definitions in the *Śṛ. Pra.*, are the same as those in the *S. K. Ā.*, but while illustrating the festivals, the *Śṛ. Pra.*, gives two verses under each. The *Kāmasūtra* (*K.S.*) of Vātsyāyana seems to be the main source for Bhoja and Bhoja might have been indebted to the *Jayamaṅgalā* also for the information on the nature and characteristics of these 'sports' as Vātsyāyana calls them. *K. S.* I. iv. 42 is the main text giving these 'group-sports' or Sambhūya-krīḍās. Here Vātsyāyana enumerates twenty of these and then says that there are other festivals common to all provinces (माहिमान्य:), as also 'provincial' ones (देश्य:). From *K. S.* III. iii. 6-7, we gather some Deśī-krīḍās. *K. S.* III. iv. 7 again mentions the Navapatrikā-sport given in the first Adhikaraṇa, and III. iv. 24 mentions again the Aṣṭamīcandra. Śāradātanaya who borrows from Bhoja and makes slight amplifications gives a classified list of these in Ch. VI of his *Bhā. Pra.* (pp. 137-138) according to the six seasons. The *Sāhityamīmāṃsā* (referred to above in Ch. VIII) which follows Bhoja, speaks of them, reproducing much of Bhoja's definitions and illustrations, and mentioning, additionally, in the case of some, their regional provenance (TSS. 114, pp. 146-154). Vīrabhadra's *Kandarpacūḍāmaṇi*, which is quoted on p. 484 in the footnote in the *S. K. Ā.*, follows the *Jayamaṅgalā* mostly in its description of these sports. I shall now deal with the festivals mentioned by Bhoja, following their season-wise classification found in the *Bhā. Pra.*

Spring (*Vasanta*)

Śāradātanaya groups the following as Vasanta-vinodas: Aṣṭamī-candra, Śakrārcā, Vasantotsava, Madanotsava, Vakulavihāra, Aśokavihāra, and Śālmalīmūlakhelana.

Aṣṭamīcandraka. This is not mentioned by Vātsyāyana in *K. S.*, in I. iv. 42, but is found mentioned in III. v. 25 where the *Jayamaṅgalā* explains it. The *S. K. Ā.* and the *Śṛ. Pra.* (p. 852. Vol. IV.) say that this is also called Spṛhayantī-vrata, an observance by a woman who desires or loves her husband. The name Aṣṭamīcandraka points to the night on which the moon is to be worshipped. Bhoja says that the festival is so called because ladies worship the Moon of the fourth night in the eighth fortnight after Caitra-caturthī, the first fourth night of the Caitra month.

" स्पृहयन्तीव्रतम् अष्टमीचन्द्रकः । स हि चैत्रचतुर्थीतः अष्टमचतुर्थीतः उदीयमानः कामिनीभि-रभ्यर्च्यते ।" *S. K. Ā.* p. 575. *Śṛ. Pra.* p. 852. Vol. IV.

This remark of Bhoja makes it impossible for us to identify the Aṣṭamīcandraka or the Spṛhayantī-vrata with the one occurring in Act III of the *Vikramorvaśīya*. For, the Moon-worship done by the Queen in the *Vikramorvaśīya* is on the full-moon night and not on the fourth night.

The *Jayamaṅgalā* on the *K. S.* gives some details of the Aṣṭamīcandraka.

अष्टमीचन्द्रकादिषु तत्र दिवसमुपोष्य पूजापुरस्सरं रात्रिजागरणम् आचन्द्रोदयम् । P. 222, Banaras edn.

According to this explanation, the Aṣṭamīcandraka falls in the dark fortnight when the diminishing moon rises late. The *Jayamaṅgalā* says that people fast

during the day and keep awake till the rise of the Moon, doing Candra-pūjā all the time.

Śakrārcā

This is the Śakramaha or Indrotsava. This seems to have been the greatest ancient Indian national festival. It is also one of the most ancient festivals, reference to which could be traced even in the *Ṛgveda*. The *Kauśika Sūtras* (ch. 140) of the *Atharva Veda* describe it (*JAOS*, XIV pp. 298-300), and the description here occurs with some elaboration in the *Atharva Pariśiṣṭas* (XIX, edn. Bolling and Negelein). The *Rāmāyaṇa*, the *Mahābhārata*, the *Mṛcchakaṭika*, the *Raghuvaṃśa* and the *Buddhacarita* refer to it. The Tamil classics like the *Śilappadikāram* and the *Maṇimekhalai* refer to this great festival. It is also called the festival of Indradhvaja, Indra's banner. In it, a high pole is set up and Indra is taken as represented by that flagstaff. The *Nāṭya Śāstra* mentions this festival and the festival itself is very important for the inquiry into the origins of Sanskrit drama. See pp. 41-2, *J.O.R.* Madras, Vol. VII, my article on Vṛttis, where I have indicated the beginnings of Sanskrit drama in this old Indradhvaja festival. Music, dance, and worship of Indra and his banner represented by a huge pole, other shows like sword-fights, wrestling etc., were part of this festival. The whole festival stuck to drama in the form of the Pūrvaraṅga.

Bhoja does not give the month of this Indrotsava but his treatment of it after the sports of the rain season (*S. K. Ā.*, pp. 578-9; *Śṛ. Pra.* IV. p. 857) points to its being a festival of the Śarat season, Āśvayuja month. Śāradātanaya takes it as a Spring Vinoda, but all other evidence points to its being really an Autumn festival. The *Mahābhārata* (Ādi Parvan, 64, Uparicara story) assigns it to the Mārgaśīrṣa month (Hemanta); the *Rāmāyaṇa* speaks of it as being celebrated in the first month of Śarat, Āśvayuja, on the full-moon day.

इन्द्रध्वज इवोद्धूतः पौर्णमास्यां महीतले ।
आश्वयुक्समये मासि गतश्रीको विचेतनः ॥ *Rāmāyaṇa*, IV. 16. 36

The *Kauśika Sūtras* and the *Atharva Pariśiṣṭa* refer it to the bright fortnight of Prosṭhapada or the Āśvayuk-Aṣṭamī. The *Samarāṅganasūtradhāra* of Bhoja describes in Chapter XVII (Part I, Gaek. Edn.) in detail the manufacture of the divine flagstaff (Indradhvaja), its erection and its festival. In Śl. 104, it is said that the citizens keep awake around it all night and make merry with dance and music. In Śls. 141-142 and 191, dances and music are mentioned as features of the festival.

Vasantotsava, Suvasantaka

This is Spring festival proper. Some kind of this festival is even now celebrated in the temples for the deities. The *Carcarī* at the opening of the *Ratnāvalī* is a Vasantotsava. This name Vasantotsava is not found in Bhoja who gives a festival called Suvasantaka. वसन्तावतारदिवसः सुवसन्तकः । *Śṛ. Pra.* IV. p. 852. *S. K. Ā.* p. 575.

The name 'Suvasantaka' corresponds to 'Suprabhāta', a greeting of welcome. Suvasantaka is greeting the coming Spring, and naturally, it is celebrated at the

beginning of the New Year opening in Caitra month with the Vasanta season. Bhoja's illustrative verse mentioning mango blossoms means that the Spring had already set in when the festival is to be celebrated. The *Jayamaṅgalā* says that the Suvasantaka and the Madanotsava are characterised by music and dance. According to an Editor's footnote in the *Kāmasūtra*, this comes off on Māgha-śukla-pañcamī.

Madanotsava

This is also called by Bhoja Madanatrayodaśī:

मदनत्रयोदश्यां कामदेवादिपूजा मदनोत्सवः । *Śṛ. Pra.* Vol. IV. p. 853

It is so called because Manmatha is worshipped on the thirteenth day of the bright fortnight of the first Spring month, Caitra-sita-caturdaśī, according to the editorial footnote in the *Kāmasūtra*. The ladies bathe and with fine saffron, coloured dress, worship the God of Love. Bhoja's illustrations from the *Ratnāvalī* Act I, show that it is this Madanotsava that the Queen was doing as seen in the verses कुसुमसुकुमारमूर्तिः etc. and प्रत्यग्रमज्जनविशेषविविक्तकान्तिः etc.

Ekaśālmalī or Krīḍaikaśālmalī or Śālmalīmūlakhelana

The *Jayamaṅgalā* explains this festival as people gathering round one big Śālmalī tree, decking themselves with its flowers and playing. It adds that the people of the Vidarbha country observe this festival. Bhoja gives a more definite description of this game.

एकमेव कुसुमनिर्भरं शाल्मलीवृक्षमाश्रित्य सुनिमीलितकादिभिः खेलतां क्रीडा क्रीडैकशाल्मली ।
Śṛ. Pra. Vol. IV. p. 848; *S. K. Ā.*, p. 576

He gives it as a game of men and women, blind-folded, going round about a Śālmalī tree, and trying to seek each other. The *Kandarpacūḍāmaṇi* makes this game take place on the big tree itself. (See *S. K. Ā.* p. 484. Ed.'s Footnote).

Aśokottaṁsikā

यत्र उत्तमस्त्रियः पादाभिघातेनाशोकं विकास्य तत्कुसुममवतंसयन्ति, सा अशोकोत्तंसिका ।
S. K. Ā., p. 576.

Beautiful damsels kick the Aśoka tree with their delicate feet decked with the Alaktaka paint and tinkling anklets. The Aśoka bursts into blossoms and the damsels deck themselves with the fresh flowers of the Aśoka. The Kāvyas contain incessant references to this Aśoka-kicking, *Aśoka-dohada*; and Kālidāsa's *Mālavikāgnimtira* makes it an integral motif in the plot of the play. The Aśoka trees are said to yearn for a kick of the feet of damsels before they are able to put forth their flowers. There are other trees which court other kinds of attention or Upacāras from ladies before they give forth their flowers, these Upacāras being spitting of chewed betel and half-drunk wine, embracing and so on. This Aśokottamsikā is the Aśokavihāra of Śāradātanaya (*S. K. Ā.* p. 576).

Cūtabhañjikā

Bhoja describes this as the plucking of clusters of fresh mango blossoms by girls, offering them as arrows for Cupid, and then decking themselves with those blossoms.

यत्राङ्गनाभिश्चूतमञ्जर्योऽवभज्य अनङ्गाय बाणत्वेन दायंदायमवतंस्यन्ते सा चूतभञ्जिका ।
S. K. Ā., p. 577.

The offer of mango blossoms as arrows to Cupid as part of some Spring festivity is seen in Act VI of the *Śākuntala*. The *Śṛ. Pra.* adopts the name Sahakārabhañjikā (IV. p. 853). Vātsyāyana mentions the Sahakārabhañjikā among group-sports (sambhūya-krīḍās) and the *Jayamaṅgalā* takes it as the plucking of the fruits, not the blossoms of mango, and eating them.

Amusements taking this form of couples going to parks and plucking flowers (bhañjikā) are mentioned by Pāṇini himself and the common sculptural motif Sāla-bhañjikā, later name of any image, comes from one of these amusements.

Puṣpāvacāyikā

In the *S. K. Ā.*, (p. 577), this is described as the spitting of half-drunk wine by ladies on Vakula trees, making them bloom thereby and then deck themselves with their flowers: यत्र युवतयो मदिरागण्डूषदोहदेन वकुलं विकास्य तत्पुष्पाण्यवचिन्वन्ति । This is the Vakulavihāra of Śāradātanaya. Bhoja's name should be strictly Vakulapuṣpāvacāyikā.

Kundacaturthī

This is also called Yavacaturthī. Vātsyāyana calls it by the latter name. This seems to be the spreading of the natural beds of yava-twigs or some such thing and damsels rolling on them: यस्यां यवस्रस्तरेषु अबला लोलन्ति, सा कुन्दचतुर्थी ।
S. K. Ā., p. 575

But the *Jayamaṅgalā* describes the Yavacaturthī differently as a Spring festival in the Vaiśākha month on the fourth day of the bright fortnight when men scatter on each other fragrant Yava flower dust (pp. 54-55). The *Jayamaṅgalā* mentions it as current in Western India.

It is not known why Kunda which is a kind of Jasmine should form part of the name of this festival. It is not known if 'Kunda' here is to be understood as the flower with which some deity is worshipped or is to be taken differently. In the *Subhāṣitaratnakośa* (*HOS* 42), verse 306 gives some details of the Kundacaturthī and is perhaps the most valuable of the references to this festival.

कुन्दस्यापि न पूजनव्यतिकरे नाप्यात्मना मण्डने
व्यापारेऽपि तथा प्रहेणकविधेर्नार्धन्ति बद्धादराः ।
नार्यः कुन्दचतुर्थिकामहसमारम्भाभिषेके यथा
हूतानङ्गमुलूलुकाकलरवैः प्रीणन्ति यूनां मनः ॥

In this verse 'Kunda' cannot be taken as the flower in the worship; it seems to refer to the object of the worship. In the *Bhujabalanibandha* of Bhojadeva, already referred to, among observances of the month of Māgha, we find a worship with Kunda flowers of the deity *Kaundī* interpreted as Sarasvatī.

'माघशुक्लचतुर्थ्यां तु . . . . ।
पञ्चम्यां कुन्दकुसुमैः पूज्या कौन्दी समृद्धये ॥
कौन्दी सरस्वती । Madras MS. R. No. 3078

According to this verse, 'Kunda' is worshipped, whatever it is; ladies bedeck themselves; they make offering of a pastry; the whole festival starts with a bath while doing which the women make 'ulu-ulu' sounds with which they call the God of Love.

According to the *Caturvarga Cintāmaṇi* which extracts the *Devī Purāṇa* on the Kundacaturthī (*Vratakhaṇḍa*, pp. 525-26), this festival occurs in the Māgha month on the Caturthī Tithi, is observed with fast, feasting of maiden, and the gift of vessels in honour of Devī for getting her favour, *saubhāgya*, and children. The date agrees with what is given in Bhoja's *Bhujabalanibandha*.

Udakakṣveḍikā

This is a well-known merry-making when men and women take syringes in their hands with fragrant, coloured water and strike their beloveds. An Editor's Footnote in the *Kāmasūtra* says that this is called Holī. Holī is different, though in Holī also people drench each other in this manner. Holī is separately mentioned in the *Kāmasūtra*. This Udakakṣveḍikā is the general playing of lovers by throwing water on each other with syringes:

गन्धोदकपूर्णवंशनाडीशृङ्गकादिभिः यूनां प्रियजनाभिषेककर्दमेन क्रीडा उदकक्ष्वेडिका ।

There are painting representations of the Rajput School of this game. The *Jayamaṅgalā* says that this is also known as *Śṛṅgakrīḍā*. Śṛṅga means syringe.

Cūtalatikā or Navalatikā

Vātsyāyana mentions this and the *Jayamaṅgalā* says that this is simply women decking themselves with fresh mango sprouts. Bhoja says that Cūtalatikā is a game in which lovers are chosen in the following manner: The ladies arm themselves with twigs of mango and go about asking each other who her lover is; and the lover is chosen by the lady accosted by striking a man in the group with her mango twig. This striking is done with other twigs like Palāśa also: यत्र कस्ते प्रिय इति पृच्छद्भिः पलाशादिनवलताभिः प्रियो जनो हन्यते सा चूतलतिका । (*S. K. Ā.* p. 577). In the *Śṛ. Pra.*, the same definition is found, but the name Navalatikā is adopted. The illustrative verse too would support the name Navalatikā. In fact this is the name in which it occurs in an illustrative *gāthā* quoted in the *Dhva. Ā.* (p. 52), in the *Desīnāmamālā*, IV. 21, and in Ratnākara's *Haravijaya*, XVII. 93; according to the last-mentioned work and the commentary thereon by Alaka, the chief feature of Navalatikā is the voluntary embraces which ladies offer to their lovers. Says Alaka here: नवलताख्यश्च वसन्तोत्सवः अभिनन्दितः ।

यत्राभिनवया वध्वा लतयेव मधौ द्रुमः ।
स्वयमालिङ्ग्यते कान्तः स स्यात् नवलतोत्सवः ॥

This is putting an imaginative meaning on the name and is not correct. The choice of a lover or beloved by striking with a new twig is its essential feature.

Pāñcālānuyāna

Bhoja calls this also by the name Bhūtamātṛkā. While the significance of the former name can be made out, that of the latter is obscure. The *S. K. Ā.* does not explain this, but the *Śṛ. Pra.* does: पाञ्चालमुनिप्रवर्तितया भिन्नभाषावेषचेष्टितैः प्रहासक्रीडा पाञ्चालानुयानम्, तस्य भूतमातृकेति प्रसिद्धिः । The passage is not fully clear, but it seems to refer to some goddess-image being carried, followed by damsels, and the illustrative verse in the *S. K. Ā.* shows that the damsels put on varied dress (nepathya) and danced. There is a celebration like this in Tamil literature called *Pāvai*. Pāvai means doll, image, Pāñcālikā. Damsels follow it singing and take it in procession. The Tamil Vaiṣṇavite and Śaivite religious poems of Āṇḍāl named *Tiruppāvai* and of Māṇikkavācakar named *Tiruvempāvai* adopt this celebration of Pāvai as a literary form.

The *Jayamaṅgalā* says that this is found in Mithilā and that it is the play with dolls, Pāñcālakrīḍā with all sorts of talk and doings(?) (p. 54). The *Sāhityamīmāṃsā* records that according to some it is the celebration of marriage among dolls. Bhoja says in the passage above quoted from *Śṛ. Pra.* that Pāñcāla Muni designed it and that it is full of fun (Prahāsakrīḍā). In the illustrative verse in the *S. K. Ā.* (p. 577), the damsels dancing unmindful of their slipping dress and ornaments is mentioned and in the *Śṛ. Pra.*, (IV. p. 849), we find as illustration the verses in the *Karpūramañjarī* of Rājaśekhara describing the dances of the Vaṭasāvitrīvrata which include Śmaśānābhinaya with demon-masks (IV. 13-15). According to Hemādri who extracts the *Bhaviṣyottara Purāṇa* on this festival, it is also called Bhairavotsava and a feminine deity, Bhūtamātā, is set up and worshipped in it.

The Western Cālukya king Someśvara is said to have described the Goṇḍalī type of dance in connection with the festival of Bhūtamātṛkā which is another name for this Pāñcālānuyāna.[1]

Summer (*Grīṣma*)

Śāradātanaya gives the following as Summer Vinodas: Udyānayātrā, Salilakrīḍā, Puṣpāvacāyikā, Navāmrakhādikā, Cūtamādhavīnavasaṅgama.

Most of these festivals are set on the background of Nature and the changing seasons' fruits and flowers determine many of these celebrations. This can be seen even today in our New Year day's feast when we specially prepare dishes with tender mango, margosa flowers, young jack fruit etc. In our Saṅkrānti feast the eating of sugarcane is a feature. Of a similar nature is the Navāmrakhādikā, eating of the new mango fruits, mentioned by Śāradātanaya. Ancient celebrations like these are the fore-runners of the modern social party and At Home. Celebrations are determined by flowers also, *e.g.* Puṣpāvacāyikā, Cūtabhañjikā etc.

Udyānayātrā

This is a general pleasant party, a trip to some garden. The Māhakāvyas like the *Śiśupālavadha* have separate cantos set apart to describe couples setting out and spending time in parks and forests. Hot summer is spent in cool places like gardens or wooded places.

[1] See *Nṛttaratnāvali* of Jāya Senāpati, my edition, VII. 161-3, p. 229 and my Introduction there, pp 134-5; also *Saṅgītaratnākara*, VII. 1277-9.

Salilakrīḍā

This is bathing, in summer, in lakes and rivers after going round the garden or the forest (Udyānayātrā). This is also described in a separate canto by Māgha and others. The mere bathing was raised to the level of an 'art' and comprised within it many minor arts like playing on water as on a drum, Udakavādya and Udakāghāta. These are mentioned by Vātsyāyana in his list of 64 arts and form part of Jalakrīḍā. See next chapter.

Puṣpāvacāyikā

This also forms part of Udyānayātrā and precedes the Jalakrīḍā. It is collecting flowers and fine descriptions of it abound in the Mahākāvyas.

Cūtamādhavīnavasaṅgama

This is a garden-marriage between a mango tree and a Mādhavī creeper twining round it. See Act I, *Abhijñānaśākuntala*.

Rains (Varṣā)

The list of the Rain season's sports given in the *Bhā. Pra.* contains five.

Śikhaṇḍilāsya

This is enjoying the sight of the dance of peacocks which are described in Sanskrit poetry as getting into exhilaration on hearing the rumbling noises of the clouds.

Navāmbuda-abhyudgama

This is the welcoming of the first rise of clouds.

Navodaka-abhyudgama

This is the greeting of the freshes in the rivers. This celebration is a picturesque one in South India. It falls on the eighteenth of Āṣāḍha when the rivers are all in full floods. It is called in Tamil 'Padineṭṭāmperukku', the rivers are all in full floods. Towards the evening families repair to their village floods on the eighteenth. Towards the evening families repair to their village brook or river with all sorts of freshly prepared dishes. Elderly ladies sit on the bank distributing the delicacies and boys in hip-deep water eat, sporting themselves.

Pallavabhañjana

This is gathering of the dark sprouts of the trees that appear in the Rains.

Kadambayuddha

वर्षासु कदम्बनीपहारिद्रकादिकुसुमैः प्रहरणभूतैः द्विधा बलं विभज्य कामिनां क्रीडाः कदम्बयुद्धानि । *S. K. Ā.* p. 578. *Śṛ. Pra.* IV. p. 850.

Bhoja as well as the *Kāmasūtra* mentions this. The *Jayamaṅgalā* and Bhoja agree in the description. Kadamba is a tree which blossoms in the Rains. Couples repair to gardens or forests, arm themselves with the tender twigs of the Kadamba tree, divide themselves into two rows and parties and enact a mock fight. Similar twigs of Nīpa and other trees flowering in the Rains are also used in this mock fight. The *Jayamaṅgalā* says that even in such mock fights, sticks ought not to be used but only soft twigs. It adds that the Pauṇḍras use sticks and fight. *K. S.* p. 55 and *S. K. Ā.* p. 578.

Āndolanacaturthī

This is playing on the swing. The *Jayamaṅgalā* says that it is also known as Hindolakrīḍā and falls on the third day in the bright fortnight of the Śrāvaṇa month (p. 55). The *Śṛ. Pra.*, calls it also Dolāvilāsa. All our temples celebrate this festival for the gods. There is a beautiful painting of the Rajput School representing the Rāgiṇī Hindola with this swing.

This playing on the swing may be common also to the Summer and Spring seasons.

Autumn (Śarat)

Navapatrikā

This is not mentioned by Śāradātanaya. Bhoja describes it. This celebration comes off at the end of the Rains and at the beginning of Śarat. For, Bhoja says that men and women gather on the lawns overgrown with the new emerald grass, worship the grass on the ground, then eat and drink and begin to celebrate playful marriages. In these marriages, a lot of fun goes on during the request for the hand of the bride and bridegroom: प्रथमवर्षणप्ररूढनवतृणाङ्कुरासु स्थलीषु शाद्वलमभ्यर्च्य भुक्तपीतानां कृत्रिमविवाहादिक्रीडा । तत्र च वरणविधानादौ तासामेवंविधाः परिहासा भवन्ति । *S. K. Ā.* p. 578. From the illustrative verses we see that it is grown-up married men and women who enact these marriages. One verse asks the bridegroom to wait till the marks of sexual intercourse on the body of the maiden-bride disappear!

Bisakhādikā

This is the eating of lotus stalks. This is described by Bhoja as sports in a lotus pond in which couples offer each other half-eaten lotus stalks that are freshly grown. Man has a bit of the stalk in his mouth and the woman takes it over by her mouth and vice versa, the lovers imitating the swans. The *Kāmasūtra* also mentions this and Śāradātanaya gives this as Mṛṇālakhādikā.

Śāradātanaya mentions six other Śarat pastimes: Kandukakrīḍā, Candrikālālana, Haṁsalīlāvalokana, Balikrīḍā, Yakṣarātri and Saritpulinakeli.

Kandukakrīḍā

This is ball-playing which was made into a fine art. It figures very much in the story of Udayana's marriages and the Tamil *Bṛhatkathā* has elaborate descriptions of it.

Sanskrit literature has made a dance out of it. The player, a lady, has to move about in different Cārīs and other movements called Cūrṇapada, Maṇḍalabhramaṇa (wheeling round), Pañcabinduprasṛta, Gītamārga, and Gomūtrikā (a wavy move also called the lightning-movement). A fine description of it, and the only elaborate one we have, is to be had in Chapter VI of the

Daśakumāracarita proper where the daughter of King Tuṅgadhanvā named Kandukāvatī plays the Kanduka-nṛtya on the Kṛttikā of every month to propitiate goddess Vindhyavāsini. The commentary quotes a treatise on this dance-game called *Kandukatantra*.

Yakṣarātri

The Yakṣarātri is the Dīpāli festival known also as Dīpāvali. Bhoja calls it also Dīpotsava (*S. K. Ā.* p. 579). Rows of lamps arranged artistically in all parts of the house form the chief characteristic of this festival. The name Dīpāvali is now applied in the South to the celebration in Āśvayuk, which is called also Narakacaturdaśī. People take oil-bath in the early hours of the morning and don new clothes. In the South, the 'lights-festival' is known as Kārtikai, and is celebrated in the next month of Kṛttikā.

The *Jayamaṅgalā* says that Yakṣas appear that night and that people spend the night in gambling. A note by the Editor here says that this falls on the New Moon night in the Kṛttikā month. The South Indian Kārtikai, the Lights-Festival, falls on the Full Moon night.

Kaumudījāgara

This is a festival of the first month of Śarat. As the name shows, it is the spending of the whole night awake in merriment in the moonlight. It falls on the full-moon night of the Āśvayuja month. आश्विनपौर्णमासी (कौमुदी), तद्विलास: कौमुदीप्रचार: । *Śṛ. Pra.*, IV. p. 851. The *Jayamaṅgalā* says swings and gambling are the games indulged in by the people all through this night.

The Kaumudīmahotsava, well known in Sanskrit literature (e.g. *Mudrārākṣasa*) as a festival falling on the Kārtika Paurṇamī, must have coincided with the Kaumudījāgara. Perhaps the two are identical.

Abhyūṣakhādikā

Like Ikṣubhakṣikā and Bisakhādikā, this is an eating party. The *Jayamaṅgalā* says that it is the eating of grains like Caṇaka fried in fire. Bhoja adds unripe or green corns roasted in fire among things eaten on this occasion. In the South, such grain-eating is made part of the Kārtikai festival or the Yakṣarātri.

Ikṣubhakṣikā

This is eating of fresh sugarcane and in the South it forms part of the programme of the Saṅkrānti day in Mārgaśīrṣa, *i.e.*, in the Hemanta season.

After defining and illustrating Bisakhādikā, Bhoja says in the *Śṛ. Pra.*— एतेनाभ्यूषखादिकेक्षुभक्षिका च व्याख्याता । IV. p. 551. In the *S. K. Ā.* he says (p. 579): शमीधान्यशूकधान्यानामार्द्राणामेवाग्निपक्वानामभ्यवहारोऽभ्यूषखादिका । p. 580: प्रथमत एवेक्षुभक्षणं नवेक्षुभक्षिका ।

Bhramarakrīḍā

Rājaśekhara mentions this. His verse on it is quoted in the *Sūktimuktāvali* of Jalhaṇa (p. 358. Mad. MS.) under the head Bhramarakrīḍā. The *Subhāṣitaratnabhāṇḍāgāra* collects more verses on it on p. 562 and gives it as a Śaratkrīḍā.

The verses call it Bhramaṇa, Bhramaṇikā, and Bhramaṭikā. The girls do it by wheeling round, with hands spread out, and with their skirts billowing into a circle.

Candrikālālana

It is the fondling of the moonlight.

Haṃsalīlāvalokana

Lovers repair to lakes and tanks that are filled with lotuses in full bloom in Śarat and spend time there gazing at the sports of the water-birds and especially the swan.

Saritpulinakeli

In Śarat, the floods of the rivers subside and there is only a thin stream flowing in part of the river, leaving sand-banks here and there. All sorts of sports and merry-making take place on these sand-banks.

Balikrīḍā

This is mentioned by Śāradātanaya; its nature is not known.

Winter (Hemanta and Śiśira)

For Hemanta, Śāradātanaya gives the following Vinodas:

Devatādolāvalokana

This is going to the local temple and seeing the swing festival of the deity.

Pānagoṣṭhī

This is drinking parties and Mahākāvyas contain descriptions of them.

Krīḍāśakuntasaṅghāta

This seems to be the witnessing of the fights of birds like the cock. Vātsyāyana's list of sixty-four arts contains a Meṣa-kukkuṭa-lāvaka-yuddha-vidhi as one of the 64 arts. The later Bhāṇas contain descriptions of cock-fight.

Śāradātanaya's Krīḍāśakuntasaṅghāta may also mean uniting birds kept in the house for play and celebrating marriages for them or simply sporting with the caged birds.

Bālātapavinoda

The morning sunlight is very enjoyable in the chill mornings. Spending time enjoying this sunlight is the Vinoda meant by Śāradātanaya.

Dṛṅnimīlanakrīḍā

This is the Blind-man's Buff. The *Sūktimuktāvali* mentions it and the *Subhāṣitaratnabhāṇḍāgāra* gives it as a sport of the Śiśira Ṛtu.

Śāradātanaya mentions the following as Śiśira Vinodas:

Śukādi-ālāpa-abhyāsa-krīḍā

This is teaching parrots and other birds to speak.

Kukkuṭa-meṣādi-yuddhadarśana

This is witnessing of ram-fights and cock-fights referred to above.

Śāradātanaya again refers to drinking parties.

Bhoja mentions additional general pastimes like water-sports, going in a party to see dramatic entertainments, gambling in which embraces, kisses etc. are bet and drinking parties without any specification of their seasons.

Several other games, amusements and festivals are mentioned in poems, plays, the *Kāmasūtras* and the *Jayamaṅgalā*, the Purāṇas, and the Dharmanibandhas; and even on some of those dealt with above in a brief manner, further material could be presented from these sources. But, as I have said at the outset, fuller treatment of this subject is to be had in my separate monograph on it.

CHAPTER XXIV

THE SIXTY-FOUR ARTS

BHOJA treats of the sixty-four arts as Uddīpana Vibhāvas, in the chapter on Vibhāvas, the XVIth (pp. 191-204. Vol. III). These arts, crafts, and miscellaneous skills and dexterities of the mind and hand called the 'sixty-four arts' constitute the accomplishments of persons, helping them to become more attractive and irresistible personalities. These are qualities like the physical qualities of beauty and pertain to the character or Ālambana Vibhāva. They kindle another's love and thus are classed among Uddīpana Vibhāvas.

The most well-known list of the sixty-four arts is that given by Vātsyāyana in his *Kāmasūtra*, as Aṅga-vidyās of the Kāma Śāstra, I. iii. 16. But this list of Vātsyāyana is not taken by Bhoja. Bhoja gives the list found in the commentary *Jayamaṅgalā* on the *Kāmasūtra*, under the preceding Sūtra I. iii. 15. Both the lists in the *Jayamaṅgalā* and the *Śṛ. Pra.*, agree in the threefold classification of these sixty-four into 24 Karmāśraya Kalās, 20 Dyūtāśraya Kalās (these 20 classifiable into 15 Sajīvas and 5 Nirjīvas) and 20 Kalās related to Love *i.e.*, the 16 Śayanopacārika Kalās and the 4 Uttara Kalās. A further passage in the *Jayamaṅgalā* (p. 32) is also found reproduced by Bhoja.

Bhoja does not mention the source from which he borrows these arts. May be he borrows it from the *Jayamaṅgalā* or he as well as the *Jayamaṅgalā* draw upon an earlier common source. The *Jayamaṅgalā* says that, as different from Vātsyāyana's *K. S.*, there is another treatise where these 64 Kalās given by him (as also by Bhoja) are given under the name 'Mūla Kalās'.

शास्त्रान्तरे चतुष्षष्टिर्मूलकला उक्ताः । P. 31

This question of the source of Bhoja's list of 64 arts is discussed below in the section on Bhoja and the *Jayamaṅgalā*.

Though there is general agreement between the lists in Bhoja and the *Jayamaṅgalā*, there are slight differences. Sometimes the name given in the *Śṛ. Pra.* is better and sometimes the name in the *Jayamaṅgalā* is better. The following table will show this.

I. 24 KARMĀŚRAYAS

	Jayamaṅgalā		*Śṛ. Pra.*
1.	गीतम्		1. गीतम्
2.	नृत्यम्		3. नृत्तम्
3.	वाद्यम्		2. वादित्रम्
4.	कौशललिपिज्ञानम्	There is evident corruption of	8. लिपिज्ञानम्
5.	वचनं चोदारम्	text here. Bhoja's names are better.	9. वचनकौशलम्
6.	चित्रविधिः		5. चित्रम्
7.	पुस्तकर्म		6. पुस्तकर्म

Jayamaṅgalā		*Śṛ. Pra.*
8. पत्त्रच्छेद्यम्		7. पत्त्रच्छेद्यम्
9. माल्यविधिः		11. माल्यविधिः
10. गन्धयुक्तिः आस्वाद्यविधानम्	This should be counted as two arts as is done by Bhoja.	12. गन्धयुक्तिः 13. आस्वाद्यविधानम्
11. रत्नपरीक्षा		15. रत्नपरीक्षा
12. सीवनम्		16. सीव्यम्
13. रङ्गपरिज्ञानम्		14. रञ्जनविधानम्
14. उपकरणक्रिया		17. उपकरणक्रिया
15. मानविधिः		-Absent from Bhoja
16. आजीवज्ञानम्		18. आजीवज्ञानम्
17. तिर्यग्योनिचिकित्सितम्		19. तिर्यग्योनिचिकित्सितम्
18. मायाकृतपाषण्डसमयज्ञानम्	Bhoja does better in splitting this into two.	20. मायाकृतम् 21. पाषण्डसमयज्ञानम्
19. क्रीडाकौशलम्		22. क्रीडाकौशलम्
20. लोकज्ञानम्		-Absent from Bhoja
21. वैचक्षण्यम्		10. वैचक्षण्यम्
22. संवाहनं		23. संवाहनम्
23. शरीरसंस्कारः 24. विशेषकौशलम्	The Kauśala in *J. M.*'s 24th-Viśeṣa-kauśala—is taken by Bhoja with the 23rd as Śarīra-saṃskāra-kauśala. There is therefore nothing in Bhoja to correspond to *J. M.*'s 24.	24. शरीरसंस्कारकौशलम्
		No. 4 in Bhoja—Nāṭya

There is difference in the order of the items as also in another direction. The 15th Māna-vidhi, the 20th Loka-jñāna, and the 24th Viśeṣa-kauśala of the *Jayamaṅgalā* are omitted by Bhoja. Bhoja's list has, in addition to Nṛtta, Nāṭya given as the fourth item. This Nāṭya is not properly illustrated by Bhoja. The other two omitted by Bhoja are substituted by the more intelligent separation of *Jayamaṅgalā's* 10th and 18th arts into four arts.

Notes: 1. 'Rañjana-vidhāna' of the *Śṛ. Pra.* reads better than *J. M.*'s 'Raṅga-parijñāna'. This art is painting of the face and other parts of the body and refers to toilet. Raṅga however seems to be identical with Rañjana; for Raṅga also means 'colour, hue, dye, paint.'

2. 'Upakaraṇa-kriyā'. This art given as no. 14 in the *J. M.* and as no. 17 in the *Śṛ. Pra.* is rather difficult to be understood merely by its name. It is fortunate that Bhoja illustrated it. The illustrative verse describes Śiva utilising the serpent Vāsuki in numerous ways according to his needs. Therefore this art refers to resourceful utilisation of available material according to the needs.

3. 'Ājīva-jñāna' is illustrated by Bhoja by the following verse from the *Mālatīmādhava*:

शास्त्रे प्रतिष्ठा सहजश्च बोधः प्रागल्भ्यमभ्यस्तगुणा च वाणी ।
कालावबोधः प्रतिभानवत्त्वमेते गुणाः कामदुघाः क्रियासु ॥ III. 11

From this we can see that the art means the knowledge of many things and the possesion of qualities which will help one to get on and succeed in his undertakings in the world.

II. 20 Arts Pertaining to Gambling—Dyūtāśrayas

(*a*) 15 *Nirjīva Kalās*

Jayamaṅgalā		*Śṛ. Pra.*
1. आयुःप्राप्तिः		1. आयप्राप्तिः
2. अक्षविधानम्		2. अक्षविधानम्
3. रूपसङ्ख्या		3. रूपसङ्ख्या
4. क्रियामार्गणम्		4. क्रियामार्गः
5. बीजग्रहणम्		5. जीवग्रहणम्
6. नयज्ञानम्		6. नयज्ञानम्
7. करणादानम्		7. करणज्ञानम्
8. चित्राचित्रविधिः		8. चित्राचित्रविधिः
9. गूढराशिः		9. गूढराशिः
10. तुल्याभिहारः		10. तुल्याभिहारः
11. क्षिप्रग्रहणम्		11. क्षिप्रग्रहणम्
12. अनुप्राप्तिलेखस्मृतिः	Bhoja gives these two in a different manner	12. अनुप्राप्तिः
13. अग्नि(नु)क्रमः		13. लेखस्मृत्यनुक्रमः
14. छलव्यामोहनम्		14. छलव्यामोहनम्
15. ग्रहादानम्		15. ग्रहणादानम्

The exact nature of these dice and chess details are not plain to us in spite of Bhoja's illustrations. While illustrating no. 4, Kriyā-mārga, Bhoja quotes the first verse of a treatise on that subject called *Kūpa* (?) *śastra*. From this we can infer that there were special treatises on all these arts.

(*b*) 5 *Sajīva Kalās*

1. उपस्थानविधिः	1. उपस्थानविधिः
2. युद्धम्	2. बुद्धम्
3. रुतम्	3. ततम्
4. गतम्	4. गतम्
5. नृत्तम्	5. नृत्तम्

These also refer to kinds of betting. 'Tatam' seems to be a case of betting a performance on the Vīṇā. That is, the losing party must entertain the other by playing on the Vīṇā. Similar is the meaning of Nṛtta in this class. Bhoja's illustrations are of some help here. But Bhoja's illustration of Nṛtta by the verse from *Uttara-megha* in which the Yakṣa's wife teaches dancing to

the peacock has nothing to do with Nṛtta as betting in gambling. There is also no clear text which gives us the meaning of the distinction of these gambling arts into Sajīva and Nirjīva. Sajīva seems to be betting in which living beings are involved; as for instance, when a dance is made as the stake, a living person in the shape of a dancer is involved in it.

III. Arts related to love and sexual enjoyment

(a) 16 *Śayanopacārika Kalās*

J. M.	*Śṛ. Pra.*
1. पुरुषस्य भावग्रहणम्	1. स्त्रीपुरुषभावग्रहणम्
2. स्वरागप्रकाशनम्	2. अनुरागप्रकाशनम्
3. प्रत्यङ्गदानम्	3. प्रत्यङ्गदानम्
4. नखदन्तयोर्विचारौ	4. नखदन्तयोर्विचारौ
5. नीवीस्रंसनम्	5. नीवीस्रंसनम्
6. गुह्यस्य संस्पर्शानुलोम्यम्	6. गुह्यस्पर्शानुलोम्यम्
7. परमार्थकौशलम्	7. परमार्थकौशलम्
8. हर्षणम्	8. हर्षणम्
9. समानार्थताकृतार्थता	9. समानार्थता } Better
10. अनुप्रोत्साहनम्	10. कृतार्थप्रोत्साहनम् } Better
11. मृदुक्रोधप्रवर्तनम्	11. मृदुक्रोधप्रवर्तनम्
12. सम्यक्क्रोधनिवर्तनम्	12. Missing in MSS.
13. क्रुद्धप्रसादनम्	13. क्रुद्धप्रसादनम्
14. सुप्तपरित्यागः	14. सुप्त-अपरित्यागः
15. चरमस्वापविधिः	15. चरमस्वापविधिः
16. गुह्यगूहनम्	16. गुह्यगूहनम्

Bhoja's list, both in enumeration and illustration, contains only 15 items; item 12 in *J. M.* called Samyak-krodha-nivartanam is missing from Bhoja's list.

(b) 4 *Uttara Kalās*

1. साश्रुपातं रमणस्य शापदानम्	1. साश्रुपातं रमणस्य वीक्षणम्
2. स्वशपथक्रिया	2. स्वयं शपथक्रिया
3. प्रस्थितानुगमनम्	3. प्रस्थितानुगमनम्
4. पुनः पुनः निरीक्षणम्	4. पुनर्निरीक्षणम्

As indicated above, these 64 Kalās fall into three classes—24 arts comprising general accomplishments, 20 related to gambling, and 20 to love and sexual enjoyment. The list of 64 Kalās in Vātsyāyana's *K. S.* is not exactly identical with the list in the *Jayamaṅgalā* and the *Śṛ. Pra.* But the list of Vātsyāyana has Kalās corresponding to many or most of those in Bhoja and the *J. M.* Vātsyāyana's list has more items which are general accomplishments, coming under the first,

the 'Karmāśraya' class. Those of the 'Dyūtāśraya' class are comprehended in Vātsyāyana's list in the two items called 'Dyūta-viśeṣas' (51st) and 'Ākarṣa (Pāśaka)krīḍā' (Dice, 52nd). The 20 arts of love and enjoyment are not found in any form in Vātsyāyana's list. The *Jayamaṅgalā* says that it is the two sets of 44 arts, 24 Karmāśraya and 20 Dyūtāśraya, given by himself from some other treatise, that is classified into 64 in another way by Vātsyāyana.

कर्मद्यूताश्रयाः प्रायशः आबालं गच्छन्ति । ता एव अन्यथा विभज्य चतुष्षष्टिरत्रोक्ता । P. 32

The 20 arts related to love and sexual enjoyment are, according to the *Jayamaṅmgalā* separated by Vātsāyana and given in a further section because they come under the sexual set of 64 called the 'Pāñcālikī catuṣṣaṣṭi'.

यास्तु शयनोपचारिकाः उत्तरकलाश्च, ताः प्रायः तन्त्रस्य अङ्गतां प्रतिपद्यन्ते इति पाञ्चालिक्यामेव चतुष्षष्ट्यामन्तरकला वेदितव्याः । ताश्च यथाप्रस्तावं वक्ष्यन्ते । P. 32

These 'Pāñcālika 64' are to be found in Vātsyāyana, II. ii.

Of this subject, I have spoken also in the section on Bhoja and Vātsyāyana, below.

It is not possible to go more into this subject of Kalās now and I have prepared a separate study on the subject. Suffice it to say here that Bhoja's *Śṛ. Pra.* is important for the study of the Kalās because it gives illustrative verses from the Kāvyas and other works which help us in our attempt to understand the nature of each of these Kalās.

In the beginning Bhoja says that there are other Kalās which are described in other works:

आस्वेव अवान्तरकलानां सीतानि(शतानि) पञ्चाष्टादशोत्तराणि स्वशास्त्रविहितप्रपञ्चात्(नि); तानीह न प्रतन्यन्ते, ग्रन्थगौरवभयात् । *Śṛ. Pra.* Vol. III. p. 191.

which is found also in the *Jayamaṅgalā* on p. 32:

आस्वेव अवान्तरनिविष्टानाम् अनन्तरकलानाम् **अष्टादशाधिकानि पञ्चशतान्युक्तानि ।**

Thus there seems to be further elaboration of this subject in other special treatises whlch mention a līst of 518 arts (Aṣṭādaśādhikāni Pañcaśatāni).

CHAPTER XXV

BHOJA'S SIMILES

IN the Upaniṣads, the Sāmkhya and the Vedānta, we meet with beautiful and telling similes used in inculcating the philosophical tenets. In the form of Upamāna, the Simile is one of the Pramāṇas which help us to know the unknown. Rudraṭa says that Aupamya or Comparison is resorted to for explaining more lucidly a thing, to give one an idea of a thing by giving another similar to it.

सम्यक्प्रतिपादयितुं स्वरूपतो वस्तु तत्समानमिति ।
वस्त्वन्तरमभिदध्यात् वक्ता यस्मिंस्तदौपम्यम् ।। VIII. 1

It is obviously for 'Samyak-pratipādana'; but explaining a thing through parables, analogies, metaphors, similes, etc. pertains to imaginative writing and in technical treatises they cannot completely replace argument and clear exposition through it. As Max Müller says in the section on 'Metaphors' in the chapter on Vedānta in his *Six Systems of Indian Philosophy*, the similes, though fascinating at first sight, leave us in the end unsatisfied, because they can only illustrate, but can never prove. They even side-tract us, for, as everyone knows, similarity can be only in some respects. भूयोऽवयवसादृश्यम् and सादृश्यम् उपमा भेदे.

Bhoja delights to explain things by similes, not by one or two of them, but by a chain of them. In certain cases where much explanation is not necessary and the point is not knotty, Bhoja's similes are very beautiful and for sheer poetic beauty alone, they are most interesting. But one gets vexed when Bhoja resorts to them to explain such a difficult subject as the Rasa-sūtra. Bharata himself adopts a simile to explain the Samyoga of Vibhāva etc. in his Sūtra. Its import is not plain even after the many discussions recorded in the *Abhinavabhāratī* have been perused. We would have thanked Bhoja really if, instead of these similes, he had given us a few lines of straight, scientific exposition. Still as similes, they are beautiful, and sometimes they are indeed effective and bring out the intended idea powerfully. I shall now draw attention to the several Mālopamās and chains of comparisons found in the *Śr. Pra.*

I. तात्पर्यमेव वचसि ध्वनिरेव काव्ये सौभाग्यमेव गुणसम्पदि वल्लभस्य ।
लावण्यमेव वपुषि स्वदतेऽङ्गनायाः शृङ्गार एव हृदि मानवतो जनस्य ।।
Vol. I, p. 1, *Śr. Pra.* Ch. I

II. Related to the verse which attempts to explain the difference between Tātparya and Dhvani, is another instance of similes:

सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।
वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ।।
अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।
यथा सुरभिवैशाखौ मधुमाधवसंज्ञया ।। Chs. 6 and 7. Vol. I, p. 427; II. p. 42

The maximum we can make out from these two or three verses on Tātparya and Dhvani, we have tried to set forth in the chapter on Bhoja and Dhvani. Here, in our study of his similes as such, we may just point out that Bhoja owes his simile of Lāvaṇya for Dhvani to Ānandavardhana's verse:

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ।। I. 4.

in Uddyota I of his *Dhva. Ā.* This verse of Ānandavardhana, Bhoja quotes at the end of chapter VI, just before giving these two verses of his own. But Bhoja does not seem to have understood the context and the exact significance of Ānandavardhana's verse and its comparison of Dhvani to Lāvaṇya. Ānandavardhana says that there is such a thing as Dhvani and it is *separate* from all known parts of poetic expression, even as Lāvaṇya *is* and is *separate* from the various parts of the body or the body's other virtues of proportional symmetry etc. (See *Dhva. Ā.* p. 15 and *Locana*, p. 14).

III. The third case of similes in the *Śr. Pra.* occurs in Bhoja's discussion on the nature of the several words in a sentence. He gives some instances of things made up of many ingredients but whose ingredients are not perceptible.

न हि वाक्यावस्थायां पदानि पदार्था वा विद्यन्ते । यथा हि चित्रे नीलपीतरक्तादयः, पानके गुडामलकमरीचादयः, ग्रामरागे षड्जर्षभगान्धारादयः, चित्रादिभ्यः पृथक्त्वेन नावभासन्ते, तथा वाक्येऽपि क्रियाकारकविशेषणादिपदानि तदर्था वा न वाक्यवाक्यार्थाभ्यां भेदेनैव प्रतीयन्ते । P. 145, Vol. II

IV. In the Alaṁkāra section I have explained how Bhoja lifts the Alaṁkāra of Samsṛṣṭi to a high pedestal. It is considered the best and most beautiful Alaṁkāra and its charm is conveyed to us by a series of similes.

—नानालङ्कारसंसृष्टावेव प्रकृष्टत्वं लभते । प्रायेण हि गुणानामिव शब्दार्थोभयालङ्काराणाम् अनुप्रासजातिरूपकाणां काव्ये, शरीरेष्विव कटककेयूरकुण्डलादीनां, केवलानाम् अदर्शनात् संसृष्टिरेव प्रकृष्टं भूषणमवधार्यते । ततश्च—

भोजन इव मधुराम्ललवणषाडवानां,
वेष इव वस्त्रानुलेपनमाल्यविभूषणानां,
धूप इव चन्दनागरुकर्पूरसिद्धकानां,
सङ्गीत इव नृत्तवाद्यपाठ्यानां,
प्रेमणीव कोपानुशयप्रसादसङ्गमसुखानां,
गार्हस्थ्य इव धर्मार्थकाममोक्षसाधनानुष्ठानानां,

काव्यशरीरेऽपि रूपकादीनां संसृष्टिरेव विशेषतः स्वदमाना रसावियोगहेतुर्भवति ।। Pp. 356-7, *Śr. Pra.*, Vol. II.

V. On Rasa, Ālambana and Uddīpana Vibhāvas, Anubhāva, etc.

(*a*) कथं पुनः विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः? उच्यते-

यथा इन्दुसन्निधेः गण्डकः स्यन्दते,
यथा अर्कसन्निधेः सूर्यकान्तो ज्वलति,
यथा कर्पूरसन्निधेः स्फटिको विलीयते,

तथा तेभ्यस्तेभ्यः आलम्बनविभावेभ्यः तत्तदाकारपरिणतेन्द्रियबुद्ध्युपाधियोगिनोऽभिमानिमनसः ते ते रतिक्रोधशोकादयः भावाः समुत्पद्यन्ते । P. 382, Vol. II.

Here the melting of the moon-stone is illustrative of Rati, the blazing up of the sun-stone at the touch of the sun's rays, of anger, (Krodha), and the melting away of the Sphaṭika stone in the proximity of camphor, of grief (Śoka). This explains Ālambana-vibhāva.

(*b*) अथ यथा इन्दूदये समुद्रः क्षुभ्यति, यथा अपथ्यसेवया व्याधिरभिवर्धते, यथा अनार्यसन्निधेः असाधुः सुतरां दुःखाकरोति, तथा तेभ्यस्तेभ्यः उद्दीपनविभावेभ्यः तत्तदनुभवसंस्कारयोगिनः मनसः तत्तद् सुतरां दुःखाकरोति, तथा तेभ्यस्तेभ्यः उद्दीपनविभावेभ्यः तत्तदनुभवसंस्कारयोगिनः मनसः तत्तद्भावाभिवृद्धये ते ते विकारा उपजायन्ते । P. 388, Vol. II.

Uddīpanas are of three kinds,—Kṣobhaka, Vardhaka, and Pratikūla. The first excites, the second increases the trouble and so also the third. This explains Uddīpana-vibhāva.

(*c*) अथ यथा एकस्यापि भूरुहादेः काण्डस्कन्धशाखाविटपादयः प्रकाराः, पल्लवपुष्पफलसम्पदादयः विकाराः ; एकस्याप्यम्भसः प्रवाहावर्तबुद्बुदतरङ्गादयो विवर्ताः, मुक्ताफलफेनलवणकरकादयः विपरिणामाः, एकस्यापि ध्वनेः तारमध्यमन्द्रक्रुष्टादयो भेदाः, वर्णपदवाक्यकूजितादयोऽवच्छेदाः । एकस्यापि वायोः प्रवहावहपरिवहादयः स्कन्धाः, प्राणापानव्यानादयः अनुबन्धाः, तेभ्यस्तेभ्यः उपाधिभ्यो जायन्ते,

तथा रतिक्रोधशोकादेः तेभ्यस्तेभ्यः उपाधिभ्यः अनुभावा व्यभिचारिणश्च आभ्यन्तरा बाह्याश्च व्यवस्थासम्प्लवाभ्याम् उपप्लवन्ते । Pp. 383-4, Vol. II.

This explains Anubhāva, Sāttvika and Vyabhicārin. See chapter on Rasa. The similes so far given can be taken to have given us an idea of Ālambana and Uddīpana Vibhāvas, Anubhāva and Vyabhicārin. But now comes the crucial point of the 'Niṣpatti' of Rasa for which Bhoja gives the following similes:

(*d*) अथ यथा इक्षुभ्यो रसः, सर्षपेभ्यस्तैलं, धातुभ्यो हिरण्यम्, अश्मभ्यो लोहं, दध्नो नवनीतं, काष्ठतोऽग्निः, तेभ्यस्तेभ्यः यन्त्राग्निमन्थसंयोगेभ्यः निष्पतन्ति,

तथा स्वेभ्यस्स्वेभ्यः विभावानुभावव्यभिचारिसंयोगेभ्यः रतिक्रोधशोकादिभ्यः ते ते रसा निष्पद्यन्ते । Pp. 383-4, Vol. II.

But the process of Rasa-niṣpatti cannot be said to have been sufficiently explained by these similes.

(*e*) अथ यथा लवणाम्लादयः मृद्वीकानपि आत्मरूपतां नयन्तः उपचीयन्ते, तथा रत्यादीनि विभावादीनप्यात्मरूपतां नयन्ति उपचीयन्ते । P. 385, Vol. II.

(*f*) अथ यथा सर्पिर्मधुजतूच्छिष्टानां पार्थिवानां, घनतुहिनकरकादीनाम् आप्यानां, त्रपुसीसरजतादीनां तैजसानाम्, अग्निसंयोगाद् द्रवता अद्भिः सामान्यं भवति, तथा विभावानुभावव्यभिचारिणां संयोगात् रसता रसेनैव सामान्यं भवति । P. 385, Vol. II.

These two sets of similes (*e* & *f*) try to explain how at the stage of Rasa, Vibhāvas and others also have become one with Rasa, though by themselves they are different. The idea in the second chain of similes especially is not clear.

(*g*) अथ यथा ओषधिरसेभ्यः मधुनिष्पत्तिः, मधुरादिभ्यः षाडवोत्पत्तिः, गुडादिभ्यः आसवोत्पत्तिः, तथा तेभ्यः तेभ्यः रससामान्येभ्यः रसविशेषाभिनिष्पत्तिः ॥ P. 385, Vol. II.

These are found in Bharata's own explanation of the Rasa Sūtra. In Bhoja these seem to explain cases of 'Rasa-essence' or one Rasa of a composite nature in which two or more Rasas have mingled to make a delightful mixture, a case of Rasa-śabalatā with the ingredients imperceptibly mixed.

(*h*) अथ यथा एकस्यापि अग्नेः भौमदिव्यौदार्यादयो जातिभेदाः दाहालोकपाकादयोऽर्थक्रियाः सन्दृश्यन्ते, तथा एकस्यापि रसस्य भावरसतदाभासादयः जातिभेदाः उत्कण्ठाभिषङ्गनिवृत्त्यादयः अर्थक्रियाः उत्पादवृद्धिस्थैर्यादयोऽवस्थाः समुपलभ्यन्ते । P. 386. Vol. II, *Śṛ. Pra.*

Here similes for the third item 'Avasthā', Utpāda, Vṛddhi, and Sthairya are missing in the text. The two other sets of similes explain the different forms of Rasa, the Bhāva-form, the Rasa-form, and the Ābhāsa-form, as also the effects like Utkaṇṭhā, Abhiṣaṅga and Nirvṛti.

With this set of similes, Bhoja has finished his explanation of the various aspects of Rasa.

VI. The following is a description of Māna and its part in love and is a beautiful one.

वैचित्र्यापेक्षया प्रवासात् प्रथमं मानोऽभिधीयते । कथं पुनरस्य वैचित्र्यम्? श्रूयताम्—

अयं हि दोषोऽपि मद इव मतङ्गजेषु,
विग्रहोऽपि . . . . ,
. . . . .सहकारभाव इव माकन्देषु,
कार्श्यादिहेतुरपि तपःप्रबन्ध इव सात्त्विकेषु,
प्रियविनो . . . . ,
. . . . .त्याग इव वदान्येषु,
कटुरपि मरिचावचूर्ण इव (षाड)वेषु,
कलुषोऽपि कज्जलनिवेश इव वनितालोचनेषु,
दुरासदोऽपि भ्रमर इव प्रसूनसंस्तरेषु,
वक्रोऽपि उक्तिविशेष इव कविकाव्येषु,

यूनां मनस्सु उपजायमानः प्रकर्ष . . . . . प्रेमसम्पदः सम्पद्यते ।

p. 578. Vol. IV. *Śṛ. Pra.* Chapter 30.

VII. A similar poetic description of Karuṇa-vipralambha occurs in chapter XXXII of the *Śṛ. Pra.*

कः पुनरयं करुणो नाम यत्रास्मिन्—

मिथ्याभिनिवेश इव गुर्वायासकारकेऽपि मूर्खाणां,
सर्वाङ्गपरित्याग इव लौकिकेऽपि ब्रह्मविदां,
रजःकर्दमक्रीडाविनोद इव वेषदूषको(के)ऽपि पौरपौगण्डानां,
महाहवमहीविहार इव बीभत्सभीषणेऽपि शूरसाहसिकानां,
प्रियसुहृन्नर्मनिर्भर्त्सन इव अतिग्राम्यो(म्ये)ऽपि पारिहासिकानां,
कुपितकामिनीपार्ष्णिप्रहार इव (अ)सुकुमारेऽपि रागिणां,
तिमिराभिसारिकावेष इव मलीमसेऽपि चौर्यरतरुचीनां,
विलासिनीकिलकिञ्चितप्रपञ्च इव दीनप्रदर्शनेऽपि नागरिकाणाम्

अतीव अनुरज्यते मनः प्रेमसामयिकानाम् । P. 734. Vol. IV. *Śṛ. Pra.* Mad. MS.

CHAPTER XXVI

BHOJA AND HIS PREDECESSORS AND SUCCESSORS

The indebtedness of Bhoja to earlier writers and later writers who are indebted to Bhoja in the fields of Alaṁkāra and Nāṭya; a comparative study with prominent writers before and after Bhoja; and references to Bhoja and his *Śṛ. Pra.*, in later writings.

I. Bhoja's indebtedness to earlier writers:

(1) Bhoja and Bharata.
(2) Bhoja and Bhāmaha, Daṇḍin and Vāmana.
(3) Bhoja and Rudraṭa and Rudra Bhaṭṭa.
(4) Bhoja and Rājaśekhara.
(5) Bhoja and Bhaṭṭa Nāyaka, the *Daśarūpaka* and the *D. R. Avaloka*, Ānandavardhana, Abhinavagupta and Kuntaka.
(6) Bhoja and Mahima Bhaṭṭa.

II. Later writers who show their acquaintance with Bhoja's works or are indebted to them or criticise Bhoja's views:

(1) Vidyādhara and his *Ekāvalī*; Siṁhabhūpāla and Śāradātanaya; Prakāśavarṣa's *Rasārṇavālaṁkāra*; Bahurūpamiśra's commentary on the *D. R.*; Viśveśvara's *Camatkāra-candrikā*; the *Mandāramarandacampū*.
(2) Bhoja and some commentaries on poems and plays: Nāḍiṇḍla Gopa's commentary on the *Prabodhacandrodaya;* Kṛṣṇasūri's on the *Karpūramañjarī*; Nārāyaṇa's on the *Raghuvaṁśa*; Vīrarāghava's on the *Uttararāmacarita*; Vāsudeva's on the *Karpūramañjarī*; Mahādeva's on the *Kādambarī*; Rāghava Bhaṭṭa's on the *Śākuntala*; and the anonymous *Śākuntalacarcā* and Divākara's on the *Meghadūta*.
(3) Bhoja and some little-known Alaṁkāra works in MSS.—Rājaśekhara's *Sāhityakalpadruma; Rasasudhānidhi* of Māra and Bhoja and Dharmadatta; *Śṛṅgārasāra* of Veṅkaṭanārāyaṇa.
(4) Bhoja and some well-known commentators on Alaṅkāra works: Taruṇavācaspati and Keśava Bhaṭṭāraka on Daṇḍin; Śrīdhara and Bhaṭṭa Gopāla, commentaors on *Kāvyaprakāśa*; Bhoja's own commentators Ratneśvara and Bhaṭṭa Nṛsiṁha.
(5) Bhoja and the *Sāhityamīmāṁsā*, Hemacandra, Māṇikyacandra, Rāmacandra and Guṇacandra, Narendraprabhasūri, and Jayaratha.
(6) Bhoja and Śāradātanaya.
(7) Bhoja and the Alaṅkāra-section of the *Agnipurāṇa*.
(8) Bhoja and the *Rasārṇavasudhākara*.
(9) Bhoja and *Kavi-kāmadhenu*.
(10) Bhoja and the commentaries on the *Amarakośa*.
(11) Bhoja and works of Grammar.

1. Bhoja and Bharata

THE actual mention of the name of sage Bharata occurs in a few places, *e.g*, Chs. XI, XVII., in the *Śṛ. Pra.* but from the foregoing chapters in this book, especially the ones on Rasa and Nāṭya Śāstra, it could be seen how much Bhoja has taken from Bharata. On the subject of Rasa, Bhoja begins as

if Bharata prattled nonsense and he himself arose to shed the light of truth on the matter. Bharata's theory of eight Rasas, of Rasas being Sthāyi-bhāvas nourished to a state of relish, of Bhāvas being threefold—eight Sthāyins, thirty-three Vyabhicārins, and eight Sāttvikas—and of four Rasas springing up from four primary Rasas—all these Bhoja vehemently refutes. How part of this criticism is hasty and unjustified and how Bhoja himself unconsciously turns out to be a follower of Bharata in certain respects has already been explained at length in the Rasa chapter. A reference to the extracts from the XIth chapter of the *Śṛ. Pra.* on Rasa appended to ch. XIX in this book will also show the attitude and the real position of Bhoja regarding Bharata. In a modified manner, with certain limitations, Bhoja accepts Bharata's theory of four Rasas appearing from four other Rasas. Abhinavagupta has taken pains to interpret properly Bharata and has explained the way in which Bharata's text has to be understood. Again, Bharata's theory of Rasa developing from Bhāvas, Bhoja does accept in his 'vyavahāra' stage which is the stage meant by Bharata and other writers. Bharata could have never meant the primary stage where the one new root-Rasa of Bhoja called Ahaṁkāra is said to produce the forty-nine Bhāvas and on whose basis, Bhoja formulates the proposition that Bhāvas arise out of the one Rasa. This would not contradict Bharata and Bhoja himself explains immediately that there is a stage called "Madhyamā Avasthā" where Bhāvas get nourished to a state of relish called Rasa. The only points on which Bhoja does maintain and clearly give his difference from Bharata is on the number of Rasas which, according to him, are as many as the forty-nine Bhāvas; and consequently he holds all Bhāvas as capable of being Sthāyins and Vyabhicārins at different times; all the forty-nine are Sāttvikas also; for, Sāttvika means nothing more than 'born of the mind'.

Regarding the question of Rasas from Bhāvas or *vice versa*, Bharata himself gives the three views as being held by writers,—(1) Rasas from Bhāvas; (2) Bhāvas from Rasas; and (3) both from each other. Bharata refutes the second and the third as contradicting experience. Saṁgraha Ślokas are quoted by Bharata which support the other two views also with analogies but they do not contradict the first view. Altogether different from these three kinds of questions in Bharata is Bhoja's question. He does not even say that Bhāvas are produced from *Rasas*; from one point of view, he cannot stand the mention of a plurality of Rasas. He says that Rasa is one and from this one Rasa are born the forty-nine Bhāvas. Therefore, he formulates the dictum—"रसाद् भावा: ।"

It has also been pointed out in the main chapter on Rasa in this book how there is a passage in Bharata's Sāmānyābhinaya chapter which classifies Śṛṅgāra into Dharma, Artha, Kāma, and Mokṣa Śṛṅgāras and how in a previous chapter also, while defining the type of Drama called Samavakāra, Bharata speaks of the three Śṛṅgāras of Dharma, Artha, and Kāma. Bhoja who classifies his basic Ahaṁkāra-Śṛṅgāra into the four Śṛṅgāras of the four Puruṣārthas does not even indicate any indebtedness to the above-mentioned passages in Bharata.

On the subject of Dramaturgy, Bhoja accepts most of Bharata's text on the subject. As explained above in chs. XIV and XIX, he borrows Bharata's definitions of the four Vṛttis, to which he adds a fifth. Similarly Bhoja borrows

from Bharata, as shown in ch. XX above, the definitions of the five Sandhis, the five Arthaprakṛtis and five Avasthās. But Bhoja adds to these Avasthās two more sets of five stages called Saṁsthās and Samavasthās. The Sandhyaṅgas are all reproduced as in Bharata except for the omission of one. (See above p. 574). The Sandhyantaras Sāma etc. are also accepted by Bhoja. So also are Bharata's Pravṛttis taken by Bhoja with some additional and original elaboration. (ch. XIV above). The Lakṣaṇas of the Vācikābhinaya section are also borrowed but Bhoja makes Bharata's thirty-six Lakṣaṇas into sixty-four. The four Patākāsthānakas, the Vīthyaṅgas, and the Lāsyāṅgas are all accepted. See chapter XX on Bhoja and Nāṭya Śāstra.

On Dramatic varieties, Bhoja treats of more types than the eleven found in Bharata. But on the ten Rūpakas, Bhoja borrows Bharata's definitions wholesale. Bharata's classification of Abhinaya into four departments is accepted and without much importance or significance, elaborated into a division of six kinds, adding the Sāmānya and Citra Abhinayas given by Bharata elsewhere. See above the chapter on Bhoja and Nāṭya Śāstra.

Though Bharata also treats of language and grammar at the beginning of his Vācikābhinaya section (chapter XV, Kāśī edn.), Bhoja does not seem to link himself up with any previous writer on Nāṭya or Alaṁkāra, when he treats of Śabda and Artha and the grammatical relations of the two in the opening chapters of his *Śṛ. Pra.*

The XVIIth chapter of the *Śṛ. Pra.* treats of the subjects which Bharata speaks of in the Sāmānyābhinaya chapter, the XXIVth (Ślokas 12-23). Bharata speaks here of the Alaṁkāras of damsels, Bhāva, Hāva, Helā, etc. Bhoja does not employ this name 'Alaṁkāra' nor the classification of Līlā, Vilāsa etc. as 'Svabhāvaja'. In verses 24-31, Bharata speaks of two sets of female and male Alaṁkāras classified as 'Ayatnajas'.

(1) Strī-gata: Śobhā, Kānti, Dīpti, Mādhurya, Dhairya, Prāgalbhya, and Audārya.—7.

(2) Puruṣa-gata: Śobhā, Vilāsa, Mādhurya, *Sthairya*, *Gāmbhīrya*. Lalita, Audārya, and Tejas.—8.

Of these Bhoja takes the first seven and the two in italics in the second set, *viz.*, Sthairya and Gāmbhīrya, adds to them three more, Bhāva, Hāva and Helā and makes them into a class of Anubhāvas called Mana-ārambhas numbering 12. The added three, Bhāva, Hāva and Helā are given by Bharata in verses 5-11 as three 'Aṅgajas'.

Bharata, XXIV. 49-57: the 12 kinds of Vākyābhinaya, Ālāpa etc. are given by Bhoja in chapter XVII, as 12 Vāgārambha-anubhāvas.

Bhoja names Bharata's Ayatnajas, Līlā etc. as Śarīrārambha-anubhāvas and adds to Bharata's ten two more, Krīḍita and Keli.

Then, in this same chapter on Anubhāvas in the *Śṛ. Pra.*, Bhoja reproduces the substance of Bharata's chapters on Āṅgika-abhinaya. Bharata is mentioned here as the author of these.

भरतप्रणीताः काव्यक्रियोपकरणार्थमिहोद्ध्रियन्ते । p. 220, Vol. III. *Śṛ. Pra.*

Chapter VIII (Kāśī Edn.) is laid under contribution here, Bhoja taking from it the 'actions' of the lip, cheek, brow, pupil, eye, various kinds of seeing, and

the thirty-six kinds of 'eyes'. Bhoja adds to these the six kinds of laughter given by Bharata in Chapter VI with reference to Hāsya-rasa. But curiously enough the treatment of Anubhāvas, *i.e.*, Āṅgikābhinaya is left incomplete here. All that Bharata has said has not been taken by Bhoja. The actions of the head (Bharata VIII, 16-37), of the nose (VIII, 124-129), of the chin (VIII, 141-146), of the whole face (VIII, 147-154),—all these are omitted by Bhoja. So also the actions of Grīvā or neck (VIII, 164-170) are left out, as also the Upāṅga-abhinaya in chapters IX-XIII of Bharata, actions of the hands, chest, flanks, stomach, hip, thigh, leg and foot. Having touched and given part of the Anubhāvas or Abhinayas of some of the parts of the body, there is no reason why Bhoja should stop in the middle. In the chapter on Bhoja and the Nāṭya Śāstra above, I have spoken of the existence of a separate treatise of Bhoja on Nāṭya and music exclusively and there perhaps Bhoja treats of Abhinaya fully.

Of subjects pertaining to the study of emotion, particularly Kāma or love, the nature of various kinds of men and women, the course of love etc., Bharata speaks in his *Nāṭya Śāstra* in chapter XXIV and XXV and the treatment here differs very much from what we are familiar with through the *Kāma Sūtra* of Vātsyāyana.[1] On this subject which occupies a considerable part of the *Śṛ. Pra.*, Bhoja does not take anything from Bharata but borrows from Vātsyāyana.

Finally, it must be pointed out that Bharata's *Nāṭya Śāstra* is in 36 Chapters and according to Abhinavagupta's description of it at the beginning of his commentary, it is called षट्त्रिंशकं भरतसूत्रम्; and Bhoja also might have thought of vying with Bharata by writing his *Sṛ. Pra.* in 36 chapters.

---

[1] Bharata's contribution to Kāma śāstra has not yet been studied in detail. I have devoted attention to the interesting data on the classifications of men and women, of Nāyaka and Nāyikā found in Bharata in the Introduction to my edition of the *Śṛṅgāramañjarī* (Hyderabad Archaeological Dept.). In Chapter XXIV (Kāśī Edn.) Bharata classifies elaborately men and women on the basis of the similarity of their temperament and behaviour to various animals. This kind of analysis is absent in works on Rasa or on Kāma śāstra. Bharata speaks of 'Upacāra-vidhi' and mentions here '*Kāmasūtra*'.

उपचारविधिं सम्यक् कामसूत्रसमुत्थितम् । XXIV. 142

Whether what is referred to here as *Kāmasūtra* refers to Vātsyāyana's work or to some other text or merely to the branch of knowledge called so cannot be easily settled. The analysis of women into Horse-nature, Elephant-nature etc. which precedes the mention of this text is not found in Vātsyāyana whose classification of women into the three classes of Horse, Elephant and Deer is for quite other reasons, reasons physiological and not psychological. Bharata describes the two Prakṛtis or Nāyikās named Kulīnā and Veśyā who are respectively called Ābhyantarā and Bāhyā. Bharata recognises another Prakṛti called Kanyakā. The ten Avasthās of Kāma referred to already by Bharata in chapter VI are mentioned by him in this Sāmānyābhinaya chapter (160-182). Abhilāṣa, Cintana, Anusmṛti, Guṇa-kīrtana, Udvega, Vilāpa, Unmāda, Vyādhi, Jaḍatā, and Maraṇa. In this same chapter we have also the classification of Heroines into eight kinds according to their emotional states: Vāsakasajjā, Virahotkaṇṭhitā, Svādhīnapatikā, Kalahāntaritā, Khaṇḍitā, Vipralabdhā, Proṣitabhartṛkā, and Abhisārikā (203-221). Elaborate descriptions of Upacāra, —advance, dalliance and preliminaries, love-quarrels, compliments, consolation—these Kāmasūtra-subjects are found in Bharata XXIV, though not exactly in the same language as in Vātsyāyana. A peculiar classification of men not found in other works on this subject is given by Bharata who speaks of varieties of men, Priya, Kānta etc., in XXIV, 292-308. This kind of classification and nomenclature are peculiar to Bharata. In XXV, Bharata speaks of Bāhyopacāra, *i.e.*, Vaiśika or Veyśopacāra. In verses 9-10, ten 'go-betweens' are mentioned: Kathanī, Liṅginī, Raṅgopajīvanā, Prātiveśinī, Sakhī, Dāsī, Kumārī, Dāruśilpikā, (Kāruśilpikā in K. M. Edn., better), Dhātrī, Pāṣaṇḍinī, and Īkṣaṇikā. On these subjects Bhoja borrows more and directly from Vātsyāyana and not from Bharata. Here and there, Bhoja adds and elaborates in his own way.

Bhoja on the nature of Bharata's Text

It is accepted that the text of the *Nāṭya Śāstra* of Bharata has not come down to us in its original form. Texts earlier and later than that of Bharata must have got into Bharata's text. The text as it is contains brief Sūtra-like prose bits, longer prose passages, Anuṣṭubh verses, Āryās, a few Upajātis, Vasantatilakās, and Mālinīs. Some of the Āryās and Anuṣṭubhs are given as quotations.

Bhoja says in Chapter III of the *Śṛ. Pra.*, that the *Bhāratīya-daśarūpaka-lakṣaṇa* forms an example of a work written in a mixed style of prose and verse, with verse predominating.

गद्यपद्यव्यायोगो मिश्रम् । तत् त्रिधा—पद्यप्रधानं, गद्यप्रधानं, तुल्यरूपं चेति । पद्यप्रधाना त्रिधा—सजातीयेन, विजातीयेन, उभाभ्यां च ।[1] * * * उभाभ्यां (सजातीयविजातीयाभ्यां) भारतीयदशरूपकलक्षणादौ अस्य प्रयोगो दृश्यते । P. 231. Vol. I.

In the passage, the word 'Bhāratīya-daśarūpaka-lakṣaṇa' cannot be separated into Bhāratīya meaning Bharata's *Nāṭya Śāstra* and *Daśarūpaka* meaning the work of Dhanañjaya, the only work of that name we know and which Bhoja does not refer to or quote anywhere.[2] Bhoja here means only one work, Bharata's Daśarūpakalakṣaṇa. Surely Bharata deals with Daśarūpaka; surely, Bharata's *Nāṭya Śāstra* is in verse and prose and the former predominates. But Bharata's treatise is rarely called Bhāratīya-daśarūpaka-lakṣaṇa. Should we then take Bhoja as referring to the chapters on the ten Rūpakas (Daśarūpaka) in his *Nāṭya Śāstra*? Those chapters on Drama proper have no prose in them. It is only the Rasa chapters, VI and VII, chapters XIV and XV and the Geyādhikāra that contain prose passages. If we strain a little, we can perhaps offer the explanation that the Rasa chapters, VI and VII belong pre-eminently to the main section on Drama proper. Or Bhoja is giving here only a descriptive name and not an exact title for Bharata's work.

2. Bhoja and Bhāmaha, Daṇḍin and Vāmana

Bhoja has utilised all the three important writers of the pre-Ānandavardhana period, Bhāmaha, Daṇḍin and Vāmana. Though it is Daṇḍin whom Bhoja has followed most and borrowed from most, Bhoja's indebtedness to Bhāmaha and Vāmana is not inconsiderable. In drawing upon these three, Bhoja's attitude shows some scheme. Bhoja often borrows from all these three and puts together ideas taken from all of them. This sometimes involves some inconsistency; and shows a vagueness and looseness about Bhoja's encyclopaedic writings. This has been illustrated and explained in the chapters on Guṇa and Alaṁkāra. Another point to be noted is that, with reference to different subjects, Bhoja decides his source, and borrows for one subject from one author and from another

[1] The Jātis of verse and prose here referred to are the classifications into Sama, Viṣama etc. of verse, and Cūrṇa, Utkalikā etc. of prose.

[2] It is only in verse, and not in verse and prose.

for another subject. Thus the Doṣas mentioned by Bhāmaha towards the end of the first chapter of his *Kāvyālaṅkāra* are absent in Daṇḍin and these Bhoja takes from Bhāmaha. Daṇḍin makes little of Upamā-doṣas, whereas Bhāmaha describes them elaborately and illustrates; so Bhoja draws upon Bhāmaha. Bhāmaha makes little of the two Rītis while Daṇḍin and Vāmana expound Rītis at length; naturally Bhoja borrows from Daṇḍin and Vāmana, not only for the Rītis but also for the allied subject of Guṇas, which too is but meagrely dealt with by Bhāmaha. Regarding the difference between Guṇas and Alaṁkāras: Daṇḍin does not definitely posit that Guṇas and Alaṁkāras differ as permanent or necessary ornaments and optional graces; but he generally says that both of them are Alaṁkāras, but Guṇas are *Asādhāraṇa* in that they serve to distinguish styles of composition; whereas Alaṁkāras are Sādhāraṇa, common to all styles. But Vāmana gives a clear definition of the difference between the two, his own view, that Guṇas are necessary, inseparable, and inherent attributes, whereas there is no necessity that there should be Alaṁkāras. Bhoja, in a general way, first accepts Daṇḍin's view but having called Guṇas also Alaṁkāras in the larger sense, accepts Vāmana's distinction.

We shall now note how much Bhoja has borrowed from each of these three writers.

Bhāmaha

(1) The huge edifice of the *Śṛ. Pra.* is raised by Bhoja on the base of Bhāmaha's definition of Kāvya as the Sāhitya of word and sense, as containing three aspects, the Śabda, the Artha, and the Sāhitya of the two. Bhāmaha says "शब्दार्थौ सहितौ काव्यम्" (I. 16) and Bhoja opens his work thus: "—काव्यमेवेति । तत्पुनः शब्दार्थयोस्साहित्यमामनन्ति । तद्यथा–"शब्दार्थौ सहितौ काव्यम्" इति । *Śṛ. Pra.* Vol. I. chap. I. p. 4.

(2) Guṇas.

(*a*) Bhoja gives 24 Guṇas of Śabda and Artha. Therefore, Daṇḍin's and Vāmana's lists of 10 Guṇas are not sufficient for him. Some additional Guṇas, Bhoja develops out of the texts of Daṇḍin and Vāmana themselves; for instance, Bhoja gives Udāratā and Udātta—two Guṇas out of the one Guṇa of Daṇḍin which Daṇḍin calls by both names. (*K. Ā.* I. 76-79). Other Guṇas Bhoja derives from elsewhere, for instance, Sauśabdya. It is mentioned by Bhāmaha as the more internal—the greater—Alaṁkāra of a composition than Rūpaka etc. which are external (Bhāmaha, I. 14). This Sauśabdya Alaṁkāra is dealt with by Bhāmaha in the last chapter, the sixth, and Bhāmaha calls this Śabda-śuddhi. षष्टचा शब्दस्य शुद्धिस्स्यात् । This is the one concept mentioned by Bhāmaha which Daṇḍin has not dealt with in any manner. Vāmana continues Bhāmaha's treatment and deals with Śabda-śuddhi in the second section of the last chapter of his work. V. 2. साम्प्रतं शब्दशुद्धिरुच्यते. Earlier also Vāmana refers to what Bhāmaha calls सुपां तिङां च व्युत्पत्तिः ।

सुप्तिङसंस्कारसारं यत् क्लिष्टवस्तुगुणं भवेत् ।
काव्यं वृन्ताकपाकं स्यात् जुगुप्सन्ते जनास्ततः ॥ *K. A. Sū. Vṛ.* III. 2. p. 97

Vāmana points out that mere parade of special grammatical usages or striking phraseology is of little value in the absence of Guṇas. But nowhere has any earlier writer given this Śabda-śuddhi, Sup-tiṅ-vyutpatti, Sup-tiṅ-saṁskāra, or Sauśabdya as a Guṇa, as a Guṇa of Śabda once and then of Artha also. Bhoja defines the Śabda-guṇa of Sauśabdya thus:

व्युत्पत्तिः सुप्तिङां या तु प्रोच्यते सा सुशब्दता । I. 72

This is taken by Bhoja from Bhāmaha, I. 15.

सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम् । I. 14. तदेतदाहुः सौशब्द्यम् । I. 15.

(*b*) Bhāmaha defines Prasāda thus: आविद्वदङ्गनाबालप्रसिद्धार्थं प्रसादवत् । II. 3. and this is not utilised by Bhoja in the regular Guṇa section where Daṇḍin is followed by Bhoja; but in the section on Vaiśeṣika-guṇas, Bhoja incorporates this passage on Prasāda in Bhāmaha into his own text.

आविद्वदङ्गनाबालप्रसिद्धार्थं प्रसादवत् ।
विपर्ययोऽस्याप्रसन्नं चित्रादौ तन्न दुष्यति ॥ I. 129. P. 106. *S. K. Ā.*

Thus Bhāmaha's Sauśabdya and Prasāda are met with in Bhoja's text.

(3) Doṣas.

The extent of Bhoja's indebtedness to Bhāmaha regarding Doṣas has been shown in the Doṣa chapter above. For Pada-doṣas, Bhoja draws upon Bhāmaha, I. 37 & 47. Kliṣṭa, Neyārtha etc., as shown in the Doṣa chapter, are derived by Bhoja through Vāmana from the primary source of Bhāmaha. Regarding the Doṣas Apārtha, Vyartha etc. mentioned by Bhāmaha in chapter IV, Daṇḍin also mentions these and Bhoja is not therefore indebted to Bhāmaha only. Further, since it is Vāmana who gives for the first time the classified treatment of Doṣas into those of Pada, Vākya, Śabda and Artha, it is Vāmana that Bhoja is directly and mostly indebted to on the subject of Doṣas in general.

The illustrative verses of Bhāmaha are also taken by Bhoja. The following of Bhāmaha's illustrations for Doṣas are borrowed by Bhoja.

(*a*) Bhāmaha I. 41, Kliṣṭa: हिमापहामित्रधरैः व्याप्तं व्योमेत्यवाचकम् । With another line added to it to make a verse, it is found in Daṇḍin III. 120. Bhoja gives the full verse as an illustration of Kliṣṭa.

विजितात्मभवद्वेषिगुरुपादहतो जनः ।
हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥ *S. K. Ā.* I. 9

(*b*) Bhāmaha I. 46. His illustration for गूढशब्दाभिधान, *viz.*, असितर्ति etc. is utilised by Bhoja for illustrating the Doṣa called Kaṭhora which is one of the Aritimad-doṣas, the Viparyaya of Saukumārya. Bhoja, *S. K. Ā.* I. p. 26.

(*c*) Bhāmaha I. 51: illustration for Aślīla is borrowed by Bhoja. *S. K. Ā.* I. p. 38.

(*d*) Bhāmaha I. 54-55, सन्निवेशविशेषात्तु etc. किंचिदाश्रयसौन्दर्यात् etc. on Doṣas turning out into Guṇas under certain conditions, are borrowed by Bhoja in the section on Vaiśeṣika-guṇas. *S. K. Ā.* I. pp. 87-88.

(*e*) Bhāmaha I. 59, एतद्ग्राह्यं सुरभि etc. is given by Bhoja at the end of the Śabdālaṁkāra section along with many more verses of similar general importance in the *Śṛ. Pra.* (Mad. MS. Vol. II. pp. 297).

(*f*) Bhoja's illustration for Bhinna-liṅga and Binna-vacana—two Upamādoṣas—अविगाह्योऽसि नारीणां etc., *S. K. Ā.* pp. 21, is from Bhāmaha, II. 53.

(*g*) Bhāmaha II. 41, स मारुताकम्पितपीत etc., illustration for Hīnopamā, is cited by Bhoja in the section on Vaiśeṣika-guṇas and justified as passable. *S. K. Ā.* p. 101.

(*h*) Bhāmaha II. 43-44 are reproduced by Bhoja under the Vaiśeṣika-guṇa of Hinopamā, same context as in Bhāmaha. (*S. K. Ā.* pp. 101-2).

(*i*) Bhāmaha II. 58, स पीतवासाः etc., illustration for Adhikopamā, is reproduced by Bhoja in the Vaiśeṣika-guṇa section, and Bhoja remarks that its Doṣa can be overlooked.

(4) Alaṁkāras.

(*a*) Bhāmaha's illustration of Utprekṣā, I. 92, किंशुकव्यपदेशेन etc. is cited by Bhoja for illustrating Utprekṣopamā *S. K. Ā.* p. 400.

(*b*) Bhāmaha illustrates Svabhāvokti by the verse आक्रोशन्नाह्वयन्नन्यान् etc. and Bhoja illustrates अर्भकाश्रयस्वभावोक्ति—natural description of boy's action —with this verse. Bhoja's reading differs in some respect from that of the printed text of *Bhāmahālaṁkāra*. (Kāśī Edn.).

(*c*) Bhāmaha, III. 2°. illustration for Tulyayogitā Alaṁkāra शेषो हिमगिरिः त्वं च etc. is found in Bhoja, *S. K. Ā.* p. 405, as an illustration of one of the varieties of the same Tulyayogitā.

(5) General.

Bhoja takes from Bhāmaha the Śāstrakāvya which he splits into two, Kāvyaśāstra and Śāstrakāvya. See Bhāmaha I. 12, and see above the chapter on varieties of poetic composition in this book.

Bhāmaha I. 19: सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
This is taken by Bhoja who makes this the Nirukti—etymological explanation—of Mahākāvya.

तन्महाकाव्यमित्याहुः महतां च महच्च यत् ।
निरुक्तमवगन्तव्यं . . . . ष्वपि ॥ *Śṛ. Pra.* Vol. II. p. 449.

Similarly Bhoja gives next, as a general remark on Mahākāvya, Bhāmaha I. 21. Bhoja adds that while Mahākāvya is Artha-pradhāna, Kathā etc. are Kāma-pradhāna.

चतुर्वर्गफलत्वेऽपि भूयसार्थोपदेशकृत् ।
महाकाव्यं भवेत्; कामप्रधानास्तु कथादयः ॥ *Ibid.* p. 449

The idea of Artha-prādhānya of Mahākāvya is from Bhāmaha, I. 21.

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।

Bhoja slightly changes the word चतुर्वर्गाभिधाने into चतुर्वर्गफलत्वे; perhaps he thinks he has minimised by this change the contradiction between this text of Bhāmaha and that of Daṇḍin which says that the subject of a Mahākāvya shall be all the four Puruṣārthas, a text which also Bhoja borrows, चतुर्वर्गफलोपेतं etc.

Daṇḍin

It is not possible to draw up a list of Bhoja's borrowings from Daṇḍin's *Kāvyādarśa*; for, there is not anything in the *Kāvyādarśa* which has not been completely incorporated into the texts of Bhoja's *S. K. Ā.* and *Śṛ. Pra.* All the lakṣaṇa-ślokas as well as the lakṣya-ślokas of Daṇḍin are found in various places in the *S. K. Ā.* and the *Śṛ. Pra.*

It can be seen from the chapters on Guṇa, Alaṁkāra and Rasa that Bhoja took the text of Daṇḍin

काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रचक्षते ।

as the basis of his view that Guṇas and Rasas also are Alaṁkāras. Bhoja might have increased the number of Guṇas to 24; might have given a triple and somewhat different treatment of Alaṁkāras; and might have increased the number of Rasas; but Bhoja has followed Daṇḍin in his main idea which is a synthesis of the three concepts in the concept of Alaṁkāra whose import is very much generalised and expanded by him. Bhoja often gives somewhat ingenious ideas; but he always makes it a point to draw out these ideas from the texts of older writers. He quotes Daṇḍin and gives new meanings. There is almost not a single passage in the work of Daṇḍin which has not been actually reproduced or at least utilised in some manner by Bhoja. Great indeed is the respect that Bhoja has for Daṇḍin. He calls Daṇḍin the Ācārya who has explained the secrets of poetry—महाकाव्योपनिषदाचार्यं.

"यदि वाक्यमेव पदसमूहः कथमाह महावाक्यो(काव्यो)पनिषदाचार्यो दण्डी—"तैश्शरीरं च etc." (*K. Ā.* I. 10) *Śṛ. Pra.* Vol. I. p. 228.

The section on Bhoja and Daṇḍin cannot be closed without settling a problem posed by Dr. Sankaran in his thesis named *Theories of Rasa and Dhvani.* He proposes to identify the author of the anonymous commentary called *Hṛdayaṁgamā* on Daṇḍin's *Kāvyādarśa* printed in Prof. Rangacharya's edition (Madras) as Bhoja himself. He says on pp. 26-28 of his thesis:

"Here mention may be made of some evidence regarding the authorship of the anonymous commentary called the *Hṛdayaṁgamā* printed in Prof. Rangacharya's edition of the *Kāvyādarśa* (Madras). In the *Śṛ. Pra.* of Bhoja, Vol. II, chap. XI, pp. 373-6, are cited eight verses from Daṇḍin to illustrate the eight accepted Rasas. Curiously enough, Bhoja's comments on six of the verses—*K. Ā.* chap. II, pp. 284, 286, 288, 289, 290 & 291—agree almost word for word with those of the *Hṛdayaṁgamā*. Is Bhoja himself the author of the commentary or is he someone else that has copied from Bhoja or is it *vice versa*? The profuse quotations in Bhoja's works from the *Kāvyādārśa* and the lack of definite reference to later writers in the *Hṛdayaṁgamā* would lend support to the presumption that the anonymous commentary was written by king Bhoja."

(1) Dr. Sankaran says that the *Śṛ. Pra.* quotes eight verses from Daṇḍin to illustrate the eight Rasas; this citation is not found only in the *Śṛ. Pra.* The *S. K. Ā.* also quotes these eight verses from Daṇḍin and gives the comments which are later reproduced in his *Śṛ. Pra.*

(2) He says that the comments on only six of the verses agree with those in the *Hṛdayaṁgamā*. The *Hṛdayaṅgamā* on Daṇḍin II. 280 also contains four lines almost identical with Bhoja's comments on the same verse on Rati. See p. 161 Rangacharya's edn. of *K. Ā.* and p. 512, *S. K. Ā.*

(3) This parallel by itself cannot prove that Bhoja is the author of the *Hṛdayaṁgamā*. In no other part of this commentary is found anything similar to Bhoja's ideas on the various subjects. Not only is there no parallel but there are contradictions also. For instance, the *Hṛdayaṁgamā* gives definitions of Chalika and Śamyā in Daṇḍin I. 39 which have nothing in common with Bhoja's descriptions of these dance-types at the end of his Śabdālaṁkāra section, *S. K. Ā.*, pp. 262-4. Again the *Hṛdayaṁgamā* gives a strange view of Alaṁkāra at the end of its comments on Daṇḍin II. 1 and Bhoja has nothing similar to it in any part of his writing. Thirdly, Bhoja has very definite views as to the existence of other Rasas like Śānta, Udātta, Uddhata etc., no trace of which is to be seen in the *Hṛdayaṁgamā*. There is a discussion at the end of the Vth Ch. of the *S. K. Ā.* and in the XIth Ch. of the *Śṛ. Pra.* on the impossibility of Upamā in the Utprekṣā verse—लिम्पतीव etc., a discussion based on Daṇḍin's text II. 227-284. The *Hṛdayaṁgamā* on these verses in the *K. Ā.* has nothing parallel to Bhoja's discussion based on the same text of Daṇḍin. See *S. K. Ā.*, V. pp. 639-642. As a matter of fact, the commentary of Taruṇavācaspati shows more acquaintance with Bhoja-literature. Therefore it is not possible that Bhoja wrote the *Hṛdayaṁgamā*.

(4) Lastly, I feel that the alternative that Bhoja borrowed from the *Hṛdayaṁgamā* is very unlikely. The case seems to be that the *Hṛdayaṁgamā* borrowed from the *S. K. Ā.* The *Hṛdayaṁgamā* did not evidently care for the strange views of Bhoja on Rasa etc. and only took some ready help from a relevent section of a work like Bhoja's *S. K. Ā.* where the verses of Daṇḍin are borrowed and commented upon.

Vāmana

1. The concept of Alaṁkāra in Vāmana I. i. 1-3, where it means Saundarya, corresponding to Daṇḍin's Kāvya-śobhākara-dharma, is identical with Bhoja's conception of Alaṁkāra.

2. Bhoja, in his system of Sāhitya, gives two terms 'doṣa-hāna' and 'guṇādāna' for 'avoiding of flaws' and 'securing of Guṇas'. These two phrases are taken from Vāmana I. i. 3, Sūtra and Vṛtti.

3. It is Vāmana who introduced the third Rīti of Pāñcālī. Bhoja takes this Rīti in his lists of four and six Rītis in the Śabdālaṁkāra and Anubhāva sections.

4 The three Anuṣṭubh verses found in Vāmana under I. i. Sūtras 11, 12 & 13 on the three Rītis: अस्पृष्टा दोषमात्राभिः etc., समस्तात्युद्भटपदाम् etc. and आश्लिष्टश्लथभावाम् etc. are made part of his text by Bhoja in the Śabdālaṁkāra section. *S. K. Ā.*, p. 134. Bhoja introduces some changes in the verses on the Vaidarbhi and Pāñcālī.

Vaidarbhī: तत्रासमासा निश्शेषश्लेषादिगुणगुम्फिता ।
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥

Pācñālī: समस्तपञ्चषपदामोज:कान्तिविवर्जिताम् ।
मधुरां सुकुमारां च पाञ्चालीं कवयो विदु: ।।

Regarding the verse on the Gauḍīyā, Bhoja makes no change. The idea that Vaidarbhī has no samāsa—asamāsā—and that Pañcālī has compounds of five or six words is grafted on to Vāmana's verses, from Rudraṭa. In the verse on Pāñcālī, Vāmana's verse has the idea 'पुराणच्छाययान्विताम्' which Bhoja substitutes by the words 'ओज:कान्तिविवर्जिताम्' but which are also taken from Vāmana's Vṛtti on Sūtra I. ii. 13: "ओज:कान्त्यभावाद् अनुल्बणा विच्छाया च ।।"

5. Vāmana I. iii. 15 on placing and removing words—आधानोद्धरण—and Pāka in the two Ślokas quoted there are utilised by Bhoja for his Śabda-guṇa called Prauḍhi which is defined as Ukti-pāka. Bhoja uses the expression आवापोद्वाप of words. See *S. K. Ā.* p. 61.

6. Doṣas. Vāmana is the first to distinguish Doṣas into those of Pada and Vākya (Śabda) and Padārtha and Vākyārtha. Vāmana has utilised both Bhāmaha and Daṇḍin and Bhoja's indebtedness to Vāmana for the Doṣa section is noted in the chapter on Doṣas in this book (pp. 1, 230-3).[1] Bhoja omits Vāmana's second set called Padārtha-doṣa, because he feels it unnecessary. Bhoja has only the other three Doṣas of Pada, Vākya and Vākyārtha.

7. Guṇas. Bhoja's indebtedness to Vāmana for the Guṇa-section is greater. Vāmana is the first writer to distinguish and give clearly two sets of Guṇas for Śabda and Artha. On Guṇas, Bhoja draws from both Daṇḍin and Vāmana. Vāmana's contribution to Bhoja can be appreciated by a reference to the Guṇa-chapter in this book.

(*a*) Śabda-mādhurya: The definition of Vāmana "पृथक्पदत्वं माधुर्यम्" III. i. 20 is adopted by Bhoja. See *S. K. Ā.* p. 46. Similarly, the definitions of the Śabda-guṇas, Kānti as Aujjvalya and Udāratā as Vikaṭatva are borrowed by Bhoja from Vāmana. Vāmana III. i. 22 & 25 and Bhoja, *S. K. Ā.* p. 48-49.

(*b*) Bhoja has two Guṇas called Vistara, Elaboration, and Saṁkṣepa, Succinct Expression. These two Guṇas, as far as Śabda is concerned, are created by Bhoja out of Vāmana's Artha-guṇa Prauḍhi, the first two aspects of which are, according to Vāmana, पदार्थे वाक्यवचनम् and वाक्यार्थे च पदाभिधा (Elaboration and Concentrated Speech), and the other two aspects of which are Vyāsa and Samāsa, the same as the above, but related to Artha more clearly. See Vāmana III. ii. 2 and Bhoja *S. K. Ā.* pp. 56-7.

(*c*) Bhoja's new Guṇa called Gati (*S. K. Ā.* 59) is only Vāmana's Śabda-samādhi,—Āroha-avaroha-krama. As regards Śabda-samādhi itself, Bhoja prefers Daṇḍin's conception of Samādhi as अन्यधर्मारोपण. A similar instance is Bhoja's other new Śabda-guṇa called Rīti, which is Vāmana's Śabda-samatā. On Samatā of Śabda itself, Bhoja prefers Daṇḍin's definition of Samatā.

(*d*) The Artha-guṇas Prasāda, Samatā, *Arthavyakti* and *Kānti* of Bhoja are the same as those of Vāmana. The latter two are noteworthy. Vāmana's view that makes them respectively Svabhāvokti and Rasa is found reproduced

[1] Several illustrations of Doṣas given by Bhoja are taken from Vāmana, as shown by me in the Doṣa-section of Ch. IX of the text of the *Śṛ. Pra.* (*H. O. S.*), pp. 516ff.

by Bhoja, though unlike Vāmana, Bhoja speaks separately of Svabhāvokti and Rasa. Regarding Svabhāvokti, Bhoja goes to the extent of even distinguishing it from Arthavyakti. See chapter on Svabhāvokti.

Some of the verses cited by Vāmana for illustration are borrowed by Bhoja.

(*e*) Śabdālaṁkāra-section. Vāmana IV. i. pp. 103-4 (Vāṇī Vilās Press edn.), Vāmana's illustration of a variety of Yamaka from the poem *Hariprabodha*, विविधधव etc. is cited by Bhoja for a variety of Yamaka. See *S. K. Ā.* p. 180.

(*f*) Compared to Rudraṭa and Daṇḍin, Vāmana has not contributed much to Bhoja's Arthālaṁkāra-section. Vāman's treatment of Arthālaṁkāras is tself meagre.

(*g*) There is one important topic on which Bhoja follows Vāmana and adopts Vāmana's verses into his own text. It is on the distinction of 'beautifying factors' into Guṇas and Alaṁkāras. Vāmana is the first to take the hint from Daṇḍin and develop the Asādhāraṇa-Sādhāraṇa distinction into one of Nitya and Samavāya on the one hand and Anitya and Saṁyoga on the other. Vāmana also compares the Guṇas to the qualities naturally inborn with a woman and the Alaṁkāras to the ornaments she may or may not wear. Without the former the latter are no good; the former alone, without the latter, endow her with sufficient beauty. Vāmana III. ii. 1-3. *Cf.* Bhoja's verse at the opening of the Guṇa-section in *S. K. Ā.* p. 42.

अलङ्कृतमपि श्रव्यं न काव्यं गुणवर्जितम् ।
गुणयोगस्तयोर्मुख्य: गुणालङ्कारयोगयो: ।। I. 59

(Vāmana says: पूर्वे (गुणा:) नित्या: । तैर्विना काव्यशोभानुपपत्ते: ।). At the end of the Guṇa section Bhoja embodies into his text the two verses of Vāmana on the difference between Guṇa and Alaṁkāra—युवतेरिव रूपमङ्ग etc. and भवति वपुश्च्युतम् etc. (*S. K. Ā.* pp. 119-120). These two verses are quoted at the beginning of the Guṇa section in the *Śṛ. Pra.* (Vol. II, p. 211) with these remarks:

तत्र च गुणोपादानालङ्कारयोगयो: गुणोपादानं गरीय: । and अयमेव गुणालङ्कारयो: विशेष:, यद्गुणोपादाने नियम:, अलङ्कारयोगे तु कामचार इति ।

Further, ideas in the last chapter of Vāmana devoted to the examination of the grammatical purity of select expressions from several poets can be traced in the first six chapters of the *Śṛ. Pra.*, which discuss grammar.[1]

The discussion on the words Dhanurjyā, Karṇāvataṁsa, etc. in the Doṣa-prakaraṇa of Vāmana's work, II. ii. 13-17 is found expanded to a greater length in the *Śṛ. Pra.*, at the end of the Guṇa-section. The context is one in which Bhoja examines at a later stage various definitions of the Śabda-vṛtti, Gauṇī Upacaritā and Mukhyā.

[1] These have all been pointed out in the respective places in my edition of the *Śṛ. Pra.* text in the *H. O. S.*

Bhoja and Udbhaṭa

Of Udbhaṭa, Vāmana's contemporary and commentator on Bharata and Bhāmaha, and author of the *K. A. S. S.*, no trace is seen in Bhoja's works.

3. Bhoja and Rudraṭa

1. Bhoja's preliminary treatment of Śabda and Artha and their varieties can be said to be briefly represented by Rudraṭa's *K. A.* I. 1-8 and VII. 1-6. Bhoja starts with Bhāmaha's definition, "शब्दार्थौ सहितौ काव्यम्" which is the same in Rudraṭa too: "ननु शब्दार्थौ काव्यम्". In II. 1 Rudraṭa defines Śabda and classifies it in II. 2. In II. 8 Rudrata defines Vākya. In VII. 1-6 Rudraṭa defines Artha and its varieties. These topics are elaborated very much by Bhoja.

2. Rudraṭa is the earliest writer to speak of a fourth Rīti called Lāṭīyā. He speaks of it in *K. A.* II. 4-5 and XV. 20. Bhoja has taken this Lāṭīyā Rīti.

3. Rudraṭa mentions some literary excellences and flaws—Guṇa-doṣas—in II. 8. Bhoja borrows from this context in Rudraṭa one Doṣa for his Doṣa-section, *viz.*, Apuṣṭārtha.

Similarly, from Rudraṭa's chapter on Śabda-doṣa, the seventh, (Śl. 2). Bhoja borrows for his Doṣa-section two Doṣas 'Asamartha' and 'Deśya'. The Vākya-doṣas 'Saṁkīrṇa' and 'Garbhita' are borrowed by Bhoja from Rudraṭa II. 40. Bhoja's Vākyārtha-doṣas 'Atimātra' and 'Virasa' are from Rudraṭa XI. 2. 12-17. "तव बनवासोऽनुचित: etc." p. 35. *S. K. Ā.*, is Rudraṭa's illustration for Virasa. *K. A.* XI. 13. Among Upamā-doṣas, Aprasiddhopamā is borrowed from Rudraṭa by Bhoja. *K. A.* XI. 24, 43-35. See Doṣa chapter in this book.

4. Śabdālaṁkāras.

(*a*) Rudraṭa IV. 19 चम्पक etc. is quoted by Bhoja on p. 126, *S. K. Ā.*

(*b*) Rudraṭa gives Vakrokti as a Śabdālaṁkāra and Bhoja accepts a Śabdālaṁkāra variety of this nature and name under the main Śabdālaṁkāra called Vākovākya. Bhoja casts off Rudraṭa's Kāku-vakrokti and gives only Rudraṭa's Śleṣa-vakrokti. The illustrative verse of Rudraṭa किं गौरि मां प्रति रुषा etc., (II. 15.) is given by Bhoja as illustration for Anirvyūḍha Śleṣa-vakrokti. p. 253, *S. K. Ā.*

(*c*) Rudraṭa speaks of Anuprāsa as of five kinds called Vṛttis. II. 19-31. These five and seven more Bhoja refers to, defines and illustrates in his section on Anuprāsa but says in the end that it is unnecessary to recognise these, as these are comprehended in Guṇas and Vṛttis. *S. K. Ā.* 204-7.

(*d*) Śleṣa is taken by Bhoja as a Śabdālaṁkāra also according to Rudraṭa though in its treatment Rudraṭa is not followed by him.

5. In VI. 47, the last verse of the section on Śabda-doṣas, Rudraṭa says that 'imitation'—Anukaraṇa—makes Guṇas of these Doṣas. Bhoja incorporates this principle of Anukaraṇa in the conditions which make Doṣas into Guṇas, *i.e.*, which create the third set of Guṇas called Vaiśeṣika-guṇas. *S. K. Ā.* I. 89. p. 74. See also the chapters on Guṇas and Doṣas in this book.

6. Arthālaṁkāras.

Bhoja does not follow Rudraṭa's classification of Alaṁkāras into four sets, Vāstava etc. Both in the Artha and Ubhaya Alaṁkāra sections, Bhoja accepts most of Rudraṭa's Arthālaṁkāras given under the four heads. Certain

Alaṁkāras of Rudraṭa, Bhoja does not mention at all. Some, he mentions and includes in others he has accepted. Thus in Virodha (Arthālaṁkāra) Bhoja includes Rudraṭa's Viṣama, Asaṁgati, Pratyanīka, and Adhika. (See *S. K. Ā.* III. 24.) Rudraṭa's Pihita and Tadguṇa are included by Bhoja in Mīlita, Rudraṭa's Anyokti is brought under Bhāvanā (Ubhayālaṁkāra), Ubhayanyāsa under Arthāntaranyāsa, Avasara under Paryāya and Ekāvalī under Parikara. Similarly, Vyājokti is brought under Leśa.

Such figures as Mata, Uttara, Pratīpa etc. of Rudraṭa are left out by Bhoja.

Bhoja's illustration for Samastopamā on p. 349 of *S. K. Ā.* अलिवलयै: etc. is from Rudraṭa. *K. A.* VIII. 30. The following are the illustrative verses for various Alaṁkāras borrowed by Bhoja from Rudraṭa.[1]

Bhoja, *S. K. Ā.*			*Illustraiton for;*	Rudrata, *K. A.*	
P.	349.	कमलदलैरिव etc.	Ekadeśa-upamā	VIII	31
,,	291.	उत्कण्ठा सन्ताप: etc.	Pratyanīka	VII	55
,,	345.	कमलमिव चारुवदनं etc.	Upamā	VIII	6
,,	355.	किसलयकरैर्लतानां etc.	Raśanā-rūpaka	VIII	50
,,	373.	गर्वमसंवाह्यमिमं etc.	Rudraṭa for Nindā-pratīpa; Bhoja for Prapañcokti-sāmya	VIII	78
,,	341.	मुखमिन्दुसुन्दरं ते etc.	Upamā variety	VIII	18
,,	288.	राज्ये सारं etc.	Sāra	VII	79
,,	342.	शरदिन्दुसुन्दरमुखी etc.	Upamā variety	VIII	20
,,	304.	सकलङ्केन जडेन etc.	Vyatireka	VII	87
,,	452.	सलिलं विकासिकमलं etc.	Ekāvalī in Rudraṭa; Raśanā-dīpaka in Bhoja	VIII	110
,,	326.	सावज्ञमागमिष्यन् etc.	Anumāna	VII	57

The above references are taken from the index printed at the end of the Nirnayasagar Edn. of the *S. K. Ā.* The N. S. Edn. (1925) of the *S. K. Ā.*, in some of its copies, has lost some pages at p. 320 and matter belonging to the beginning of the Ubhayālaṁkāra section appears repeated. In these pages, the Bhāva and the six Pramāṇa Alaṁkāras are dealt with. The Bhāva Alaṁkāra is one borrowed by Bhoja from Rudraṭa's Vāstava list. VII. 38-40. In the *Śṛ. Pra.*, which does not differ from the *S. K. Ā.* on Doṣa, Guṇa and Alaṁkāra sections, Bhoja does not give Rudraṭa's illustrative verses but illustrates from the *Gāthāsaptaśatī*.

7. Rasa.

The most important contribution of Bhoja in his *Śṛ. Pra.* is his peculiar theory of Rasa. One of the ideas in that theory is that the Sthāyins are not so few as eight or nine but as many as there are Bhāvas. Bhoja holds all the

[1] In sections other than that on Alaṁkāra, the *Śṛ. Pra.* utilises in diverse contexts many of the illustrative verses in Rudraṭa's *K. A.* These have been pointed out in my edition of the text of *Śṛ. Pra.*

Vyabhicārins and Sāttvikas as capable of becoming Rasas. This view is identical with Rudraṭa's. As a matter of fact, Rudraṭa seems to have inspired Bhoja and Bhoja actually quotes the relevant verse from Rudraṭa.

रसनाद्रसत्वमेषां मधुरादीनामिवोक्तमाचार्यैः ।
निर्वेदादिष्वपि तन्निकाममस्तीति तेऽपि रसाः ॥ *K. A.* XII. 4

(P. 378 Vol. II. Mad. MS. *Śṛ. Pra.* See Rasa chapter in this book.)

8. In chapter XXII of *Śṛ. Pra.* (Vol. III. pp. 351-358) Bhoja gives eight different forms of Love or Anurāga: Nitya, Naimittika, Sāmānya, Viśeṣa, *Prakāśa, Pracchanna,* Akṛtrima, and Kṛtrima. These are given as the Mahardhis (महर्द्धयः) of love in *S. K. Ā.* V. pp. 484 and 581-4, along with four others. The classification of love into 'open' and 'clandestine'—Prakāśa and Pracchanna—is given by Rudraṭa.

सम्भोगस्सङ्गतयोर्वियुक्तयोर्यश्च विप्रलम्भोऽसौ ।
पुनरप्येष द्वेधा प्रच्छन्नश्च प्रकाशश्च ॥ ॥ *K. A.* XII. 6

9. Similarly, Rudraṭa's classification of Vipralambha into four, Prathamānurāga, Māna, Pravāsa and Karuṇa is accepted by Bhoja. The *Daśarūpaka* does not expound this view; it starts with classifying Love at the very outset into three stages or aspects, Ayoga, Sambhoga, and Vipralambha. Rudraṭa's and Bhoja's Pūrvānurāga-vipralambha is Dhanañjaya's Ayoga. Dhanañjaya does not recognise Karuṇa-vipralambha. He would call that a case of pure Karuṇa-rasa. He recognises Māna and Pravāsa only. See *Daśarūpaka,* IV. 50, 57 and 67; also my *Number of Rasas,* p. 174.

10. In the last chapter (XVI), Rudraṭa speaks of some varieties of poetic composition, Kathā, Ākhyāyikā, and Mahākāvya being the chief of these described by him. In XVI. 23 Rudraṭa says that a Kathā need not necessarily be in prose; it can be in verses but then it should be in Prākṛt. Bhoja also gives, as can be seen from the chapter on Types of Poetic Composition in this book that neither language nor the form of prose and verse is fixed in Kathā; it is 'Aniyata-bhāṣā-gati'; it can be in Sanskrit or in any Prākṛt; in prose or in verse. There is however this difference between Rudraṭa and Bhoja. Rudraṭa first mentions that Kathā is in Sanskrit and in prose; then he adds that it can be in verse but the verse form is found only in cases where the language is Prākṛt. This condition Bhoja casts off and his position is in accordance with facts. For, though the Prākṛt Kathā, *Līlāvatī,* is in verse, we have the Paiśācī *Bṛhatkathā* of Guṇāḍhya in prose. (See below section on *Bṛhatkathā*). Rudraṭa defines Kathā and Ākhyāyikā in more verses than Bhoja. But Rudraṭa deduces the features of the two from Bāṇa's *Kādambarī* and *Harṣacarita.*

Bhoja and the Śṛṅgāra Tilaka

The only idea in Bhoja that is strikingly comparable to one in Rudrabhaṭṭa's *Śṛṅgāra Tilaka* is the following. Bhoja, in his explanation of the process of the development of Rasa from Bhāvas, employs a series of similes for Sthāyins, Vyabhicārins, Sāttvikas, Anubhāvas and the two kinds of Vibhāvas. Says Bhoja in *Śṛ. Pra.,* XI. pp. 383-4:

"अथ यथा एकस्यापि भूरुहादेः काण्डस्कन्धशाखाविटपादयः प्रकाराः, पल्लवपत्रपुष्पफलसम्पदादयो विकाराः * * * * * तथा एकस्यापि रतिक्रोधशोकादेः तेभ्यस्तेभ्यः उपाधिभ्यः अनुभावव्यभिचारिणश्च आभ्यन्तरा बाह्याश्च व्यवस्थासम्प्लवाभ्याम् उपप्लवन्ते ।"

Bhoja compares the Anubhāvas to the sprouts, leaves, flowers and fruits of a tree; and the Vyabhicārins to the stem, and the main and minor branches. The two differ in that the latter are more intimate than the former. The idea has a parallel in the *Śṛṅgāra Tilaka* of Rudrabhaṭṭa who compares Bhāvas to flowers, leaves and fruits of the tree called Rasa.

सम्भवन्ति यथा वृक्षे पुष्पपत्रफलादयः ।
तद्वद्रसेऽपि रुचिराः विशेषा भावरूपिणः ॥ *Ś. T.* I. 17

This is only an accidental coincidence; there is no clear evidence of Bhoja's acquaintance with or his using the *Śṛṅgāra Tilaka.* The ultimate source of this comparison is, of course, Bharata's *Nāṭya Śāstra,* VI. 38.

4. Bhoja and Rājaśekhara

It has been pointed out by the editor of the *Kāvyamīmāṃsā* in the Gaekwad's series on the basis of a quotation on Alaṁkāra in Keśavamiśra's *Alaṁkāraśekhara* that Rājaśekhara did finish the *Kāvyamīmāṃsā* as planned out at the opening of that work. What we now have is therefore only the first chapter of a huge work of 18 such chapters. If the whole work is discovered, we will come upon the only other work in Alaṁkāra Śāstra that can vie with the stupendous *Śṛ. Pra.* in size and range of contents. There is a similarity between the minds of these two authors, Bhoja and Rājaśekhara. Both write elaborately, collecting and gathering from all possible sources, introducing here and there a new idea of theirs, but most often showing their ingenuity only in a reshuffling of their ideas and in a new kind of treatment given to them.

Bhoja has drawn much from Rājaśekhara. It is not possible to know exactly what things in the lost bulk of the *Kāvyamīmāṃsā* Bhoja has borrowed.

1. Bhoja's dictum that Kāvya is Ukti-pradhāna and the concept of Ukti itself are derived by Bhoja from Rājaśekhara. This has been explained in the chapter on Ukti.

2. Bhoja has a long list of Ubhayālaṁkāras and according to the statement of the contents of the proposed *Kāvyamīmāṃsā* at the beginning of that work, (I. i.), Rājaśekhara devotes a special section to Ubhayālaṁkāras called 'Ubhayālamkārikam ', ascribed eponymously to Kubera. Bhoja, who brings under Ubhayālaṁkāra many of the Alaṁkāras classed by others as Arthālaṁkāras, might have followed Rājaśekhara.

3. It has been pointed out in the chapters on Bhoja and Vṛtti, Rīti, and Pravṛtti how Bhoja, in Ch. XVII of his *Śṛ. Pra.,* (Anubhāva-prakāśa) borrows Rājaśekhara's description of the Rītis from the *K. M.* I. iii. pp. 8-9. The description of the Rītis in this chapter of the *Śṛ. Pra.* is not according to Daṇḍin or Vāmana, in terms of ten Guṇas, but by mention of a few features with a different nomenclature, Upacāra-vṛtti, Yoga-vṛtti, Samāsa and Anuprāsa. See chapter on Vṛtti, Rīti and Pravṛtti (pp. 190-92).

4. Bhoja, it has been observed, begins in his *Śṛ. Pra.* with the examination of Śabda and Artha, the union of which, Sāhitya, has been defined as Poetry or Literature. शब्दार्थौ सहितौ काव्यम्, Rudraṭa begins similarly in his *Kāvyālaṃkāra*, ननु शब्दार्थौ काव्यम्, defines Śabda and Artha, classifies them and then passes on to poetics proper. It is the method adopted by Bharata also who opens his Vācikābhinaya section with a treatment of language itself. See Ch. XV of the Kāśī edn.

Similarly Rājaśekhara deals with language, word and sentence, in I. vi called Pada-vākya-viveka. Rājaśekhara, like Rudraṭa, is very brief; but Bhoja goes about it at leisure. In ch. I (p. 17, my *HOS*. edn.), Bhoja cites as illustration "पञ्च वृत्तयः" which is from *K. M.* p. 21 where these words introduce the classification of Pada into five classes Sup, Samāsa, Taddhita, Kṛt and Tiṅ. There is especially one topic which Bhoja actually borrows from Rājaśekhara's treatment of Vākya in this section. It is the classification of a sentence on the basis of the number and nature of the verbs in it. Bhoja adds one more variety to the ten given by Rājaśekhara. Says Rājaśekhara:

तत्र वाक्यं दशधा—एकाख्यातम्, अनेकाख्यातम् आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुचि(च्चि)ताख्यातम्, कृदभिहिताख्यातम्, अनपेक्षिताख्यातम् इति । P. 23, *K. M*.

Bhoja says in the *Śṛ. Pra.*, chap. III, Vol. I. pp. 194-5:

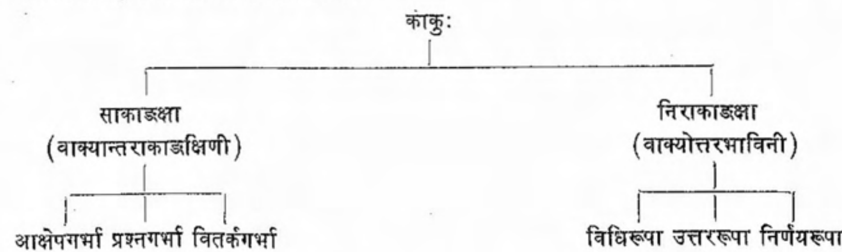
"तदेतत् समस्तमपि वाक्यजातम् आख्यातोपाधेः **एकादशप्रकारं** विप्रथते, तद्यथा—एकाख्यातम्, अनेकाख्यातम्, आवृत्ताख्यातम्, अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थाख्यातम्, समुच्चिताख्यातम्,[1] कृदभिहिताख्यातम्, अपेक्षिताख्यातम् (i e. अध्याहृताख्यातम्), एकान्तराख्यातम्, निरन्तराख्यातम् इति ।"

The last is given by Rājaśekhara as a variety of Anekākhyāta.

While illustrating each of these, Bhoja adds the अनपेक्षिताख्यातम्, given last by Rājaśekhara. Thus the only new variety added by Bhoja is एकान्तराख्यातम्.

5. Rājaśekhara says on p. 38: सर्वपार्षदत्वात् काव्यविद्यायाः etc.
and Bhoja says on p. 43, Vol. II: साहित्यस्य सर्वपार्षदत्वात् ।

6. On p. 31 of his *K. M.*, Rājaśekhara refutes the Śabdālaṁkāra called Kāku-vakrokti of Rudraṭa and then speaks of the Pāṭha-dharma, Kāku, intonation, and its varieties thus:



[1] This shows that the *K. M.* (Gaek. edn.) reading समुचिताख्यातं is a mistake for समुच्चिताख्यातम्; the illustration on p. 24. of *K. M.* also supports the reading समुच्चित.

This classification and the definitions of these are borrowed wholesale by Bhoja in Ch. VII under Vivakṣā, its first sub-variety called Kākvādi-vyaṅgya-vivakṣā. The *Kāvyamīmāṃsā* says:

सा (काकुः) च द्विधा—साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा वाक्योत्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् । तदेव काक्वन्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा चेति साकाङ्क्षा, विधिरूपा, उत्तररूपेति निराकाङ्क्षा । P. 31.

Cf. Bhoja's *Śṛ. Pra.*, Vol. II. p. 22:

सा (काकुः) त्रिधा—नियतप्रतिबन्धा, अनियतप्रतिबन्धा, अप्रतिबन्धा च । तासु नियतप्रतिबन्धा द्विधा, साकाङ्क्षा, निराकाङ्क्षा च । तयोः वाक्यान्तरापेक्षिणी साकाङ्क्षा । सा त्रिधा—आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा च । वाक्यान्तरभाविनी निराकाङ्क्षा । सापि त्रिधा—विधिरूपा, उत्तररूपा, (निर्णयरूपा) च । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् । तदेव काक्वन्तरेण निराकाङ्क्षम् ।

The varieties उपदेष्टुः उत्तररूपा, निर्देष्टुः विधिरूपा etc. found and illustrated in the *K. M.* on pp. 31-32 are also given with the same illustrations by Bhoja also. The first classification given by Bhoja of Kāku into 'Niyata-pratibandha', 'Aniyata pratibandha', and 'Apratibandha' is also taken from Rājaśekhara, who however does not give them as regular classes of Kāku. Bhoja derives these classes from the following passage in the *K. M.* p. 31:

ता इमास्तिस्रोऽपि नियतनिबन्धाः । तद्विपरीताः पुनरनन्ताः ।

Abhyupagama-Anunaya Kāku etc. on pp. 31 and 32 of the *K. M.* are also reproduced by Bhoja.

Out of Rājaśekhara's remark on p. 32—एवं त्रिचतुरकाकुयोगोऽपि, Bhoja creates his third main class—the Apratibandha. Triyoga and Caturyoga found in Rājaśekhara on this page are given more systematically by Bhoja: Eka-guṇa, Dvi-guṇa, Tri-guṇa, and Catur-guṇa. Pp. 380-2, my edn. of the Text in *HOS*.

7. Bhoja's *Śṛ. Pra.*, Ch. VIII. Vol. II. p. 87:

व्यपेक्षादिभिः एकार्थतयोपात्तानां पदार्थानाम् अन्वयः । स त्रिधा— शाक्तो, वैभक्तः, शक्तिविभक्तिमयश्च ।

Cf. Rājaśekhara's *K. M.* I. vi. p. 22. This classification, not called exactly one of Anvaya but of Abhidhā-vyāpāra, Rājaśekhara says, was made by Udbhaṭa.

—वाक्यम् । 'तस्य च त्रिधा अभिधाव्यापारः' इत्यौद्भटाः, वैभक्तः शाक्तः, शक्तिविभक्तिमयश्च । The definitions of these and their illustrations in the *K. M.* and the *Śṛ. Pra.* are not identical and Bhoja increases the sub-classes under these.

8. The Śabdālaṁkāra of Bhoja called Jāti:

(*a*) Bhoja's Jāti as a Śabdālaṁkāra is appropriate Language. Bhoja says:

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव वापरः ।
शक्यो रचयितुं कश्चिद् अपभ्रंशेन जायते ॥
पैशाच्या शौरसेन्यान्यो मागध्यान्यो निबध्यते ।
द्वित्राभिः कोऽपि भाषाभिः सर्वाभिरपि कश्चन ॥ *S. K. Ā.* p. 122

Cf. Rājaśekhara pp. 48-49:

एकोऽर्थः संस्कृतोक्त्या ससुखविरचनः प्राकृतेनापरोऽस्मिन्
अन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।
द्वित्राभिः कोऽपि वाग्भिर्भवति चतसृभिः किंच कश्चिद्विवेक्तुं
यस्येत्थं धीः प्रगल्भा स्नपयति सुकवेः तस्य कीर्तिर्जगन्ति ।।

(*b*) In this same context Bhoja says: शृण्वन्ति लटभं लाटाः प्राकृतं संस्कृतद्विषः, and this line is taken from Rājaśekhara, *K. M.* p. 34, line 7.[1]

(*c*) In this same context Bhoja has the Anuṣṭubh ब्रह्मन् विज्ञापयामि त्वाम् etc., a humorous hit against the Gauḍas' intolerable recitation of Gāthās. (*S. K. Ā.* p. 122). This verse is from Rājaśekhara's *K. M.* (see at the end of p. 33).

(*d*) In this same section, Bhoja says on p. 123, *S. K. Ā.*:

केऽभूवन्न आढ्यराजस्य राज्ये प्राकृतभाषिणः ।
काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिणः ।।

Ratneśvara: आढ्यराजः शालिवाहनः । साहसाङ्को विक्रमादित्यः ।

Bhoja versifies the information supplied by Rājaśekhara, calling Sātavāhana by the name Āḍhyarāja which we have to take as another name for Sātavāhana or Śālivāhana. The *K.M.* says on p. 50:

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च उज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।।

(*e*) The next verse in the same section on p. 123 of *S. K. Ā.* गिरः श्रव्या etc. on the various Prākṛts and Apabhraṁśa and the Kavirāja who is a poet capable of composing in all these vernaculars, is taken by Bhoja from the Prelude to Rājaśekhara's drama *Bālarāmāyaṇa.*

9. Lastly: While elaborating the subject of Uddīpana-vibhāvas, Bhoja speaks of the seasons which are to be described in their various stages from the first signs to transition to the next season. Ch. 16. Vol. III. pp. 163-173, *Śṛ. Pra.*

ते (ऋतवः) च प्रत्येकं चतु(रवस्थाः),—(सन्धिः), उत्पत्तिः, प्रौढिः, अवसितिश्च ।।

This is taken from the *K. M.* p. 108:

चतुरवस्थश्च ऋतुरुपनिबन्धनीयः । तद्यथा—सन्धिः, शैशवं, प्रौढिः, अनुवृत्तिश्च ।

Bhoja makes a slight change. His Utpatti, the second stage, is only another name for Rājaśekhara's Śaiśava. While Rājaśekhara gives the fourth stage as the lingering signs of the vanishing season in the new season—Anuvṛtti—, Bhoja gives the fourth stage as Avasiti, the end of a season. See above the

[1] We have in Rājaśekhara **पठन्ति** लटभं etc.

Detailed Summary of Contents, chap. XVI, 1st paragraph (p. 33 above) and my 'Ṛtu in Sanskrit Literature'[1], pp. 93-4.

In most of the above contexts, the illustrative verses given by Bhoja are the same as those given in the *KM.* Bhoja draws also frequenfly for illustration Rājaśekhara's verses from the latter's two plays *Bālarāmāyaṇa* and *Viddhasālabhañjikā.* See my *HOS.* edn. of *Śṛ. Pra.*

5. Bhoja and Bhaṭṭa Nāyaka

Bhaṭṭa Nāyaka's *Hṛdayadarpaṇa* is not available to us and Bhoja never mentions the name of Bhaṭṭa Nāyaka in his *Śṛ. Pra.* Bhoja does not even mention Dhanañjaya who wrote in the court of his own predecessor. There is no evidence pointing to Bhoja's knowledge of the *Hṛdayadarpaṇa.* But from what we know of Bhaṭṭa Nāyaka from citations of his views and of fragments of his text in the works of Abhinavagupta and others, we can try to study some points of similarity between the ideas of Bhoja and Bhaṭṭa Nāyaka.

1. Regarding the most important subject of Rasa, Bhaṭṭa Nāyaka spoke of a power in poetic expression called Bhāvanā which was responsible for universalisation or Sādhāraṇīkaraṇa. Bhoja also speaks of a Bhāvanā in his discussion on Rasa. In Bhoja also, this stage of Bhāvanā precedes that of the relish of Rasa. See the Rasa-chapter in this book.

2. Bhaṭṭa Nāyaka adopts the Sāṅkhya view-point and brings in the predominance of Sattva-guṇa over Rajas and Tamas as an explanation for his Bhoga of Rasa. Bhoja also adopts this view of Sattva-predominance as explaining Rasa; and borrows from Sāṅkhya another bit of idea, *viz.*, the Satkāryavāda, to prove that Rasa primarily exists in the heart of the Rasika, the spectator or reader, since a non-existent thing cannot become manifest. See above the Rasa-chapter.

3. It has been pointed out in the section on Ukti how Bhoja, like Bhaṭṭa Nāyaka, considers Śāstra as Śabda-pradhāna, and Itihāsa or Ākhyāna as Artha-pradhāna. Kāvya, Bhoja adds, is Ukti-pradhāna; Bhaṭṭa Nāyaka says, it is Vyāpāra-pradhāna. The two view-points are not different and this has been fully explained in the Ukti-chapter where the text of the *Śṛ. Pra.* on this point and the corresponding verses of Nāyaka शब्दप्राधान्यमाश्रित्य etc. are quoted.

These are the instances where we find in Bhoja affinities with some ideas of Bhaṭṭa Nāyaka. See also below under Bhoja and Mahima Bhaṭṭa.

Bhoja, the Daśarūpaka and the D. R. Avaloka

Dhanañjaya and Dhanika flourished under Muñja who was a predecessor of Bhoja, separated from him by only one king, Sindhurāja. The *Daśarūpaka* and the *Avaloka* on it were thus produced in the same place as the *S. K. Ā.* and the *Śṛ. Pra.* And it is natural to expect Bhoja's knowledge of the *Daśarūpaka* and the *Avaloka,* as also of the now lost *Kāvyanirṇaya* of Dhanika quoted by

[1] LBS Rashtriya Samskrita Vidyapitha, New Delhi, 1972.

him in the fourth chapter of his *Avaloka*. But in the whole of the *S. K. Ā.* and the *Śṛ. Pra.*, there is no mention of either name, no reference to the views of either, no citation from the main text of either the *D. R.* or the *D. R. A.* Though Bhoja differed from these two authors on many important subjects like the admission of Śānta as a Rasa, the real number of Rasas, the acceptance of Dhvani etc., Bhoja had some point of contact with these two writers regarding Tātparya by which they both displaced Dhvani and of which Bhoja held Dhvani as a variety and as another name sometimes. Bhoja also uses the phraseology of Rasa being the Vākyārtha and calls the Rūpakas Vākyārthābhinaya and the Uparūpakas, Padārthābhinaya, which nomenclature is based on the Tātparya-vāda of Rasa according to which Rasa is Vākyārtha and Bhāvas, Padārthas. Even on these points, Bhoja does not quote or even mention Dhanañjaya or Dhanika. At least one expects Bhoja to criticise their view of the impossibility of Śānta being a Rasa but even that Bhoja does not do.

But it cannot be held that Bhoja never knew these writers, Dhanañjaya and Dhanika, or their writings. For we find in the *S. K. Ā.* of Bhoja, as also in the same context (Ubhayālaṁkāra) in the *Śṛ. Pra.*, Bhoja quoting an Anuṣṭubh verse:

लक्ष्मीपयोधरोत्सङ्गकुङ्कुमारुणितो हरेः ।
बलिरेष स येनास्य भिक्षापात्रीकृतः करः ॥ p. 394, *S. K. Ā.*

which on p. 135 of the *D. R.* and *A.*, Dhanika quotes as his own verse: यथा च ममैव- लक्ष्मीपयोधर etc.

Dr. S. K. De says on p. 145, Vol. I. of his *Sanskrit Poetics*: "Bhoja also quotes about sixteen times from the *Daśarūpaka* and its commentary. . . ." These 'quotations' are not of views or of the basic texts themselves but are of the illustrative verses. That is, there are about sixteen illustrative verses *common* to the *D. R. Avaloka* and the *S. K. Ā.*, as the Sanskrit introduction to the Kāvyamālā edn. of the *S. K. Ā.* says on p. 3. It does not follow from this that Bhoja quotes the *D. R. A.*, and that he derived all these illustrative verses from the second-hand source of the *D. R. A.* Bhoja's acquaintance with Sanskrit literature is the widest we have till now seen and Bhoja might have quoted these verses from the originals themselves. But one case is a definite exception, the verse लक्ष्मीपयोधर etc. mentioned above. It is Dhanika's own verse and its quotation by Bhoja shows that he was acquainted with Dhanika and his poetic compositions. Other verses of Dhanika himself are found in his *Avaloka* and they are not quoted by Bhoja.

Bhoja and Ānandavardhana

See above the chapter on Bhoja and Dhvani; see also the chapters on Guṇa and Alaṁkāra.

Bhoja and Abhinavagupta

See above the Rasa chapter.

Bhoja and Kuntaka

See above the chapter on Bhoja and Vakrokti; also the chapter on Sāhitya.

6. Bhoja and Mahima Bhaṭṭa

In these short comparative studies of Bhoja and other writers, what is intended is the noting of certain striking parallels in ideas and expressions. In some cases, the two authors were perhaps writing at the same time, and in a few cases, just a short period before or after. In the case of Bhaṭṭa Nāyaka, Abhinavagupta and Kuntaka, Bhoja's *Śṛ. Pra.* has not got a single reference to show Bhoja's knowledge of these writers. Similar is the case with Bhoja and Mahima Bhaṭṭa. Perhaps Mahima Bhaṭṭa was writing just after Bhoja. The latest Kashmirian Alaṁkāra work quoted by and known to Bhoja is Ānandavardhana's *Dhvanyāloka*. Mahima Bhaṭṭa's *Vyaktiviveka* falls in the regular line of Kashmirian Alaṁkāra treatises. It was written for the definite purpose of showing that Dhvani was not different from Anumāna. Mahima Bhaṭṭa accepts Ānandavardhana on all other points. He holds Rasa as supreme, and Aucitya also. To Bhoja also Rasa is supreme; but, unlike Mahima Bhaṭṭa, Bhoja accepts Dhvani. Regarding the Doṣas, which form the content of the second chapter of the *Vyaktiviveka*, Bhoja has little in common with Mahima Bhaṭṭa, so far as the number and the nature of Doṣas go. But, regarding the fundamental nature of Doṣa, both Mahima Bhaṭṭa and Bhoja agree. Mahima Bhaṭṭa considers Doṣa as Anaucitya. शब्ददोषाणाम् अनौचित्योपगमात् । P. 31, *V. V.* I. In the Saṅgraha-ślokas on p. 32 (88-92) Mahima Bhaṭṭa considers both Artha-doṣas and Śabda-doṣas as Anaucitya; the former as Antaraṅga and the latter as Bahiraṅga. So also at the beginning of chapter two: इह खलु द्विविधमनौचित्यम् अर्थविषयं शब्दविषयं चेति etc. Bhoja does not say that Doṣas are instances of Anaucitya in his section of Doṣas, but he says so while describing 'Prabandha-doṣa-hāna'—avoidance of theme-flaws—in Ch. XI of his *Śṛ. Pra.*, and at the end of chapter V of his *S. K. Ā.* He says in the *S. K. Ā.*, V—

वाक्यवच्च प्रबन्धेऽपि रसालङ्कारसङ्करान् ।
निवेशयन्त्यनौचित्यपरिहारेण सूरयः ॥ 126. p. 487

See also pp. 642-3. The *Śṛ. Pra.* says:

तत्र दोषहानम् अनौचित्यादिपरिहारेण । Chap. XI. Vol. II. p. 410

2. Bhoja, it has been explained in the Alaṁkāra-section, holds, along with many other things, Metre also as Alaṁkāra. He brings it under the Śabdālaṁkāra called Gati, the appropriate employment of Metre, prose or a mixed style of prose and verse. This appropriate choice enhances the artistic beauty of a composition. From this point of view Mahima Bhaṭṭa also considers Metre as Śabdālaṁkāra.

अत एव यमकानुप्रासयोरिव वृत्तस्यापि शब्दालङ्कारत्वम् उपगतमस्माभिः । P. 45. Ch. II. *V. V.*

3. Bhaṭṭa Nāyaka characterised Śāstra, Ākhyāna and Kāvya as predominated by Śabda, Artha and Vyāpāra respectively. Mahima Bhaṭṭa (p. 20. Ch. I. and on p. 122. Ch. III) modified the lines of Bhaṭṭa Nāyaka शब्दप्राधान्यमाश्रित्य etc. He said that all literature is Śāstra, aiming at injunction or prohibition—Vidhi-niṣedha-vyutpādaka—of good and evil respectively; and he

added that while Vedic literature is Śāstra which is Śabda-pradhāna and Itihāsa-Purāṇa is Śāstra which is Artha-pradhāna, Kāvya is Śāstra which is, not Ubhaya-apradhāna and Vyāpāra-pradhāna as Bhaṭṭa Nāyaka puts it, but Ubhaya-pradhāna. That is, in poetry Śabda and Artha are both to be emphasised though they are the means of the further end of Rasa and the still further end of Vyutpatti. The appropriate idea and word are unchangeable. Even a slight change in a part of a master's verse affects the effect. Says Rājaśekhara that one attains maturity of expression—Kāvya-pāka—when he writes such ideas in such words that one cannot touch and tamper with even a bit of it: 'पदनिवेशनिष्कम्पता पाकः' इत्याचार्याः। P. 20. Vāmana also says (as quoted by Rājaśekhara himself here):

यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।
तं शब्दन्यायनिष्णाताः शब्दपाकं प्रचक्षते ॥ I. 3. p. 32 (Vāṇī Vilās Press edn.)

Bhoja states the position in a slightly modified manner. He divides literature into that produced by non-human authorship, Apauruṣeya, the Vedas; by super-human authorship, Smṛtis, Itihāsas etc., written by Ṛṣis; and by human authorship, Pauruṣeya, which falls into Śāstra (technical literature) and Kāvya, pure literature *i.e.*, poetry. The first is Śabda-pradhāna; the second, Artha-pradhāna and the third, Ubhaya-pradhāna. That is, both Śāstra and Kāvya are Ubhaya-pradhāna but there is the difference between the two in that the former is not beautified utterance—Avakra—, not expression emphasising the element of expression as such; but tending more towards the Itihāsa and Ākhyāna in being Artha-pradhāna. Kāvya on the other hand is Ukti-pradhāna, the emphasis here being on the mode of expression itself. Its interest is immediate; it is as pure expression itself that we are concerned with it. (See the chapters on Ukti and Vakrokti).

The *Vyaktiviveka* says:

कविव्यापारो हि विभावादिसंयोजनात्मा रसाभिव्यक्त्यव्यभिचारी काव्यमुच्यते। तच्च अभिनेयानभिनेयार्थत्वेन द्विविधम्। सामान्येन उभयमपि च तत् शास्त्रवद् विधिनिषेधव्युत्पत्तिफलम् ॥
Ch. I. p. 20

त्रिविधं हि शास्त्रं—शब्दप्रधानम्, अर्थप्रधानम्, उभयप्रधानम् चेति। तत्र **शब्दप्रधानं** वेदादि * * * अध्ययनादेव अभ्युदयश्रवणात्, मनागपि पाठविपर्यासे प्रत्यवायश्रवणाच्च। अर्थप्रधानम् इतिहासपुराणादि, तस्य अर्थवादमात्ररूपत्वात्। **उभयप्रधानं** सर्गबन्धादिकाव्यं, तस्य रसात्मकत्वात्, रसस्य च उभयौचित्येन परिपोषदर्शनात्। काव्यस्यापि शास्त्रत्वमुपपादितमेव ॥
P. 122. Ch. III

Bhoja says: (*a*) under Vivakṣā in Ch. VII. Vol. II. pp. 18-19.

त्रिधा हि वाङ्मयः(यम्) अपौरुषेयम्, आर्षं, पौरुषेयं च। तत्र शब्दप्रधानम् अपौरुषेयं, मन्त्रो ब्राह्मणं च। तत्र वक्तुरभावात् विवक्षा नोपपद्यते। अर्थप्रधानम् आर्षम्, स्मृतिः इतिहासश्च। तत्र विवक्षामात्रं प्रवर्तते।

लौकिकानां हि साधूनां वागर्थमनुवर्तते।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ इति।

(उभय)प्रधानं पौरुषेयं च (काव्यं शास्त्रं च)। तदुभयमपि अभिनिविष्टबुद्धीनां विशिष्टविवक्षाभ्यो जायते।

(*b*) एकार्थपरः पदसमूहो वाक्यम्। तत् त्रिधा—संस्कृतं, प्राकृतम्, अपभ्रंशश्च। तत्र संस्कृतं श्रौतम्, आर्षं, लौकिकं च। * * * लौकिकं द्विविधं काव्यं शास्त्रं च। P. 191, Vol. I. Ch. III

(*c*) Though Bhoja does not call all the three Śāstras, he yet states that all compositions—Mahāvākya or Prabandha—aim at Vidhi-neṣedha-vyutpatti, educating man to know and take to the good and to avoid the bad. The very definition of Prabandha is thus given by Bhoja in Ch. III (p. 228 Vol. I):

विधिनिषेधावगतिहेतुः महावाक्यं प्रबन्धः।

and he says the same thing at the end of Ch. VIII in connection with the Ekārthībhāva of the Mahāvākyārtha.

यस्तु तद्रूपरामायणादिप्रबन्धार्थानाम् अवधारणोपहितसंस्कारस्य रामवद् वर्तितव्यं, न रावणादिवद् इत्यादि विधिर्निषेधप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गैकहेतुः परो महावाक्यार्थः। etc. P. 143. Vo. II

(*d*) तदिदम् **उक्तिप्राधान्यात्** काव्यमित्युच्यते * * * * **शब्दस्य प्राधान्यात्** शास्त्रमिदम्। * * * सोऽयम् **अतीत-अर्थप्राधान्याद्** इतिहासः। P. 260. *S. K. Ā.*

In the corresponding place in the *Śṛ. Pra.* we have:

तेषु उक्तिप्रधानं काव्यं * * विधायकादिशब्दप्रधानं शास्त्रं * * अर्थप्रधान इतिहासः। Vol. II. P. 285.[1]

(Under the Śabdālaṁkāra called Adhyeya).

(*e*) यदवक्रं वचः शास्त्रे लोके च वच एव तत्।
वक्रं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

at the end of Chap. V. (Vol. I) and in the middle of Ch. III. (Vol. II). See Ukti and Vakrokti chapters.

4. There is another striking parallel between Bhoja and Mahima Bhaṭṭa. At the very outset of the *Śṛ. Pra.* we find the following passage in which Bhoja says that things begin to live vividly before the reader's mind when a powerful and gifted master of expression describes them.

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा वाग्मिनां वचोभिः आवेद्यमानाः। तदाह—

अत्थणिवेसा णवि तह चित्तविआसं कुणत्ति सच्चविआ।
जह आण उम्मिलितं सुकइवआहिं सुसीसंता ॥
(अर्थनिवेशा नैव तथा चित्तविकासं कुर्वन्ति दृष्टाः।
यथा पुनस्ते उन्मीलन्ति सुकविवचोभिः कथ्यमानाः ॥) P. 4. Vol. I

This very idea, in almost similar language, finds expressions in Mahima Bhaṭṭa's *Vyaktiviveka* twice, in Ch. I.

---

[1] Compare the *Agnipurāṇa*, Ch. 337. Śls. 2-3:

शास्त्रे शब्दप्रधानत्वम् इतिहासेषु(सेऽर्थ)निष्ठता।
अभिधायाः प्रधानत्वात् काव्यं ताभ्यां विभिद्यते ॥

प्रत्यक्षोऽपि ह्यर्थः साक्षात्संवेद्यमानः सचेतसां न तथा चमत्कारमातनोति, यथा स एव सत्कविना वचनगोचरतां गमितः । यदुक्तम्—

कविशक्त्यर्पिता भावाः तन्मयीभावयुक्तितः ।
त(य)था स्फुरन्त्यमी काव्यात्, न तथाध्यक्षतः किल ॥ p. 14

Again: स्वभावश्चायमर्थानां यत्र साक्षादमी तथा ।
स्वदन्ते सत्कविगिरां गता गोचरतां यथा ॥ *Saṅgraha-śloka*, 43, p. 23

II

1. Bhoja and his Successors

Scholars working in the field of Alaṁkāra-śāstra knew very well the *S. K. Ā.* of Bhoja, dealing in five chapters with Doṣas, Guṇas, Alaṁkāras and Rasas of poetry. From the *Kalpalatāviveka* recently published[1], it is seen that the original work *Kalpalatā* had used the *S. K. Ā.* *Vidyādhara*, the author of the *Ekāvalī*, is responsible for acquainting first students of Alaṁkāra-śāstra with the fact that King Bhoja wrote, besides the *S. K. Ā.*, another Alaṁkāra work called the *Śṛṅgāra Prakāśa* in which he held the view that there was only one Rasa, Śṛṅgāra: राजा तु शृङ्गारमेकमेव शृङ्गारप्रकाशे रसमुररीचकार ।
Mallinātha, in his commentary on *Ekāvalī*, identifies the 'Rājā' here as Bhoja:

भोजराजमतमाह——राजा त्विति ।

Kumārasvāmin, the son of Mallinātha, probably only reproduced this information in his *Ratnāpaṇa* on the *Pratāparudrīya*, from the *Ekāvalī* and his own father's commentary on it: शृङ्गार एक एव रस इति शृङ्गारप्रकाशकारः ।

Vidyādhara refers to Bhoja now and then. Of the references given by him, only one is to the *Śṛ. Pra.*

i. The first reference, is the one that we have already given above. Vidyādhara follows up his observation with the quotation of two verses from the very beginning of the *Śṛ. Pra.*:

वीराद्भुतादिषु etc. and शृङ्गारवीरकरुणाद्भुत etc.

ii. Pp. 145-6. On Guṇas, Vidyādhara quotes the two verses युवतेरिव रूपम् etc. and यदि भवति वपुः etc. as Bhoja's verses. He says "इति भोजः and gives immediately the text काव्यशोभायाः कर्तारो धर्माः गुणाः, तदतिशयहेतवस्तु अलङ्काराः, calling this latter Vāmana's view. As a matter of fact the two verses quoted as Bhoja's are also Vāmana's and they do not expound a view different from that expounded by the text quoted in Vāmana's name. It is a fact however that Bhoja quotes the two verses of Vāmana or rather makes them part of his own text. But then he has no difference in view-point with Vāmana.

iii. P. 150. On Rītis, Vidyādhara refers to the additional Rītis of Bhoja, Āvantī and Lāṭī and quotes their definitions from the *S. K. Ā.*

[1] L. D. Bharatiya Samskriti Vidyamandira, Ahmedabad 9, 1968.

iv. P. 142. Vidyādhara quotes Rāja's (Bhoja's) illustration of a variety of Citra—"उरुगुं द्युरुगुं etc.," given by Bhoja on p. 231 of *S. K. Ā.*, II.

v. P. 287. Vidyādhara says here that Bhoja gave a separate Alaṁkāra called Citra-hetu, which Vidyādhara includes in his Asaṅgati. Mallinātha quotes here *S. K. Ā.* Kārikā on Citra-hetu but the illustration given by Mallinātha is not found in the *S. K. Ā.*, त्वदपाङ्गाह्वयं etc. It occurs as an instance of a kind of Hetu in Daṇḍin *K. Ā.*, II. 255.

vi. P. 293. Vidyādhara refers us to the *S. K. Ā.* for the varieties of Anyonyālaṁkāra.

vii. P. 304. Vidyādhara notes that Bhoja differs regarding Asambhava and Anumāna.

Thus it is only the first that is an exclusive reference to the *Śṛ. Pra.* It seems Vidyādhara is the source for Telugu writers like Nāṇḍilla Gopa, Rājaśekhara (a later writer) and others who also refer in the same manner to Bhoja's new Rasa theory as we shall see presently.

Siṁhabhūpāla's references to the *Śṛ. Pra.*, *S. K. Ā.*, and views of Bhoja are dealt with in a separate section below.

Śāradātanaya's references to Bhoja and his *Śṛ. Pra.* are dealt with below in a separate section and have partly been dealt with above at the end of the Rasa chapter.

Both at the end of the Rasa chapter and in a special section below, I have dealt with the relation between Bhoja and the Alaṁkāra section of the *Agnipurāṇa*.[1]

Prakāśavarṣa's Rasārṇavālaṁkāra is an epitome, so to say, of the *Śṛ. Pra.* I have surveyed the contents of that work and shown its relation to Bhoja's *Śṛ. Pra.* in a separate paper on it in the *JOR.* VIII. iii pp. 267-276.

Bahurūpamiśra is a commentator on the *Daśarūpaka* who came after Śāradātanaya. He refers to Bhoja's views in his *Śṛ. Pra.*, which he mentions, and follows some of them. I have dealt with Bhoja and Bahurūpa in my article on Bahurūpamiśra's *Daśarūpakavyākhyā* in the *JOR.* VIII. iv pp. 321-334, especially pp. 321-326.

Siṁhabhūpāla's court-poet *Viśveśvara* followed Bhoja to some extent in his Alaṁkāra treatise called *Camatkāracandrikā.* I have drawn attention to the relation of this work to Bhoja in a note of mine on this work in the *ABORI.* XVI. i-ii pp. 131-140; see especially pp. 133-136. I have pointed out there how much Viśveśvara has taken from Bhoja.

On Doṣas, Guṇas and Alaṁkāras, Viśveśvara follows Bhoja with some differences; and many minor ideas of Bhoja on Rasa are also borrowed by him, though Viśveśvara is independent in his main view that Rasas are only eight. On Śabdālaṁkāras also, Viśveśvara differs from Bhoja. He separates Rīti, Vṛtti, Pāka and Śayyā and deals with them separately without putting them under

[1] I have also explained the *Agnipurāṇa's* views in the light of Bhoja in my article on *Rīti and Guṇa in the Agnipurāṇa* in the *IHQ.* X. pp. 767-779. and in my *Some Concepts* 1973, pp. 198-200.

Śabdālaṁkāras. He takes eleven of Bhoja's Śabdālaṁkāras. See above Alaṁkāra chapter (p. 387). Only twenty of Bhoja's Arthālaṁkāras are accepted by Viśveśvara. All the 24 Ubhayālaṁkāras of Bhoja are accepted by him in chapter VIII of his work. The following passages showing Bhoja's influence could also be cited from the *Camatkāracandrikā*:

On Rasa—

C. C.—तदन्वयेन काव्यश्रीः कमनीयत्वमागता । P. 69, Mad. MS.

S. K. Ā. V. 1—योऽर्थः तस्यान्वयात् काव्यं कमनीयत्वमश्नुते ॥

C. C. p. 70—चिरं जीवतु वक्रोक्तिः स्वभावोक्तिश्च तिष्ठताम्(त्) ।
रसोक्तिरेव काव्यानि(व्येषु) ग्राह्याणि(ग्राहिणी)ति मतिर्मम ॥

S. K. Ā. V. 8—वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणीं तासु रसोक्तिं प्रतिजानते ॥

C. C.—सत्तास्फुरत्तानुबन्धा निष्पत्तिः पुष्टिसङ्करौ ।
ह्रासाभासौ शमः शेष इत्युक्ता हि रसोक्तयः ॥

S. K. Ā. V. 9—भावो जन्मानुबन्धोऽथ निष्पत्तिः पुष्टिसङ्करौ ।
ह्रासाभासौ शमः शेषः * * * ॥

Viśveśvara borrows *S. K. Ā.* 27 on the Puṣṭi or Prakarṣa of Rasa and uses the phrase "समग्रात्मगुणसम्पद्" used by Bhoja in his description of Rasa (*S. K. Ā.* p. 613). Viśveśvara accepts 23 out of the 24 Guṇas of Bhoja, separating Bhoja's Guṇa Prauḍhi or Pāka as a general concept which he deals along with Rīti, Vṛtti, and Śayyā.

There is an anonymous Alaṅkāra work called *Kavikāmadhenu* of which two mss. are known, one in the Kerala University Mss. Library, Trivandrum (L. 1398A) and another, a transcript with me from a ms. in the Mysore State. This work is largely made up of portions of the *Bhāva Prakāśa* and thereby is indebted to Bhoja and the *Śṛ. Pra.* from which it has actual quotations. That it does not derive all its *Śṛ. Pra.*-matter from the *Bhā. Pra.* but had direct access to the *Śṛ. Pra.* is known from its concluding portion in which it discusses in prose the nature of *Śabda*, the nature and status of *Varṇos* in a *Śabda*, and the *Abhihitānvaya* and *Anvitābhidhāna* theories, all of which is an abridged reproduction from the *Śṛ. Pra.*, Chs. III and VIII; the concluding verse of Ch. III of the *Śṛ. Pra.* is also reproduced.

The Mandāramaranda Campū knows that Bhoja had a peculiar Rasa theory but did not know it correctly. It says:

अथ भोजनृपादीनां मतमत्र प्रकाश्यते ।
रसो वै स इति श्रुत्या रस एकः प्रकीर्तितः ॥
अतो रसस्स श्रृङ्गार एक एवेतरे तु न ।
धर्मार्थकाममोक्षाख्यभेदेन स चतुर्विधः ॥ *K. M.* 52

Bhoja's Rasa is no doubt one, it is Śṛṅgāra and is of four kinds according to the four Puruṣārthas; but it is not clear whether the *M. M. Campū* understands by Śṛṅgāra what Bhoja means by it. Also Bhoja does not prove his Rasa-monism by the Vedic text रसो वै सः. The earliest writer now known to exploit the Vedic text रसो वै सः for the Rasa theory is Viśveśvara. On the classification of Nāyikās too, *M. M. Campū* shows its knowledge of Bhoja whom it quotes. See Introduction to my edition of the *Śṛṅgāramañjarī*, p. 24.[1]

Though the huge *Śṛ. Pra.* was not in much circulation, many writers had come to know that Bhoja glorified Śṛṅgāra as the one Rasa. Tamil Literature refers to Bhoja's Rasa theory. *Parimel Alagar*, earlier than the first half of the 14th century, says in his commentary on the third Puruṣārtha of Kāma (Kāmattuppāl) in Tiruvalluvar's *Tirukkuṛal* that Kāma is the greatest of human emotions and hence it is that Bhoja, a Sanskrit Ālaṁkārika, considered it as the only Rasa and dealt only with it at great length.

இச்சிறப்புப்பற்றி வடநூலுட் போசராசனும்
"சுவை பலவென்று கூறுவார் கூறுக
யான் கூறுவதின்பச்சுவை யொன்றனையுமே"
யென இதையே மிகுத்துக் கூறினன்.

The above is a regular translation of part of the following verse in the introduction in Ch. I of the *Śṛ. Pra.* श्रृङ्गारवीर * * आम्नासिषुर्दश रसान् सुधियो वयं तु श्रृङ्गारमेव रसनाद्रसमामनामः ॥

2. Bhoja and some Commentaries on Poems and Plays

Nāṇḍilla Gopa, commentator on the *Prabodhacandrodaya*, knows one of the introductory verses giving Bhoja's new Rasa theory. He says that, according to a verse of King Bhoja, some writers held ten Rasas. The verse quoted by him is 'श्रृङ्गारवीर' etc.

Vīrarāghava, a late commentator on the *Uttararāmacarita*, while explaining the underlying theoretical implication in the verse in Act III एको रसः करुण एव, refers to King Bhoja's view that Śṛṅgāra is the only Rasa. इदमत्र कवेर्मतम्—" यद्यपि श्रृङ्गार एक एव रस इति **श्रृङ्गारप्रकाशकारादिमतम्** etc., p. 99, N. S. Press edn.

Vāsudeva, commentator on the *Karpūramañjarī*, *Mahādeva*, commentator the *Kādambarī*, and *Rāghavabhaṭṭa*, commentator on the *Śākuntala* know Bhoja's peculiar conception of Śabdālaṁkāra. See above Alaṁkāra chapter.

The anonymous commentary called *Śākuntalacarcā*, published in TSS. (195, 1961) which is later than Vidyācakravarttin of the middle of the 14th cent. A. D. whose *Bharatasaṁgraha* it quotes (p. 54), may also be noted. This commentary written in Kerala quotes the *Śṛ. Pra.* by name and its view on the use of the *Saṅdhyaṅgas* in a play: तथा **श्रृङ्गारप्रकाशे** 'यावन्त्यङ्गानि पठितानि तावतामेव निबन्धः कार्य इत्येष प्रचुरप्रयोगसंविधानकवशात् । न्यूनाधिकभावेनापि प्रयोगः' इति । P. 70. This is from *Śṛ. Pra.* Ch. XXI; see extract given above on p. 575. The passage as quoted or printed in the *Śākuntalacarcā* is defective, wrongly punctuated and omits two words which mention an additional idea relating to the use of the Sandhyaṅgas viz. that the order (*Krama*) in which they are enumerated in Bharata is not hard and fast and that they can appear also in a different order (*Vyutkrama*), according to the needs of the structure of the plot (*samvidhānaka-vaśāt*).

[1] Hyderabad Archaeological Dept., 1951.

Kṛṣṇasūri, in his commentary on the *Karpūramañjarī* (Madras MS. D. 12510) quotes *S. K. Ā.* often without the mention of the name of the text or the author; sometimes, the knowledge of the *Śṛ. Pra.*, as reflected in the *Sāhityamīmāṁsā*, is seen, *e.g.*, in his comments on Rājaśekhara's observation in the prologue—*uktiviśeṣaḥ kāvyam*:

विशेषश्च दोषहान्यादि(नादि)भिः । यदुक्तम्—

दोषत्यागो रसावानाम् (गुणादानम्) अलङ्कारो रसान्वयः ।
इत्थं चतुर्धा क्लृप्ता सा साहित्यस्य परिष्कृतिः ॥

See *S. M.*, TSS. edn. p. 2.

Divākara, who has written a gloss on the *Meghadūta*, (India Office MS No. 3780), shows his acquaintance with both *S. K. Ā.* and *Śṛ. Pra.* Introducing the poem he says in the beginning of his gloss: इह तावत् सहृदयाह्लादिशब्दार्थयुगलं काव्यमित्युच्यते । तच्च दोषहानगुणोपादानालङ्कारयोगरस(सा)वियोगैः सहितं सकलविद्वज्जनमनोग्राहितामवलम्बते । * * * यदुक्तं **कण्ठाभरणे** निर्दोषं गुणवत्काव्यम् etc. * * *
Pointing out that the *Meghadūta* would come under the class of poems called *Saṁghāta*, a classification given by Bhoja, Divākara quotes the *Śṛ. Pra.*:

सङ्घातलक्षणं चेदं काव्यम् । यदुक्तम्—

(यत्र) कविरेकमर्थं सर्गेणैकेन वर्णयति काव्यम्(व्ये) ।
सङ्घातस्स निगद्यते(दितो) वृन्दावनमेघदूतादि ॥

It is interesting to note that in the āryā defining the *Saṁghāta*, the first line offers a variant from what is found in the *Śṛ. Pra.* MS., where it reads: एकप्रघट्टके यस्त्वेकक्तो भवति सूक्तिसमुदायः ।[1]

Nārāyaṇa in his commentary on the *Raghuvaṁśa* (Madras ms.) quotes Bhoja in his comments on VII. 51, on '*prodvīkṣaṇa*': अनेन प्रोद्वीक्षणाख्यो भावो विवक्षितः । प्रोद्वीक्षणं नाम वामपार्श्वे स्त्रियं स्थापयित्वा चन्द्रादिदर्शनमिति **भोजः** । यथा कुमारसम्भवे 'दक्षिणेतरभुजव्यपाश्रयां व्याजहार सहधर्मचारिणीम् ।'

This citation again is interesting, like the one made by Divākara, as the passage reproduced from Bhoja differs from what is exactly found in Bhoja's work. In the *Śṛ. Pra.*, Ch. XXXIV (Vol. IV. p. 839), under Sambhoga, a set of 64 stages or acts of love beginning with the infusing of confidence are set forth and illustrated. See above Summary of Contents, pp. 62-3. The second item here is taking out the beloved to a show or showing her and seeing together with her some beautiful sights like the evening or the moon. The seeing is called by Bhoja Prekṣodīkṣaṇa and not Prodvīkṣaṇa, and its description in Bhoja is also somewhat different: विस्रम्भानुरागयोर्दार्ढ्यार्थं रमणीयपदार्थानां प्रदर्शनमवलोकनं वा प्रेक्षोदीक्षणम् । यथा 'तत्र काञ्चनशिलातलाश्रयो * * *'. The same *Kumārasambhava*-verse quoted by Nārāyaṇa occurs as the first illustration in the *Śṛ. Pra.* That the reading and explanation in the *Śṛ. Pra.* are correct is seen from the *Sāhityamīmāṁsā* too (pp. 153-2) where this idea and its illustrations in the *Śṛ. Pra.* are reproduced.

---

[1] *Bhā. Pra.* p. 282, ll. 20-1 on Saṁghāta, printed corruptly, should read: यत्र त्वेकक्तः सूक्तिसमुदायो रसान्वितः । etc.

Aruṇagirinātha on *Kumārasambhava* VII. 19, पत्युः शिरश्चन्द्रकलाम् etc. refers to Bhoja and his explanation that by 'अनेन' here 'चरणराग' is meant and it is to be deduced from the expression 'रञ्जयित्वा चरणौ'; if 'anena' is to be taken with 'caraṇau', the correct word should have been 'आभ्याम्', (TSS. 36). This is from *Śṛ Pra.* Ch. IX. p. 505 of my edn.

The references given above are to commentaries which quote Bhoja on topics of Alaṁkāra Śāstra and Kāvya. There are also citations of Bhoja on grammatical and lexicographical matters; these are briefly noted below and in my edn. of the Sanskrit text of the *Śṛ. Pra.* for *HOS.*, full detailed references on these are given.

3. Bhoja and some little-known Alaṁkāra works

There is a late Alaṁkāra treatise called *Sāhityakalpadruma* by a *Rājaśekhara* in the Madras Govt. Oriental Mss. Library (R. 2126). The work is later than the *Ekāvali* which it quotes. It purports to review Bhoja's Rasa theory in Ch. VI.

यद्यपि भारतीयोक्तरीत्या सुखास्वादरूपश्रृङ्गार एक एव रसः सुखस्यैव आस्वाद्यत्वाद् इतरेषां तु सुखास्वादरूपरहितानां प्रत्युत अनवधिकदुःखसम्भिन्नानां रसत्वमेव न सङ्घटते—तदुक्तं **श्रृङ्गारप्रकाशे भोजराजेन**—

वीराद्भुतादिषु चैषु(च येह) रसप्रसिद्धिः सिद्धा कुतोऽपि वटयक्षवदाविभाति ।
लोके गतानुगतिकत्ववशादुपेतामेनां वि(नि)वर्तयितुमेष परिश्रमो नः ॥
श्रृङ्गारवीकरुणाद्भुतरौद्रहास्यबीभत्सवत्सलभयानकशान्तनाम्नः ।
आम्नासिषुर्दश रसान् सुधियो वयं तु श्रृङ्गारमेव रसनाद्रसमामनामः ॥

इति, तथापि काव्यनिबद्धविभावादिमहिम्ना लोकोत्तरभावकव्यापारेण सर्वोऽपि स्थायी तदानीमानन्दात्मकतयैव समुल्लसतीत्यस्ति करुणादीनां (र)सत्वमित्याचार्याभिनवगुप्तपादवामनलोल्लटप्रभृतीनामभिसन्धिः ।

Here Bhoja and *Śṛ. Pra.* are mentioned by name and the two verses of Bhoja quoted by Vidyādhara are quoted. There is clear confusion in the mind of Rājaśekhara who simply did not know the history of Rasa. Bharata never considered Śṛṅgāra alone as blissful in nature and deserving the name of Rasa; nor did Bhoja follow Bharata in holding Śṛṅgāra as the only Rasa. Bhoja never advanced this argument that others are not Rasas since they cannot be blissful in nature. The climax of Rājaśekhara's confusion is reached when he clubs together in the end Abhinavagupta, Vāmana and Lollaṭa.

A late work called *Rasasudhānidhi* by one *Soṇṭhi Māra Bhaṭṭāraka*, son of Kṛṣṇabhaṭṭa and Peramāmbā (Andhras) (Madras Govt. Oriental Mss. Library R. 3210), written at the instance of Hanumanmantrin, son of Yābāji of the Tekumalla family, a work in eight chapters, has a reference to Bhoja's Rasa theory in the third chapter on Rasas. This work also, like the above-noticed *Sāhityakalpadruma* of Rājaśekhara, makes the mistake that Bhoja considered Śṛṅgāra as the only Rasa because it alone is blissful.

The reference is valuable in another way. The work does not directly quote Bhoja, but as quoted by Dharmadatta in his work.

Dharmadatta is known to us as an Ālaṁkārika referred to in Viśvanātha's *Sāhityadarpaṇa* as having held Adbhuta as the only Rasa, the greatest Rasa whose

nature all the other Rasas partake of. An ancestor of Viśvanātha is said to have assailed and vanquished him on this subject of synthesising all Rasas in Adbhuta. From this *Rasasudhānidhi* we see that Dharmadatta's time is between Bhoja and Viśvanātha. We also come to know that before giving his Adbhuta-synthesis, Dharmadatta noticed other attempts at the establishment of one Rasa. In this connection, he refers to Bhoja and describes him as King of Mālwa.

अत्र केचित्---निरतिशयसुखास्वादलक्षणत्वात् शृङ्गार एव रसः । करुणादयस्तु दुःखातिभूमिमयाः न रस्यन्त इत्यरसाः, तथा चाश्रुपातादयः तत्प्रेक्षकाणां दृश्यन्त इति । यदाह धर्मदत्तः---

वैरिवीरशिरोरत्नराजिनीराजिताजिरः ।
मालवाखण्डलश्चैतद् आह **भोजमहीपतिः** ।।
तात्पर्यमेव वचसि ध्वनिरेव * * * शृङ्गार एव हृदि मानवतो जनस्य ।।
शृङ्गारवीर * * * शृङ्गारमेव रसनाद् रसमामनामः ।।
सान्द्रानन्दमयत्वेन रसः शृङ्गार एव तत् ।
स्पष्टदृष्टातिदुःखत्वात् करुणादिः कुतो रसः ।।

तदयुक्तम्---**भोजदेवा**भिमतमध्यमपद्यद्वयं शृङ्गार एव सर्वप्राणिनाम् अनुभवविषयत्वेन सान्द्रानन्दमयत्वेन च रसानां मूर्धाभिषिक्तो मुनीनामपि विहितचमत्कार इति स्तुतिपरं न त्वितरनिषेधपरम् ।

Dharmadatta himself states Bhoja's position wrongly that Bhoja refuses to recognise other Rasas besides Śṛṅgāra, because the other Rasas are not blissful (Sukharūpa). Sonṭhi Māra only follows Dharmadatta but replies that what Bhoja said is an Arthavāda to eulogise Śṛṅgāra and it does not deny other Rasas.

The *Rasasudhānidhi* of Sonṭhi Māra is later than Mallinātha.

There is another work in MS. in the Madras Govt. Oriental MSS. Library called the *Śṛṅgārasāra* by an Andhra writer named *Veṅkaṭanārāyaṇa Dīkṣita* of the Godavarti Vaṁśa. He has written another work called *Śṛṅgārasārāvali* where he has dealt with Drama and varieties of Śravya-kāvya. The *Śṛṅgārasārāvali* is quoted in the *Śṛṅgārasāra*. The author is later than Vidyānātha and Amṛtānandayogin, author of *Alaṁkārasaṁgraha*. Other works quoted by him are the *Kāvyaprakāśa*, the *Bhāvaprakāśa*, the *Rasārṇava* (of Prakāśavarṣa) and the *Rasamañjarī*.

The work needs mention here as one that follows Bhoja on some points. It starts with Varṇa, Pada and Vākya, even as Bhoja does in his *Śṛ. Pra.* It defines poetry as the *S. K. Ā.* does that poetry is devoid of flaws and has Guṇas, Alaṁkāras and Rasa. It has Bhoja's section on the Vaiśeṣika-guṇas. Bhoja's classification of Alaṁkāras into three classes, Bāhya, Ābhyantara and Bāhyābhyantara (Śabda, Artha and Ubhaya) and their comparison with three kinds of decoration that ladies have are borrowed by Veṅkaṭanārāyaṇa. All the strange Śabdālaṁkāras of Bhoja, Jāti etc., are mentioned. The last verse of the first chapter of the *S. K. Ā.* दीर्घापाङ्गम् etc. giving Bhoja's idea of the nature and function of Guṇa and Alaṁkāra is quoted. For the sake of brevity, the author proposes to deal only with the Arthālaṁkāras in an elaborate manner in the order and manner in Daṇḍin, with Bhoja's six Pramāṇa-alaṁkāras added to them.

The work accepts only nine Rasas but follows Bhoja on Rati. Nine varieties of Rati, Naisargikī, Ābhiyogikī etc. found in the *S. K. Ā.*, V and in the *Śṛ. Pra.* are given. The work gives the following verses on the greatness of Rati. The verses are from the *Śṛ. Pra.* where they are found as the concluding verses of Ch. XII.

सैष भावो रतिर्नाम कामकल्पद्रुमाङ्कुरः ।
सौहृदाङ्कुरकन्दश्च द्विप्रकारोऽपि दर्शितः ।।
भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते ।
कविवर्गः समग्रोऽपि तमेनमनुधावति ।।
निसर्गसंसर्गमुखैः प्रभेदैर्जन्मानुबन्धातिशयादिभिश्च ।
इमां विनिश्चित्य निवेशयन्तः कवीन्द्रभावं (?)[1] कवयो लभन्ते ।।

Further, Īrṣyā is given as a Vyabhicārin following Bhoja, though neither the Śama of the *Śṛ. Pra.* nor the Sneha of the *S. K. Ā.* is given among the Vyabhicārins. The work however contradicts itself at once by including Udvega, Sneha, Dambha and Īrṣyā, suggested as additional Vyabhicārins, in those already accepted.

The fifth Ullāsa of the work deserves to be noticed. For, here the author takes up the first Rasa from Rati, Śṛṅgāra, as the most important and gives special treatment of it. He divides it into Dharma, Artha, Kāma and Mokṣa Śṛṅgāras. The whole of this chapter is a succinct summary, containing verbatim reproductions of many passages from the four long chapters of the *Śṛ. Pra.*, XVIII—XXI, on the four Puruṣārtha Śṛṅgāras. Though Bhoja does not take these four as the four divisions of Rati-Śṛṅgāra but of Ahaṁkāra-Śṛṅgāra, yet Bhoja treats of these four as four forms of married life, Gārhasthya, with a place for Rati in all of them.

Finally, the work, while describing the Drama, mentions besides Avasthās, the Saṁsthās, though not the Samavasthās also, which form Bhoja's additions in Ch. XII of his *Śṛ. Pra.* The *Śṛṅgārasāra* just mentions the Saṁsthās along with Avasthās but in its actual treatment, describes only the Avasthās.

At the end, the *Śṛṅgārasāra* asks us to see the *Śṛ. Pra.* for the description of the Uparūpakas.

4. Bhoja and some well-known commentators on Alaṁkāra works

In the Kerala University MSS. Library, Trivandrum, there is a MS. (No. 1176, Curator's Office Catalogue, Vol. VII) of a commentary on the *Kāvyādarśa* by Keśava Bhaṭṭāraka, son of Taruṇavācaspati whose commentary on *Kāvyādarśa* is well known.[2] Attention was drawn by me to Keśava's commentary in my article on the date of the *Sūktiratnahāra* of Kāliṅgarāya Sūrya (See *JOR.*, Madras, XIII, pp. 305-6).

[1] The MS. of *Śṛ. Pra.* is defective at this place.

[2] See *New Catalogus Catalogorum* IV. p. 109, V. p. 67.

Keśava Bhaṭṭāraka who wrote, as already noted by me, under Hoysala Rāmanātha, knew Bhoja's Alaṁkāra works. The following references to Bhoja in Keśava's commentary are taken from the Trivandrum MS. P. 15: In his comments on *K. Ā.* I. 28 where Daṇḍin refers to other Ākhyāna-varieties, Keśava quotes Bhoja's definition of Ākhyāna, mentioning also the specimen *Govinda*, from his *Śṛ. Pra.* P. 16: commenting on *K. Ā.* I. 30, on the 'Kavi-bhāva-kṛta-cihnas', Keśava reproduces from the *Śṛ. Pra.*, the favourite words with which Pravarasena (Anurāga), Āḍhyarāja (Dhairya), and *Kṛṣṇacarita* (Abhyudaya) have marked the last verse of each canto. On the same page, Bhoja's definition of Campū and its illustration by *Damayantī* and *Vāsvadattā* are cited from the *Śṛ. Pra.* P. 18: Similarly, Bhoja's definitions and the examples given by him for Sargabandha and Kāṇḍabandha, Avaskandhabandha, Nāṭaka and Kathā are reproduced. P. 19: Bhoja's verses on Bhāṣās, on Lāsya, Tāṇḍava etc. are also reproduced. P. 30: Bhoja's *S. K. Ā.* is quoted on Niralaṁkāra. P. 119: In his comments on Daṇḍin's verses on the Rasavat and the eight Rasas, Keśava takes over passages from Bhoja and shows his acquaintance with the *Śṛ. Pra.* On p. 120, Keśava expressly says that he is reproducing from the comments on these verses of Daṇḍin on Rasa as given by Bhoja, whom he describes as the master of the intricacies of all Śāstras and Sāhitya:

अमीषामष्टानामपि श्लोकानां सकलशास्त्रसाहित्योपनिदाचार्येण महाराजेन भोजराजेन व्याख्यानं कृतम् । तदेवाभिलिखामि ।

The further portion reproduced by Keśava are from *S.K.A.* V. p. 198: Keśava shows his familiarity with the constitution by Bhoja of the class of Doṣa-guṇas called Vaiśeṣika Guṇas.

(2) Another commentator who was well acquainted with Bhoja's two works is Śrīdhara, whose commentary (first quarter of the 13th century) on the *Kāvyaprakāśa* has recently been published. The editor draws attention in his Introduction and appendices to this fact and to the contexts in the commentary where Bhoja is used. All the references listed by the editor are not those made by Śrīdhara directly to Bhoja's work; some are, and these show that Śrīdhara knew the *S.K.Ā.* and the *Śṛ. Pra.* closely. I have already drawn attention to Śrīdhara's mention of Bhoja's Śabdālaṅkāras with Bhoja's name, and his reference to Bhoja's view of Abhimāna as the basic Rasa. Some of the other passages where Śrīdhara's references are clearly to Bhoja may be pointed out here:

On p. 33, Śrīdhara cites Bhoja by name on the second variety of Mukhyā vṛtti called Tadbhāvāpatti:

अस्या वृत्तेः तद्भावापत्तौ अन्तर्भावः श्रीभोजराजमते । यदाह—अर्थस्यातथात्वेऽध्यासादिभिः तथात्वोपपादनं तद्भावापत्तिरिति ।

This is from the beginning of Ch. VII. of the *Śṛ. Pra.* See above p. 18 of this book and p. 431 of Vol. I of the Mad. MS. of the *Śṛ. Pra.*

P. 47. Śrīdhara's mention of Apadeśa and Nirdeśa and their illustrations are from the *Śṛ. Pra.*, Vol. II, pp. 30-1.

P. 48. Śrīdhara's quotation here on the Kāku, its definition and varieties is from *Śṛ. Pra.*, Vol. II, pp. 22.

P. 171. Śrīdhara's similes here of painting, drinks and melodies to explain Vākyārtha, are taken from *Śṛ. Pra.* Vol. II. p. 145. See above in this book p. 645. The further portion of Śrīdhara's commentary giving examples of single words conveying whole impartite sentence-sense is also from the same context in *Śṛ. Pra.*

P. 325, the passage ending with the quotation from Candragomin is from *Śṛ. Pra.*, Vol. I. p. 104.

P. 398, the passage प्रत्यक्षं परिदृश्यमाना अपि etc. is from the *Śṛ. Pra.*, where it occurs twice, Vol. I. pp. 3-4, Vol. II. p. 43. See above p. 76 of this book. Śrīdhara's citation has some small differences.

In addition to these, Śrīdhara shows his knowledge of Bhoja's treatment of Vaiśeṣika-guṇas (p. 241) and the etymology of the word Rīti (p. 294) given by Bhoja.

Bhaṭṭa Gopāla, commentator on the Kāvyaprakāśa

The *Sāhityacūḍāmaṇi* of *Bhaṭṭa Gopāla* on the *Kāvyaprakāśa* published in the TSS. teems with valuable quotations. Six references to Bhoja and his *S. K. Ā.* and *Śṛ. Pra.* are found in it.

(1) Vol. II. p. 31. व्यञ्जनाविशिष्टः शब्दः शास्त्रे मा नाम भूत्; काव्ये तु स्वैरमूरीक्रियते । यदाह **भोजः**—"तात्पर्यमेव वचसि ध्वनिरेव काव्ये' इति ।

(2) *Ib.* P. 37: यदाह **भोजः**—'तेषु शब्दस्यार्थाभिधायिनी शक्तिरभिधा । तया स्वरूप इव अभिधेये प्रवर्तमानः शब्दः वृत्तित्रयेण वर्तते । ताश्च मुख्या गौणी लक्षणेति तिस्रः' इति ।

(3) For illustration of Śruti, Liṅga, Vākya etc. (Vol. I. pp. 254-5), Bhaṭṭa Gopāla says: उदाहरणं तु तन्त्रत एवानुसन्धेयं **शृङ्गारप्रकाशाद्वा** ।

This is a reference to pp. 191-4, Vol. II. of the *Śṛ. Pra.*, Ch. IX, where Vākya-dharmas are enumerated, defined and illustrated, one of which is Śrutyādibalābala, derived from the *Mīmāmsā Sūtra* श्रुतिलिङ्गवाक्य etc.

(4) P. 190. Bhoja is referred to as giving twenty additional Guṇas.

(5) P. 199. In the beginning of the Śabdālaṁkāra chapter, Bhaṭṭa Gopāla evidently refers to Bhoja when he says:

पठन्ति शब्दालङ्कारान् बहूनन्ये मनीषिणः । परिवृत्तिसहिष्णुत्वात् न ते शब्दैकभाजिनः ॥

See above Alaṁkāra-section. Gopāla criticises Bhoja's numerous Śabdālaṁkāras saying that it is difficult to prove that they pertain to Śabda only.

BHOJA'S COMMENTATORS

Ratneśvara

Ratneśvara, commentator on the *S. K. Ā.* of Bhoja, and author of a commentary on the *Kāvyaprakāśa* also, is very well acquainted with Bhoja's other work, the *Śṛ. Pra.* His *S. K. Ā. Vyākhyā* has many references to prove his knowledge of the *Śṛ. Pra.*

(1) P. 20. While commenting on the Doṣa called Apada, Ratneśvara says: शृङ्गारप्रकाशे तु भाषाणामपि भेदः पदमित्युक्तम् । Ratneśvara explains Bhoja's 'Apada-doṣa' at length both in the Doṣa section and in Vaiśeṣika-guṇa section. See *S. K. Ā.* pp. 94-97, śl. 117. In the *S. K. Ā.* under the Apada-doṣa, Padas are classified into six kinds—Prakṛtistha, Komala and Kaṭhora, and Grāmya, Nāgara and Upanāgara. Poetry should be worded properly, in accordance with the situation and character, Viṣaya and Vaktā; inappropriate wording is the Apada-doṣa. In the *Śṛ. Pra.* Bhoja included within this Apada-doṣa, inappropriate language also. It is to this addition in the *Śṛ. Pra.* that Ratneśvara draws our attention. See Doṣa chapter.

(2) P. 55. Commenting on Bhoja's Śabdaguṇa Gāmbhīrya, which is Dhvanimattā, the presence of Dhvani, Ratneśvara classifies Dhvani into Śabda-dhvani and Artha-dhvani. This is according to Bhoja's *Śṛ. Pra.* Ch. VII. See chapter on Dhvani.

(3) Commenting on Bhoja's Arthaguṇa Kānti, which Bhoja defines as 'Dīpta-rasatva' following Vāmana, Ratneśvara briefly explains Bhoja's Rasa theory. " रसोऽभिमानात्मा शृङ्गारः, तस्य दीप्तत्वं विभावानुभावव्यभिचारिभिः सम्यक् सञ्च-(संव)लितेन स्थायिना निरन्तरमुपचीयमानस्य परमकोटिगमनम् । तथा हि— * * * * स्वात्मनि तु सहसाविर्भवत्सात्त्विकप्रतिपादनेन जीवितसर्वस्वाभिमानात्मकरतिस्थायिभावप्रकाशने तस्याः सापेक्ष-भावे नायिकाया अपि तदवस्थैव सा प्रतीयते । तदिदमाह—प्रियतमानुरागेति । अनुरागेण लक्ष्यते सप्तार्चिरिव अर्चिषा उपचीयत इत्यनुरागलक्षणः । " P. 66. K. M. edn. See above Rasa chapter.

(4) Similarly, Bhoja's Rasa theory is explained by Ratneśvara in his comments on the Guṇa Aurjitya also.

ऊर्जितशब्दोऽहङ्कृते प्रसिद्धः तात्कालिकनिमित्तोपनिपाते वासनाविकाशात् तमोनिर्भेदस्थानेषु सुप्तप्रबुद्ध इव स्थायिभिरसंसृज्यमानः प्रथमप्रादुर्भूतोऽभिमानोऽहङ्कार इत्युच्यते । रूढः सूक्ष्मावस्थातो द्वितीयामाविर्भादशामापन्नोऽहङ्कारो यस्य स रूढाहङ्कारस्तस्य भावः तत्ता ।

Pp. 67-8. See Rasa chapter.

In both these cases passages, phrases and expressions found in the *Śṛ. Pra.* Chs. VII and XII are found.

(5) At the beginning of his treatment of the Vaiśeṣika-guṇas, Bhoja quotes a beautiful Gāthā in the *Śṛ. Pra.*, सामान्यसुन्दरीणाम् etc. (chāyā). This Ratneśvara quotes at the beginning of his commentary on the Vaiśeṣika-guṇas in the *S. K. Ā.* p. 74.

(6) On p. 63. Ratneśvara says: अवक्रयोः शब्दार्थयोः वचनमात्रत्वात् and this is based on an Anuṣṭubh in the *Śṛ. Pra.* यदवक्रं वचः शास्त्रे लोके च वच एव तत् । And this Anuṣṭubh is fully quoted by Ratneśvara on p. 30 under Analaṁkāra-doṣa.

(7) P. 114. Bhoja has an Anuṣṭubh on Lakṣaṇā as the 'life' of Vakrokti in the beginning of Ch. VII of the *Śṛ. Pra.* Ratneśvara quotes it once on p. 114 under I. 145 and again on p. 162 under II. 55.

(8) P. 133. Ratneśvara borrows under Rīti, two of the similes पानकरस इव गुडमरीचादीनां खा(षा)डव इव मधुराम्लादीनाम्, in a series given by Bhoja in his description of Samsṛṣṭi in Ch. XII.

(9) P. 165. Ratneśvara speaks of Cheda and its varieties, Śṛṅkhalā, Bhaṅga, Parivartaka and Cūrṇa. These and their illustrations given by Ratneśvara are from *Śṛ. Pra.* Ch. VIII. Vol. II pp. 26-27 section on Vivakṣā.

(10) P. 268. Commenting on Bhoja's illustration for Veṣa-svabhāvokti, Ratneśvara mentions 'Kāla' and 'Pātra.' These are two of the 24 Pravṛtti-dharmas, 'conditions affecting dress and decoration', given by Bhoja in Ch. XII of the *Śṛ. Pra.*

In his commentary on Guṇas and Śabdālaṁkāras, Ratneśvara says that he will explain the idea (related to Rasa, drama etc.) further in his commentary on the fifth chapter. Unfortunately, we do not have his commentary on chapters IV and V. If we secure this further portion of his commentary, we will have a further exposition of the out of the way Rasa theory of the *Śṛ. Pra.*

Bhaṭṭa Nṛsiṃha

Jagaddhara's commentary on Ch. IV of the *S. K. Ā.* printed in the K.M. edn. has no reference to or quotation from the *Śṛ. Pra.*

Bhaṭṭa Nṛsiṃha seems to be the only other noteworthy commentator on the *S. K. Ā.*, besides Ratneśvara and Jagaddhara. A MS. of his commentary on the *S. K. Ā.* is available in the Madras Govt. Oriental MSS. Library, and unfortunately it breaks off in the beginning of chapter V.

Bhaṭṭa Nṛsiṃha, it is clear, had gone through the *Śṛ. Pra.* before commenting upon the *S. K. Ā.*

(i) While explaining the three kinds of Alaṁkāras, of Śabda, Artha and both, Nṛsiṃha gives the three illustrations from ladies' decoration as given by Bhoja in his *Śṛ. Pra.* See Alaṁkāra chapter.

(ii) In commenting on *S. K. Ā.*, V. 8. on the three Uktis, Svabhāvokti, Vakrokti and Rasokti, Nṛsiṃha says that they are respectively the Uktis of Guṇas, Alaṁkāras and Rasas. And this is from the Ch. XI of the *Śṛ. Pra.*, where only Bhoja explains these three Uktis.

(iii) In his comments on the Kārikās at the beginning of Ch. V of the *S. K. Ā.*, Nṛsiṃha puts clearly Bhoja's ideas on Rasa, and this presupposes his knowledge of the *Śṛ. Pra.* See chapter on Bhoja's conception of Rasa in the *S. K. Ā.*, at the end of which I have given the text of Nṛsiṃha's commentary, as far as is relevant to the Rasa theory.

5. Bhoja and the Sāhityamīmāṁsā

The *Sāhityamīmāṁsā* of an unknown author, MSS. of which are available in the libraries at Trivandrum, Tanjore and Madras, and which has been published in a highly defective manner in the TSS, is a work acquainted very well with the *Śṛ. Pra.* of Bhoja. Attention has already been drawn to this in some of the previous chapters.

(i) It expounds Bhoja's view of Sāhitya as found in the *Śṛ. Pra.*, with a slight modification. See chapter on Sāhitya.

(ii) On p. 48 (Mad. MS.) it describes Bhoja's theory of the one Śṛṅgāra Rasa as 'Śṛṅgāra-advaita', and refers to the 'Abhimāna-Ahaṁkāra-Śṛṅgāra' of Bhoja.

(iii) The 'love-festivals' and other pastimes given as Uddīpana-vibhāvas of Śṛṅgāra in the *Śṛ. Pra.*, and under the head of Prakīrṇakas in *S. K. Ā.*, V, are also found in the *Sāhityamīmāṁsā* together with the illustrative Gāthās. See above chapter on Love Festivals.

Below is given a table of concordance between the text of the *Sāhityamīmāṁsā* as printed in the TSS and the texts of Bhoja's two works:

S. M. (TSS)	*S. K. Ā.* and *Śṛ. Pra.* (Madras MS.)
Pp. 1-2, śls. 2, 3, 4, 5—Sāhitya	Identical with Bhoja's conception of Sāhitya; see above Ch. on Sāhitya in this book, pp. 94-6.
P. 7—Pravibhāga	Vol. II. p. 66. See above p. 20.
P. 9—Vyapekṣā, including illustrative verses	Vol. II. *Śṛ. Pra.*, pp. 76-79.
Pp. 9-10—Sāmarthya, prose passages on p. 10	,, pp. 105-6.
P. 10—Anvaya including illustrative verses	,, pp. 87-90.
Pp. 10-11—Ekārthībhāva	,, p. 130.
P. 12—Bhoja is expressly mentioned as having set forth the 12 aspects of Sāhitya	See above, Ch. on Sāhitya, pp. 94-6.
P. 19, śl. 1	Same as *S. K. Ā.* I. 58.

The prose passage setting forth the reverses of the Guṇas Śleṣa etc. refers to the Doṣa called Arītimat in Bhoja.

P. 19 last but one line	,, ,, I. 59, first half.
P. 20, line 4	,, ,, I. 59, second half.

From here onwards, (pp. 20-30) many of the illustrative verses for the Guṇas are the same as in the *S. K. Ā* or *Śṛ. Pra.*

P. 31, the constitution of a separate class of Vaiśeṣika-guṇas	This is after Bhoja who gave this class and this name Vaiśeṣika-guṇa.
P. 31, last Kārikā giving additional Guṇas Prauḍhi, Vistara etc. and rejecting them	These are Bhoja's Guṇas.
Pp. 31-2, the verse *dīrghāpāṅgam* etc.	This is *S. K. Ā.* I. 160.
P. 32. Alaṁkāras: Under Śabdālaṅkāras, *S. M.* has Mudrā, Yukti, Paṭhiti, Gumphanā	These are from Bhoja's list of Śabdālaṁkāras.

(Some of the definitions and illustrations of these in *S.M.* are the same as in *S. K. Ā.* or *Śṛ. Pra.*).

S. M. (TSS)	*S. K. Ā.* and *Śṛ. Pra.* (Madras MS.)
P. 40, the classification of sentences on the basis of the number of verbs (ākhyāta)	This, together with illustrative verses, is taken from *Śṛ. Pra.*, I. pp. 193-5. See also above, p. 14, Summary of Contents.

P. 41, The verses on Upamā are all found in *S. K. Ā.* although in different contexts, in Chs. I & IV.

Pp. 42-43, discussion on Upamāna, its importance and Vindhyavāsin's view to that effect	This is from *Śṛ. Pra.*, IV. pp. 445-6.
P. 51, quotes Bhojarāja on Apahnuti	See *S. K. Ā.* IV. 41-3.

P. 52, the verses criticise, without mentioning Bhoja's name, his distinction of Alaṁkāras into pure Arthālaṁkāras and Uhbayālaṁkāras, as also Bhoja's Alaṁkāras like Jāti:

शब्दादिवादेरुचिताद् विशिष्टोऽर्थः प्रतीयते ।
इत्यत्राचक्षते केचिदुपमाद्युभयाश्रयम् ।
*   *   *
अतः परमलङ्कारा: प्रोच्यन्ते नोभयाश्रयाः ।
*   *   *
जातिरित्यादयो याश्च वक्ष्यन्ते * * ।।
*   *   *

P. 59, ll. 13-14, refers to Bhoja's additional Rasas Udātta, Uddhata and Preyān, without mentioning Bhoja's name.

P. 59, last line, p. 60, first line	*S. K. Ā.* V. 55.
P. 61, three verses on the four kinds of Vipralambha	,, V. 46-8.
P. 63, the leaves of the MS. had got transposed here; the definition of Sāmyālaṁkāra etc. found here should go with matter on p. 46	For Sāmya etc., see *S. K. Ā.* IV. 34ff., 41ff.
P. 64, Rasa again; ślokas on Pravāsa and Karuṇa	Same as *S. K. Ā.*, V. 49, 50.
P. 65, on the difference between Karuṇa-vipralambha and Karuṇa; also some of the illustrative verses here	Taken from *Śṛ. Pra.* IV. pp. 734ff. See above p. 60, Summary of Contents.
Pp. 70-72, illustrations of other Rasas	See *S. K. Ā.* V. pp. 513-5.
P. 75, Bhoja is quoted	This is from *Śṛ. Pra.*
Pp. 77-79, on four Rasas producing four others, and Bhoja's criticism of this, without mention of Bhoja's name	*Śṛ. Pra.*, XI, pp. 381-2; see above pp. 498-500.

S. *M*. (TSS)	*S. K. Ā.* and *Śṛ. Pra.* (Madras MS.)
P. 79, verses at the end of the page on Bhoja's new theory of Ahaṁkāra-Rasa	See *S. K. Ā.* V. 2, 1.
P. 80, discussion in prose on this new Rasa of Bhoja	*Śṛ. Pra.*, XI; see above pp. 490-1.
Pp. 83-5, the discussion on Abhihitānvaya and Anvitābhidhāna is derived from *Śṛ. Pra.* Ch. 8.	
Pp. 87-90 verse 2, definition of Rīti and some of the illustrative verses	This is *S. K. Ā.* II. 27. and also *Śṛ. Pra.* corresponding portion.
P. 90, verse 1 on Vṛtti	This is *S. K. Ā.* II. 34.
Pp. 91-5 deal with Gati and Jāti, which are given by Bhoja as the first two Śabdālaṁkāras; *S. M.* leaves them out under Śabdālaṁkāras and deals with them here under Rasa.	See *S. K. Ā.* II. 1-26; *Śṛ. Pra.* X. pp. 265-8; also *Śṛ. Pra.* III. pp. 191-221, on the classification of languages; see above, p.14.
P. 99, the classification of poetic expression, Ukti into Ṛjūkti (*i.e.*, Svabhāvokti), Vakrokti and Rasokti; also distinction between Svabhāvokti and the Guṇa Arthavyakti.	This is from Bhoja. See above Chs. on Ukti and Svabhāvokti and Vakrokti. The verse on the distinction between Svabhāvokti and Arthavyakti, is *S. K. Ā.* III. 5.
Pp. 101ff. Here again, there is disorder of the leaves of the MS. and the portion dealing with Alaṁkāras is seen. Most of these are taken from Bhoja, though not in the same order or way as given by Bhoja.	See *S. K. Ā.*, all the three sections of Śabda, Artha and Ubhaya Alaṁkāras. *E.g.*, Ghaṭanokti, Chāyokti, etc., pp. 104-6, *S. M.*, are from *S. K. Ā.*, Śabdālaṁkāras.
Pp. 112-5, verses Vākyabhedo vākyaśeṣaḥ etc. These are ideas which help Alaṁkāras or form the basis of different kinds of expression.	These are just a few of the 48 Vākyadharmas given by Bhoja in the *Śṛ. Pra.* II, pp. 145-8; see above, pp. 22-3.
P. 113, interpretation of *Kumārasambhava* VII. 19, Patyuḥ śiraścandrakalām etc.	This interpretation is taken from the *Śṛ. Pra.* Ch. IX. (p. 505 of my edn.)
P. 119, verse navo'rthaḥ etc.	See *S. K. Ā.* V. 7.
P. 135, l. 6, the name Vaiśeṣika-guṇa coined by Bhoja is used.	
Pp. 146-54, love-festivals	The correspondence has been pointed out above; see Ch. on Love-Festivals.
P. 154, verse on the 6 Pramāṇas of Mīmāṁsā taken as Alaṁkāras	This refers to Bhoja. See *S. K. Ā.* Alaṁkāra chapter.
Pp. 155 ff. Vākyadharmas again.	*Śṛ. Pra.* Ch. IX.
P. 161, criticism of Bhoja's theory of one basic Ahaṁkāra Rasa.	

There are also a few more places here and there in different parts of the *S. M.* which briefly reproduce some of the Śāstraic discussions in the *Śṛ. Pra.*, some of which are pointed out at the relevant places in my *HOS.* edn. of the *Śṛ. Pra.*

Bhoja and the Jain Writers: Hemacandra

It is a well-known fact that Hemacandra's *Kāvyānuśāsana* is a work embodying in itself the best portions of the works of many preceding writers like Bharata, Ānandavardhana, Rājaśekhara, Abhinavagupta (*Locana* and *Abhinavabhāratī*), Mahimabhaṭṭa and Kṣemendra. In this manner, Hemacandra has taken some material from the works of Bhoja also.

At the end of the sixth chapter, with which the section on Alaṁkāras closes, Hemacandra mentions the name of Bhojarāja in his commentary, refers to and criticises the needless large number of Alaṁkāras of Śabda and Artha recognised by Bhoja.

जातिगतिरीतिवृत्तिच्छायामुद्रोक्तियुक्तिभणितिगुम्फनाशय्यापिति (पठिति) वाक्ये (को) वाक्य-अध्येया (य) प्रेक्ष्यगेय (श्रव्य)-अभिनेयानि शब्दालङ्कारा:, सम्भवप्रत्यक्षागमोपमानार्थापत्त्यभाव-लक्षणाश्चार्थालङ्कारा: ये **भोजराजेन** प्रतिपादिता: ते केचिदुक्तेष्वेव अन्तर्भवन्ति, केचिच्च कंचनापि चमत्कारं नावहन्ति, केचिच्च[ये]काव्यशरीरस्वभावा एवेति न सूत्रिता: । P. 295, K. M. edn.

See also the Alaṁkāra chapter above. This is the one context where we find Bhoja's name mentioned by Hemacandra. This however need not mean that Hemacandra refers to the *Śṛ. Pra.* For, these peculiar and numerous Alaṁkāras of Śabda and Artha are given by Bhoja even in the *S. K. Ā.* This reference is valuable in another way, *i. e.*, as one of the few instances of other scholars noticing and criticising these strange Alaṁkāras, especially those of Śabda, of Bhoja.

There are three other contexts in the *Kāvyānuśāsana* which show Hemacandra's knowledge of the *Śṛ. Pra.*, they being complete reproductions from the *Śṛ. Pra.* As in the cases of his appropriations from Abhinavagupta and others, Hemacandra draws upon Bhoja also and does not mention his source. These three contexts are:

1. Pp. 26-34. The varieties of the suggested idea, Pratīyamāna-artha, which differs entirely from the expressed (*Vācyād dūram vibhedavān*) are illustrated by Ānandavardhana by a few instances in Uddyota I of his *Dhva. Ā.* It is Bhoja, as pointed out already in the chapter on Bhoja and Dhvani, who elaborates Ānandavardhana and gives more varieties. Hemacandra reproduces these from Ch. VII of the *Śṛ. Pra.*, sub-section on 'Pratīyamāna' in the main section on 'Tātparya' (Vol. II.). Not only are the Gāthās and Sanskrit verses given as illustrations by Bhoja, but Bhoja's comments thereon are also reproduced completely by Hemacandra in his *Kāvyānuśāsana*, pp. 26-34.

2. P. 40. Hemacandra quotes on p. 39 the two Kārikās of Hari which give the conditions like Samsarga, Viprayoga etc., which decide the purport of a word when it happens to have more than one meaning and explains 'Svarādi' as indicating by the word 'Ādi' other similar conditions like Abhinaya, Apadeśa, Nirdeśa, Samjñā, Iṅgita, and Ākāra. Hemacandra illustrates these. These six conditions and their illustrations on p. 40 of the *Kāvyānuśāsana* are reproduced from the *Śṛ. Pra.* Ch. VII, end of the section on Vivakṣā pp. 30-31, Vol. II. See above chapter, Detailed Notice of Contents of the *Śṛ. Pra.*, pp. 18-20.

3. The treatment of Śravya-kāvya in the VIIth chapter of the *Kāvyānuśāsana*, pp. 330-341, to the end of the work, is a complete reproduction of the section on Guṇas and Alaṁkāras of Prabandha as a whole and the definitions with examples of the types of Śravya-kāvya given by Bhoja in Ch. XI and XII of the *Śṛ. Pra.* (Vol. II.). See above chapters on Alaṁkāra and Guṇa and Types of Poetic Composition. Especially, the various elements of Śabda-vaicitrya, Artha-vaicitrya, and Ubhaya-vaicitrya given by Hemacandra on pp. 334-341 are Bhoja's Guṇas and Alaṁkāras of Śabda, Artha and both with reference to the Prabandha as a whole. The commentary of Hemacandra here is again nothing but a reproduction from the *Śṛ. Pra.* The rare and lost works quoted here, the definitions of various types of Kāvyas found here are all from the *Śṛ. Pra.* So also Hemacandra's descriptions of types of dramatic composition, to a limited extent. See also above Ch. on Types of Poetic Composition, and Bhoja and Nāṭya Śāstra, pp. 522 ff.

Māṇikyacandra

In his commentary on the *Kāvyaprakāśa* of Mammaṭa, Māṇikyacandra follows Hemacandra's practice and incorporates parts of Hemacandra's work into his own and this has been pointed out in the Introduction to the Mysore Edn. of the *Kāvyaprakāśa* with Māṇikyacandra's commentary.

The Mysore Edn. draws our attention to five instances of mention of Bhoja's name in the commentary of Māṇikyacandra on pp. 295, 300, 335, 338, and 339. A sixth mention of Bhoja's name has not been noticed in this Edn.

1. P. 295. The context is a discussion on the many Guṇas given by other writers and explaining them away as unnecessary. This portion of the text is borrowed from Hemacandra. Daṇḍin and Bhoja are made to criticise Vāmana's Samādhi! "आरोहावरोहक्रमः समाधिः" इति वामनः । तदिदं गुरुलघुवर्णसञ्चययोः मिथोऽन्तरणमिति दण्डिभोजौ । Hemacandra gives here (p. 198) only Daṇḍin's name and Bhoja's is added by Māṇikyacandra. This addition of Bhoja's name is justified by neither the *S. K. Ā.* nor the *Śṛ. Pra.* of Bhoja.

2. P. 300. 'व्याजावलम्बनं समाधिः' इति तु **भोजः**, यथा दर्भाङ्कुरेण etc. This refers to Bhoja's definition of the Artha-guṇa Samādhi and its illustration on p. 68 of the *S. K. Ā.* Māṇikyacandra rejects it.

3. P. 335. Māṇikyacandra refers to the *Kaṇṭhābharaṇa*, Bhoja's *S. K Ā.* for fuller treatment of the Śabdālaṁkāras like Praśnottara, Prahelikā, and Gomūtrikā.

4. P. 338. Māṇikyacandra considers Upamā, which has been given as an Arthālaṁkāra, as having a large part played in it by Śabda and thus an Ubhayālaṁkāra and cites Bhoja's opinion to that effect. **श्रीभोजो**ऽप्येवमुक्तवान्. This is true, for Bhoja considers Upamā as an Ubhayālaṁkāra. *S. K. Ā.*, pp. 339-340.

5. P. 339. The reference is to *S. K. Ā.*, p. 351, Viparyāsa-upamā.

6. The last reference occurs at the very end of the work in connection with Arthālaṁkāras. Māṇikyacandra says:

श्रीभोजेन जैमिन्युक्तषट्प्रमाणानि सम्भवश्चालङ्कारतया उक्तानि । केषांचिद् उक्तेष्वन्तर्भावात् केषांचिद् अचमत्कारित्वात् केषांचित् काव्यशरीरत्वाच्च तानि नात्र काव्यालङ्कारतया प्रतिपादितानीति । P. 469.

This criticism is, for the most part, a reproduction from Hemacandra, as can be seen from the previous section on Hemacandra and Bhoja. Māṇikyacandra prefers to refer here to Bhoja's new Arthālaṁkāras only but does not suitably modify the criticism borrowed by him from Hemacandra. Hemacandra applies his criticism to both the Śabda and Artha Alaṁkāras of Bhoja. For instance, Hemacandra's criticism केषांचित्काव्यशरीरत्वात्—some so-called Alaṁkāras are of the very nature of the Kāvya itself—refers mainly to the first two Śabdālaṁkāras of Bhoja, Jāti and Gati, which are Language and Metre. This criticism, Māṇikyacandra reproduces, applying it to the six Pramāṇa-arthālaṁkāras.

Rāmacandra and Guṇacandra (Nāṭyadarpaṇa)

The *Nāṭyadarpaṇa* borrows completely Bhoja's Uparūpakas and their definitions from chapter XI of the *Śṛ. Pra.* See *N. D.*, GOS., pp. 213-5. The work also criticises the two new Abhinayas added by Bhoja as separate classes of Abhinaya *viz.*, Citra and Sāmānya Abhinayas. *N. D.* p. 191.

Narendraprabhasūri

The *Alaṁkāramahodadhi* of Narendraprabhasūri (written in A.D. 1225) has some ideas taken from Bhoja. On pp. 21-2 (GOS. edn.), this work speaks of Saṁvṛti or suppressing part of an expression for effect. This idea of Saṁvṛti occurs in more than one Alaṁkāra of Bhoja, *e.g.*, Mudrā and Bhaṇiti (*S. K. Ā.* pp. 146, 154).

On pp. 68-70, Narendraprabhasūri sets forth with illustrative verses the different varieties of Rati, Naisargikī, Sāmsargikī and so on. All this is from Bhoja. See *S. K. Ā.* pp. 515-521. Similarly, the definitions and illustrations on pp. 77-90 of Vyabhicāri-bhāvas; those of Ābhāsa etc., on pp. 97-99; and the seven stages of Rasa, bhāva, janman, anubandha, niṣpatti, puṣṭi, saṁkara and hrāsa (pp. 90-93) which are taken from Bhoja (*S. K. Ā.*, V. 9, pp. 475, 488-493).

On pp. 212-3, Narendraprabhasūri gives with illustrative verses varieties of Vṛttyanuprāsa named after the different regions, Kārṇāṭī, Kauntalī, Kauṅkī and Kauṅkaṇī which are taken from a larger set of these given by Bhoja (*S. K. Ā.* II. 79-80. pp. 201-4).

Bhoja and Jayaratha

At the end of the Ākṣepa section, Jayaratha says in his commentary on the *Alaṁkārasarvasva*:

"'विधिनिषेधाभ्यां प्रतिषेधविध्युक्तिः आक्षेपः' इति । ईदृगेव हि **श्रीभोजदेवेना**प्यस्य लक्षणं कृतम् ।" N. S. Press edn. 1939, p. 154.

This refers to Bhoja's definition of Ākṣepa in *S. K. Ā.* IV. 64. p. 421.

Towards almost the end of his commentary, Jayaratha says with reference to Saṁkara and Saṁsṛṣṭi that Bhoja gave only one case of mixed figure called Saṁsṛṣṭi and made Saṁkara a variety thereof, the two being similar cases of mixture with the degree of perceptibility of the components varying.

श्रीभोजदेवेन पुनः भेदस्य स्फुटास्फुटत्वमाश्रित्य नानालङ्कारसङ्करः संसृष्टिरिति सङ्कीर्ण-मात्राभिप्रायेण संसृष्टयाख्य एक एवालङ्कार उक्तः । Pp. 244-5

This is seen both in the *S. K. Ā.* and *Śṛ. Pra.* and in both works Bhoja uses Saṁkara and Samsṛṣṭi as synonyms.

6. Bhoja's Śṛ Pra. and Śāradātanaya's Bhāvaprakāśa

More than in one place in his two volumes on Sanskrit Poetics Dr. De has opined that Śāradātanaya's *Bhā. Pra.* is an epitome of the important chapters of Bhoja's *Śṛ. Pra.* The publication of the *Bhā. Pra.* in the GOS. must have removed such a misconception. The editor of the *Bhā. Pra.*. in the GOS. has shown in a table in his English Introduction (see pp. 64-67) how little Śāradātanaya has borrowed from Bhoja, compared to his borrowings from Bharata's *Nāṭyaśāstra* and the *Daśarūpaka*. On p. 68 of his Introduction, he has shown that the view of Dr. De quoted above is incorrect.

On important subjects Śāradātanaya does not follow Bhoja. I have discussed the points of difference especially with reference to the most important subject of Rasa in the chapter on Rasa in the present book. Here I give below a brief analysis of the ideas borrowed by Śāradātanaya from Bhoja.

Śāradātanaya is one of the few Ālaṁkārikas who had access to the *Śṛ. Pra.*, and correctly assimilated parts of it. On p. 213 in Ch. VII, he mentions Bhoja and his *Śṛ. Pra.* with reference to the Aṅgas of Drama which the *Śṛ. Pra.* deals with in Ch. XII.

एतान्युक्तानि **शृङ्गारप्रकाशे भोजभूभृता** ।

Besides this express mention of the names of Bhoja and his *Śṛ. Pra.*, mention of Bhoja's name alone occurs on pages 12, 152, 194, 213, 216, 219, 242 and 245.

P. 12: on Vṛtti. P. 152: on Sāhitya, Guṇa, Doṣa, Alaṁkāra etc. P. 194: on Saṅgīta; this is a reference to the music work of Bhoja which has not yet come to light. PP. 213 & 214: Prabandha-aṅga-catuṣṣaṣṭi. P. 216: on Viṣkambhaka. P. 219: on Cūlikā. (These two refer to Ch. XI of the *Śṛ. Pra.* where it is that Viṣkambhaka, Cūlikā, etc. are defined in connection with the lakṣaṇa of the types of Dṛśya-kāvyas). P. 242: on Śuddha-viṣkambha. (This is also a reference to the same part of Ch. XI of the *Śṛ. Pra.*). P. 245: on the definition of Bhāṇa (also a reference to *Śṛ. Pra.*, Ch. XI).

Two references to Bhoja's view are also found without the name of Bhoja being mentioned. Sthairya and Gāmbhīrya as two more Mana-ārambha-anubhāvas and Krīḍita and Keli as two more Gātra-ārambha-anubhāvas are given by Śāradātanaya on p. 10, lines 13 and 16-18. These are added by Bhoja and the *Bhā. Pra.* refers to Bhoja by the word Ācārya here. Below I give the matter borrowed by Śāradātanaya from Bhoja in a more detailed manner.

1. Śāradātanaya (ŚT.) follows Bhoja's *Śṛ. Pra.*, Ch. 17, in his treatment of Anubhāvas on pp. 8-12 in four sets, Sattvaja which is Bhoja's Mana-ārambha, Śārīra which is Gātra-ārambha, Buddhyārambha and Vāgārambha. As in the *Śṛ. Pra.*, Rīti, Vṛtti, and Pravṛtti are treated together as forming Buddhyārambha-anubhāvas. Bhoja's extra Anubhāvas, Sthairya, Gāmbhīrya, Krīḍita, and Keli are not left out by ŚT. As pointed out above, they are mentioned in the end as being held by other writers. The Ācārya and Budha occurring here refer to none else than Bhoja.

ŚT., p. 12, line 7: अर्थवृत्तेरभावात्तु विश्रान्तां पञ्चमीं परे ।

Here the word 'Viśrāntām' is an error for 'Miśrām tām' as pointed out in the Errata. The 'Pare' referred to as the author of the view that there is a Vṛtti called Miśrā is none else than Bhoja. The Miśrā or Vimiśrā Vṛtti is mentioned by Bhoja in Ch. XII of the *Śṛ. Pra.* See above pp. 191-2.

At the end of this section, ŚT. refers to Bhoja and Someśvara as having dealt with the Vṛttis completely. P. 12, line 21.

2. ŚT., Ch. II. pp. 41-45. The Ahaṁkāra-Abhimāna of Bhoja's Rasa theory is mentioned and is given as part of a theory of the origin of Rasa and Bhāva on the basis of Śivāgama and Sāmkhya, a theory said to be expounded in an unheard-of work called *Yogamālā Samhitā*. On pp. 47-48 Vāsuki is given as the author of the same theory, with this difference that Vāsuki adds the Śānta which the *Yogamālā* does not mention. See Rasa chapter above.

3. ŚT., Ch. IV. The etymological explanations of the terms Sambhoga, Vipralambha, Māna, Pravāsa, etc. are special features of Bhoja's *S. K. Ā.* and *Śṛ. Pra.* ŚT. follows them up and gives such explanations for all the names of the Bhāvas and other words coming up in the study of Rasa. The Nirukti of Māna etc. on pp. 78-80 are from Bhoja. See *S. K. Ā.*, Ch. V., and the chapter on Bhoja's Niruktis in the present book. Especially the last line on p. 79 of the *Bhā. Pra.*, is from *S. K. Ā.*, p. 481, śl. 80.

4. ŚT., same Ch. p. 81. Varieties of Rāga, Nīlī, Kusumbha, etc. These are taken from Bhoja. See *S. K. Ā.* V. pp. 609-610.

5. ŚT., same Ch. p. 87. Nirukti of Sambhoga is taken from Bhoja. *S. K. Ā.* V. and *Śṛ. Pra.* XXXIII.

6. ŚT., Ch. VI. Vinodas, Love-sports. Pp. 137-138. Many of these festivals of Kāma and love-games given by ŚT. are from those under the head of Prakīrṇaka in *S. K. Ā.*, V. and in the Uddīpanas in the *Śṛ. Pra.* See above the chapter on Love-festivals.

7. ŚT., Ch. VI. Pp. 138-140. Bhoja's Niruktis of Sambhoga are reproduced here by ŚT.

8. ŚT., same Ch. Pp. 145-152. Sāhitya as expounded by Bhoja in his *Śṛ. Pra.* is borrowed here wholesale by ŚT. This part of the *Bhā. Pra.* forms a succinct summary of chapters I-IX of the *Śṛ. Pra.* See above the chapter on Sāhitya. ŚT. closely follows Bhoja and even the illustrations in the *Śṛ. Pra.* are reproduced here. At the end of the section ŚT. refers us to Bhoja.

9. ŚT. says on page 213, Ch. VII, in the section on the technique of Drama that the 64 Aṅgas are dealt with by Bhoja in his *Śṛ. Pra.* एतान्युक्तानि **शृङ्गारप्रकाशे भोजभूभृता** । In this chapter, Bhoja is referred to two more times. Pp. 214 and 216.

10. ŚT., Ch. IX. Pp. 255-283 on Uparūpakas. The definitions of the Uparūpakas here are mostly from the *Śṛ. Pra.*, Ch. XI. See above chapter on Bhoja and Nāṭya Śāstra, sub-section on types of dramatic composition.

11. ŚT., same Ch. Pp. 282-283. The definitions of Śravya-kāvya varieties here are also from Bhoja's *Śṛ. Pra.* Ch. XI.

7. Bhoja and the Alaṁkāra Section in the Agni Purāṇa

The Purāṇas were produced like encylopaedic works which recorded the whole world of thought in all Vidyāsthānas as developed upto their time. To the students of Alaṁkāra and the allied subjects of Rasa and Nāṭya, two Purāṇas have interest, the *Viṣṇudharmottara* and the *Agni*. The former contains a small section on Alaṁkāra but in our study here of Bhoja and his *Śṛ. Pra.*, we are concerned only with the latter, the *Agni Purāṇa* (*AP*). The Alaṁkāra section in the *AP.* bears striking resemblances with Bhoja's works and some modern historians of the Alaṁkāra Śāstra who had placed the *AP.* at a very early date, had expressed the opinion that writers like Ānandavardhana and Bhoja had borrowed from this 'Ārṣa' source of the *AP.*[1] My view, which I have expressed elsewhere also, is that the Alaṁkāra section of the *AP.* is later than Bhoja and that it is the Purāṇa that borrows from Bhoja. This, so far as the Rītis and some allied ideas go, I have proved in an article on Rīti and Guṇa in the *AP.*, in the *IHQ.* (X. 4. pp. 767-779), and in the chapter on Rīti in this book itself. (See above pp. 189-90.) On the chief topic of Rasa the indebtedness of the *AP.* to Bhoja has been set forth in detail in the Rasa chapter above. Similarly I have proved the borrowing from Bhoja in the *AP.* regarding Alaṁkāras and Guṇas in the Alaṁkāra and Guṇa chapters above. Here I propose to give a connected account and a brief review of the ideas borrowed by the Purāṇa from the works of Bhoja.

The *AP.* is not an original treatise on Alaṁkāra as writers like Dr. De have supposed. It represents no tradition, compact or distinct in itself. It is a mere medley, arranged in some manner. Dr. De supposes that it represents a tradition separate from the Kashmirian, a tradition which Bhoja follows. Much cannot be made of this section on Alaṁkāra in the *AP.* It is not the source for Ānandavardhana, Bhoja and other writers but they are the source for the Purāṇa. The Purāṇa borrows as much from the Kashmirian thought as from any other source. Original writers and new theorists in the field do not take their matter from Purāṇas; if Bhoja borrows from the Purāṇa, it will have to be explained how Bhoja claims the new Rasa theory as his own proud discovery.

That there is no absolute correspondence between Bhoja and the *AP.* will be plain from the following detailed statement of the differences between the two. These differences will prove that the *AP.* and Bhoja do not stand together representing a distinct tradition. The description of the Śravya-kāvya varieties in *AP.*, Ch. 337 does not follow that given by Bhoja in Ch. XI of the *Śṛ. Pra.* In *AP.*, Ch. 338 describing Drama and its varieties and Aṅgas, the new items

[1] But in the light of my view Dr. P. V. Kane changed his former opinion; see the IIIrd revised edn. of his Intro. to *Sāhityadarpaṇa* and *History of Skt. Poetics*, 1951, p. 9. Dr. S. K. De too has somewhat modified his earlier view, in the recent revised second edn. (1960) of his *History of Skt. Poetics* (p. 98).

introduced by Bhoja in Ch. XII of the *Śṛ. Pra.* in addition to the five Avasthās, namely the Saṁsthās and the Samavasthās, are not found in the *AP.* On Rasa (Ch. 339, *AP.*), the differences are elsewhere elaborately set forth. The *AP.* does not call Ahaṁkāra by the name Śṛṅgāra and it is not itself taken as Rasa, the one Rasa that is of four basic forms according to the four Puruṣārthas. The three states of this basic Ahaṁkāra Rasa, namely, the Parā-koṭi, Madhyama-avasthā, and Uttarā-koṭi, which are given by Bhoja as an essential part of his new Rasa theory, are entirely absent from the *AP.* Again, Bhoja calls all the 49 Bhāvas Rasas but the *AP.* does not do so. Also the Prema-synthesis of Bhoja is absent from the *AP.* Śṛṅgāra is not dealt with by the Purāṇa as elaborately as by Bhoja. The difference which Bhoja brings in the enumeration of the Vyabhicārins both in the *S. K. Ā.* and the *Śṛ. Pra.* is not seen in the *AP.* Coming to Alaṁkāra, though much of the Śabdālaṁkāra section of Bhoja is borrowed by *AP.* in Ch. 342, Bhoja is not completely followed here. So also with reference to the Arthālaṁkāra section, as can be seen from the analysis given below and from the Alaṁkāra chapter above. The Ubhayālaṁkāra section in the *AP.* is a new approach to certain concepts grouped under other heads generally. It has nothing similar to it in Bhoja. If scholars like Dr. De want to identify the *AP.* as recording a tradition distinct from the Kashmirian on the Ubhayālaṁkāra section which makes Dhvani another name for Ākṣepa, Samāsokti and other Alaṁkāras, well can the Kashmirian opponents of Dhvani themselves be considered so. On Guṇas, the *AP.* does not exactly correspond to Bhoja (*AP.*, Ch. 346). *AP.*'s set of Ubhaya-guṇas is entirely absent from Bhoja. Thus much correspondence is not available between Bhoja and the *AP.* to say that Bhoja followed the tradition recorded by the *AP.* even if we accept that the *AP.* embodies any coherent tradition and even if we grant that it is prior to Bhoja in date. As a matter of fact, we come to the conclusion that the *AP.* turned the pages of Bhoja's works also in a hurried manner, as it did many other works, and presented to us a medley of various ideas plucked from everywhere.

The following are the correspondences between Bhoja and the *AP.*:

1. *AP.*, Ch. 337. Kāvyādi-lakṣaṇa. Śl. 1.

   ध्वनिर्वर्णाः पदं वाक्यम् इत्येतद् वाङ्मयं मतम् ।

Cf. S. K. Ā., Maṅgala-śloka:

   ध्वनिर्वर्णाः पदं वाक्यम् इत्यास्पदचतुष्टयम् ।
   यस्याः सूक्ष्मादिभेदेन वाग्देवीं तामुपास्महे ।।

2. *AP.*, Ch. 339. Śṛṅgārādi-rasa-nirūpaṇa. Śls. 1-6.

   आद्यस्तस्य विकारो यः सोऽहङ्कार इति स्मृतः ।
   ततोऽभिमानः तत्रेदं समाप्तं भुवनत्रयम् ।।
   अभिमानाद्रतिस्सा च परिपोषमुपेयुषी ।
   व्यभिचार्यादिसामान्यात् शृङ्गार इति गीयते ।।
   तद्भेदाः काममितरे हास्याद्या अप्यनेकशः । etc.

Cf. S. K. Ā., Ch. V. Śl. 1. रसोऽभिमानोऽहङ्कारः शृङ्गार इति गीयते ।

Śṛ. Pra., Ch. I. आत्मस्थितं गुणविशेषमहङ्कृतस्य शृङ्गारमाहुरिह जीवितमात्मयोनेः ।
Śṛ. Pra., Ch. XI.

तच्चात्मनोऽहङ्कारगुणविशेषं ब्रूमः । स शृङ्गारः, सोऽभिमानः, स रसः ।

AP., same chapter. Śl. 11 which is borrowed from Ānandavardhana.

शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत् ।
स एव चेदशृङ्गारी नीरसं सर्वमेव तत् ॥

This verse is taken by Bhoja who interprets the Śṛṅgāra in it in his own sense and incorporates it into his text in Ch. V. of the *S. K. Ā.* See Śl. 3.

3. The Anubhāvas are dealt with by the Purāṇa in four classes, those born of Citta, Buddhi, Gātra, and Vāk, in Ch. 339, beginning with Śl. 44. This grouping together of four kinds of Anubhāvas, and the grouping of Rīti, Vṛtti, and Pravṛtti together as Buddhyārambha-anubhāva,—these are borrowed from Bhoja's *Śṛ. Pra.* This I have explained in the Rīti chapter above and in the paper on Rīti and Guṇa in the *AP.* in the *IHQ.*

4. In Ch. 341, Nṛtyādau aṅga-karma-nirūpaṇa, the *AP.* gives 12 Śarīrārambha-anubhāvas,—Līlā, Vilāsa, etc. Only ten are given by Bharata and other writers whose list stops with Vihṛta. Bhoja it is who adds to these ten, two more named Krīḍita and Keli. See *S. K. Ā.*, V. Śls. 41-42. p. 478. The *AP.* accepts Bhoja's Krīḍita and Keli. 341. 3.

5. *AP.* Ch. 342. Here there are some general remarks on Rasas. There is one verse in which, perhaps following Bharata himself who speaks of the Śṛṅgāras of Dharma, Artha and Kāma in his definition of the Ḍima, and perhaps adapting Bhoja's fourfold Śṛṅgāra of the four Puruṣārthas, the *AP.* says that Śṛṅgāra between man and woman is nourished by the four Puruṣārthas.

धर्मार्थकाममोक्षैश्च शृङ्गार उपचीयते । Śl. 8.

6. To a large extent the *AP.* follows Bhoja on Alaṁkāras. First among all the peculiarities in Bhoja's treatment of Alaṁkāra is his recognition of a large list of Ubhayālaṁkāras, under which most of the well-known Arthālaṁkāras are brought by him. Many of Bhoja's Śabdālaṁkāras are strange and entirely new. Of these 24 in Bhoja, the *AP.* accepts 9: Chāyā, Mudrā, Ukti, Yukti, Gumphanā, Vākovākya, Anuprāsa, Citra and Duṣkara.

The definition of Śabdālaṁkāra in the *AP.* (Śls. 18-19):

ये व्युत्पत्त्यादिना शब्दमलङ्कर्तुमिह क्षमाः ।
शब्दालङ्कारमाहुस्तान् ॥

is taken from Bhoja. See *S. K. Ā.*, p. 121.

In the next chapter on Anuprāsa and other Śabdālaṁkāras, the *AP.* mentions the Anuprāsa-jātis: Kārṇāṭī, Kauntalī, Kauṅkī, Kauṅkaṇī, Bāṇavāsikā, Drāviḍī and Māgadhī, seven out of the twelve given by Bhoja. Bhoja alone gives these. See *S. K. Ā.*, II. Śls. 79-80. pp. 201-203. See also above the chapter on Vṛttis and my paper on Vṛttis in *JOR.* Madras, (Vol. VIII. p. 110).

AP. Ch. 344. Arthālaṁkāras.

The *AP.* recognises the following 8 out of those of Bhoja: Svarūpa (Bhoja's Jāti), Sādṛśya, Utprekṣā, Atiśaya, Vibhāvanā, Virodha, Hetu and Sama. The following in Bhoja are omitted: Ahetu, Sūkṣma, Uttara, Sambhava, Anyonya, Parivṛtti, Nidarśana, Bheda, Samāhita, Bhrānti, Vitarka, Mīlita, Smṛti, and Bhāva, as also the six Pramāṇas of Jaimini. Thus 20 of Bhoja are thrown away and Sādṛśya, Utprekṣā, Atiśaya and Sama are added from Bhoja's Ubhayālaṁkāras. Under these last four, most of the other Artha and Ubhaya Alaṁkāras are brought.

Therefore the *AP.* makes an innovation regarding the Ubhayālaṁkāras. This class contains absolutely 'original' items: Praśasti, Kānti, Aucitya, Saṁkṣepa, Yāvadarthatā and Arthavyakti,—six in number. And in these varieties of Ubhayālaṁkāra we find Rasa, Dhvani and Aucitya. And in addition to these we find in this class also such Artha and Ubhaya Alaṁkāras as Ākṣepa, Samāsokti, Paryāyokti and Apahnuti. These the *AP.* says are called Dhvani by others. It thus follows the criticism of Ānandavardhana in Pratīhārendurāja. These Alaṁkāras and their claim to do away with Dhvani have been discussed by Ānandavardhana himself (*Dhva. Ā.*, ch. I).

What is the source of this strange Ubhayālaṁkāra section in the *AP.*? We have not yet come upon an Alaṁkāra text which deals with the matter in this way. Prakāśavarṣa's *Rasārṇavālaṁkāra* might have been utilised. Unfortunately, the Ubhayālaṁkāra section of that work in the Madras MS. is missing. We find Prakāśavarṣa making Aucitya a Śabdālaṁkāra. See my paper on Prakāśavarṣa's *Rasāṇavālaṁkāra* in the *JOR.* Madras, VIII. iii. p. 3.

For a more detailed comparison between the Alaṁkāras in Bhoja and the *AP.*, see above the Alaṁkāra chapter.

7. *AP.* Ch. 346, Guṇas.

Bhoja's classification of Guṇas into Sāmānya and Vaiśeṣika is borrowed by the *AP.* (*AP.* 346-13). See above the chapter on Guṇas. But all the 24 Guṇas given by Bhoja are not accepted by *AP.* Only 7 are given as Śabdaguṇas: Śleṣa, *Lālitya*, Saukumārya, Udāratā, Ojas, and Yoga-vṛtti. Suśabdatā is included in Gāmbhīrya. Lālitya is absolutely new. Yoga-vṛtti stands for Samādhi as defined by Daṇḍin; and it is met with in the definitions of Rītis in Rājaśekhara, Bhoja and the *AP.*

The Artha-guṇas accepted by the *AP.* are Mādhurya, Saṁvidhāna, Komalatva, Udāratā, Prauḍhi and Sāmayikatva,—six in number. Bhoja is thus not followed here.

There is a set of Ubhaya-guṇas in the *AP.* not found in Bhoja. We have not so far come upon another work which gives a set of Ubhaya-guṇas. Here the *AP.* gives Prasāda, Saubhāgya, Yathāsamkhya, Praśasti, Pāka, and Rāga, six in number. Prasāda is very well known. Saubhāgya we hear of often in Kuntaka but the *AP.*'s Saubhāgya is nothing but one of the two varieties of Udāratā given by Daṇḍin. Yathāsamkhya is an old Arthālaṁkāra. Praśasti is Bhoja's Artha-sauśabdya. This has to be distinguished from the *AP.*'s first Ubhayālaṁkāra called Praśasti which resembles Bhoja's Guṇa called Preyas. Pāka we know of as a concept akin to Śayyā, but Bhoja has it as a Guṇa and the *AP.* follows him to some extent. Rāga also we hear of in Bhoja,

not as a Guṇa, but as applying to a classification of Love into various types.

The class of Vaiśeṣika-guṇas given by Bhoja is to be seen in the *AP.* at the end of the Doṣa section in the next chapter (347).

8. Chap. 347 Doṣas.

Although many of Bhoja's Doṣas are met with in the *AP.*, the treatment in *AP.* differs.

8. Bhoja and Simhabhūpāla

Simhabhūpāla's *Rasārṇavasudhākara* (*RAS.*) has some references to Bhoja. Bhoja, it has been explained elsewhere, has given most of his new ideas elaborated in the *Śṛ. Pra.* in a briefer manner in the *S. K. Ā.* itself. Especially, Bhoja's new ideas on Rasa are already met with in chapter V of the *S. K. Ā.*, as could be seen above from the chapter on Bhoja's conception of Rasa in the *S. K. Ā.* It is with reference to the topic of the number of Rasas recognised by Bhoja in chapter V of the *S. K. Ā.* that Simhabhūpāla cites and criticises him. See *RAS.*, II. pp. 168-172.[1] Simhabhūpāla's elaborate criticism of Bhoja's four Rasas, Śānta, Udātta, Uddhata and Preyas has been critically examined above in the chapter on Bhoja's conception of Rasa in the *S. K. Ā.* It has to be pointed out how this is a case of Simhabhūpāla criticising views contained in the *S. K. Ā.*, and not in the *Śṛ. Pra.* For, Simhabhūpāla gives Preyas as having Sneha as its Sthāyin, Uddhata as having Garva as its Sthāyin, Udātta, Mati and Śānta, Dhṛti;[2] and this follows the *S. K. Ā.*, and not the *Śṛ. Pra.* which slightly changes some of these Sthāyins. The *Śṛ. Pra.* holds Śama as the Sthāyin of Śānta and instead of Mati, it gives Ahaṁkāra as the Sthāyin of Udātta which it also renames as Ūrjasvi. See above p. 404.

2. Anubhāvas.

Simhabhūpāla's treatment of Anubhāvas follows Bhoja's treatment found in Ch. XVII of the *Śṛ. Pra.* Bhoja classifies the Anubhāvas into four groups, Cittārambha (or Mana-ārambha), Buddhyārambha, Gātrārambha and Vāgārambha. This is borrowed by Simhabhūpāla. See *RAS.*, I. Śls. 190-2.

(*a*) But Simhabhūpāla adopts an independent attitude. Out of Bhoja's twelve Cittārambhas, Simhabhūpāla omits Sthairya and Gāmbhīrya, because they are included in Dhairya itself. Simhabhūpāla says on p. 52, *RAS.*:

सर्वावस्थासमत्व-अविदितेङ्गिताकारत्वरूपयोः लक्षणयोः चित्तधैर्यं एव अन्तर्भूतत्वाद् **भोजराजलक्षितौ** स्थैर्यगाम्भीर्यरूपौ अन्यौ द्वौ चित्तारम्भौ च अस्मदुक्तधैर्यं एव अन्तर्भूतौ इति दशैव चित्तारम्भाः ।

---

[1] The text of the *RAS.* on pp. 168-9 reads thus: **भोजेनोक्ताः** स्थायिनोऽन्ये गर्वस्स्नेहो धृतिर्मतिः । स्थास्तुरेवोद्धतप्रायः शान्तोदात्तरसेष्वपि ।

[2] In the 2nd line the text should read उद्धत-**प्रेयः**-शान्तोदात्तरसेष्वपि । Prāyaḥ is a mistake for Preyas, the Rasa with Sthāyin called Sneha. See the Vṛtti in the *RAS.* itself—तथा हि ——इदं खलु प्रेयोरसवादिना महाराजेन उदाहृतं च etc. See also *S. K. Ā.* of Bhoja, V. 23. p. 476.

(*b*) Similarly in Bhoja's twelve Gātrārambhas, Simhabhūpāla rejects the two additional ones given by Bhoja, *viz.*, Krīḍita and Keli. Simhabhūpāla says:

भोजेन क्रीडितं केलिरित्यन्यौ गात्रजौ स्मृतौ । *RAS.* p. 57

and cites Bhoja's definitions of these two and their illustrations and refutes them. These two additional Anubhāvas of Bhoja—Krīḍita and Keli—are found even in the *S. K. Ā.*, but the reference to the four main kinds of Anubhāvas born of Citta, Buddhi, Gātra and Vāk is not to the *S. K. Ā.*, but only to the *Śṛ. Pra.* Another point to be noted is that Simhabhūpāla is mistaken in a quotation here. He says Bhoja gave two more Anubhāvas of the body and quotes Bhoja:

भोजेन क्रीडितं केलिरित्यन्यौ गात्रजौ स्मृतौ ।
* * * *

तथा अभिहितमनेनैव——

" क्रीडितं केलिरित्यन्यौ गात्रारम्भावुदाहृतौ ।
बाल्ययौवनकौमारसाधारणविहारभाक् ।।
विशेषः क्रीडितं केलिः तदेव दयिताश्रयम् ।। "

इति । उदाहृतं च etc. " *RAS.* Pp. 57-58.

The *S. K. Ā.*, (pp. 533-4) and the *Śṛ. Pra.* (p. 222 Vol. III.) do not have any such definition in verses. They have the same idea in the same words in two small prose bits. The verses given by Simhabhūpāla are from Śāradātanaya's *Bhāvaprakāśa* and Simhabhūpāla directly attributes them to Bhoja. See *Bhā. Pra.* p. 10. lines 16-18. But Simhabhūpāla's illustrations are from Bhoja.

(*c*) Following Bhoja, Simhabhūpāla also speaks of Vṛtti, Pravṛtti and Rīti as constituting Anubhāvas born of the Buddhi. See *RAS.*, p. 64. Though Simhabhūpāla follows Bhoja in the main, he differs in details:

i. While Bhoja has four Rītis, Simhabhūpāla has only three, the Lāṭī being omitted. Simhabhūpāla treats of the Vaidarbhī, Gauḍī and the Pāñcālī in his own way, partly following Daṇḍin and partly the view found in Mammaṭa who equates the Vṛttis called Komalā, Nāgarikā etc. with the three Rītis. Simhabhūpāla renames the Vaidarbhī, Gauḍī and Pāñcālī as Komalā, Kaṭhinā and Miśrā slightly modifying Mammaṭa. In this, Simhabhūpāla does not follow Bhoja. In describing the characteristics of these Rītis, (ch. XVII, *Śṛ. Pra.*), Bhoja follows Rājaśekhara, but Simhabhūpāla follows Daṇḍin, especially on the Vaidarbhī.

ii. Vṛtti, Bhoja gives only as fourfold in the XVIIth chapter on Anubhāvas; but Bhoja has given the Vṛttis as six in the Śabdālaṁkāra section and as five in the XIIth chapter on dramaturgy. Simhabhūpāla refers to the fifth additional Vṛtti of Bhoja called the 'Mixed', Vimiśrā, given in the XIIth chapter of the *Śṛ. Pra.*, and refutes it as unnecessary, on the basis of certain principles laid down by Bharata. This has been explained in the last part of my paper on Vṛttis and in the chapter above on Rītis, Vṛttis, and Pravṛttis. (See *RAS.* pp. 85-86).

Many of the cases referred to above are cases where Śāradātanaya also has drawn upon Bhoja. For instance, Śāradātanaya also treats of the Anubhāvas, in the first chapter of his work, in the manner of Bhoja. We also pointed out an instance where Simhabhūpāla has quoted Śāradātanaya's text as Bhoja's. But from these facts, it cannot be held that Simhabhūpāla's acquaintance with the works of Bhoja, the *Śr. Pra.* especially, is wholly second-hand, through Śāradātanaya. But it appears that while Simhabhūpāla knew the *S. K. Ā.* very well, he only skipped through certain unimportant parts of the *Śr. Pra.* For, the criticism of strange notions of Rasa in Bhoja's work made by Simhabhūpāla is only of the four additional Rasas found in the *S. K. Ā.* The other additional Rasas put forward by Bhoja, the one basic Ahaṁkāra Rasa of Bhoja—these Simhabhūpāla should have criticised had he dived into the *Śr. Pra.*

iii. Pravṛtti: Bhoja is not followed by Simhabhūpāla on this subject. Simhabhūpāla dismisses it with a brief indication of its nature. (*RAS.* p. 88). He means by Pravṛtti much more than the mere 'dress' of Rājaśekhara and Bhoja. The four Pravṛttis usually given are neither enumerated nor defined by Simhabhūpāla.

3. The third main instance where Bhoja is followed by Simhabhūpāla in some measure, with criticism in a particular detail, is the description of the first Sthāyin, Rati, by classifying it into many kinds—Naisargikī, Ābhyāsikī and so on. Bhoja gives this classification both in the *S. K. Ā.* and *Śr. Pra.* Simhabhūpāla accepts these with a single exception; he rejects the variety called Sāmprayogikī since it is included in the major variety called Vaiṣayikī. See *S. K. Ā.*, Ch. V. pp. 515-521 and *RAS.* Ch. II. pp. 145-149.

4. On p. 153, *RAS.* Simhabhūpāla gives a description of Rāga, referring to different types of highly developed state of the love. Simhabhūpāla borrows from Bhoja the three varieties of this Rāga, Kusumbha, Nīlī and Māñjiṣṭha.

5. The 'Nirukti' or the etymological explanation of the concept of Vipralambha of Bhoja found in *S. K. Ā.* Ch. V. (Śls. 63-66, pp. 479-80) is accepted and quoted by Simhabhūpāla on p. 190 of his *RAS.*

6. Similarly Bhoja's classification of Sambhoga as Saṁkṣipta, Saṁkīrṇa, Sampanna and Samṛddha in the four kinds of union after the four kinds of Vipralambha is accepted by Simhabhūpāla. *RAS.* Ch. II. Śls. 221-2. p. 191. *S. K. Ā.*, pp. 481 & 563-4.

9. Bhoja and the Commentaries on the Amarakośa

There are many references to and quotations from Bhoja in the published and unpublished commentaries on the *Amarakośa.* Some of these references are to Bhoja's grammar *Sarasvatīkaṇṭhābharaṇa* and the author's own *Vṛtti* thereon which is yet to be recovered. Some references seem to indicate that Bhoja compiled his own *Kośa,* lexicon. The very first reference in Kṣīrasvāmin's commentary on the *Amarakośa,* the *Kośodghāṭana,* (p. 2) seems to suggest that Bhoja commented on the *Amarakośa* or had occasion to cite and explain the concerned passage at the beginning of *Amara,* in some work of his. A second set of citations refers to the six grammatical chapters at the beginning of the *Śr. Pra.*

We may now notice the references to the *Śr. Pra.* (or *S. K. Ā.* Alaṁkāra) in *Amara*-commentaries beginning with that of Kṣīrasvāmin: P. 11, Kṣīrasvāmin cites Bhoja's view that the words 'Hāhā and 'Hūhū', given as the names of two Gandharvas, are Avyayas. This refers to Bhoja's statement in Ch. I of the *Śr. Pra.*, p. 18, l. 10, my edn. for *HOS.*

P. 137: यच्छ्रीभोजः—कमर्थिनः कुषुभ्यन्तु कं मगध्यन्तु मागधाः । कमिषुध्यन्तु यज्वानः रामेऽरण्यं तुरण्यति ॥

This is quoted by Rāyamakuṭa also (See Calcutta Skt. College edn. Vol. II, p. 635). This is *Śr. Pra.* Ch. I. p. 10, of my edn. There is a difference in the reading of the last word of the verse, as quoted by Kṣīrasvāmin and on this my Sanskrit gloss in the above edn. may be seen (pp. 10-11, *ib.*)

P. 149: काम्यते कामम्; पर्याप्तिः पर्याप्तम्; इष्यत इष्टम्; ईप्सितमनतिक्रम्य यथेप्सितम् । प्रायः क्रियाविशेषणान्येतानि; अत एवाव्ययत्वे एतेषां **श्रीभोजो** भ्रान्तः ।

This refers to Bhoja's treatment of Avyayas in Ch. I., *Śr. Pra.*, pp. 18-32. of my edn. The criticism is not correct as Bhoja recognises the sub-divisions but places them all under the large and comprehensive concept of Avyaya.

Some of the citations in Kṣīrasvāmin's commentary are repeated in those of Sarvānanda, Rāyamakuṭa etc. Bhoja's view that 'Hāhā-Hūhū' are Avyaya, noted above, is mentioned by Sarvānanda also in his *Ṭīkāsarvasva* (TSS. 38, Pt. 1., p. 40). Rāyamakuṭa also mentions this (Vol. I. p. 71 of the edn.) and Bhānuji too. (N. S. Press IVth edn., p. 220). Sarvānanda quotes Bhoja's *Śr Pra.* on 'Durdina' (Dyurdina) (p. 58 pt. I. TSS):

'यत्तालीदलपाकपाण्डवदनं यद्युर्दिनं नेत्रयोः' इति लक्षणेयमिति **शृङ्गारप्रकाशः** ।

An anonymous commentary on the *Amarakośa* in the Madras Govt. Oriental MSS. Library (R. 3356, T.I. 107) reproduces this reference from Sarvānanda. The reference is to what Bhoja says in Ch. VII. p. 17, Vol. II of the *Śr. Pra.* (Mad. MS.), p. 369 of my edn.

On p. 82, pt. I, Sarvānanda quotes Bhoja on Puṣpavantau as a Sarūpa-Ekaśeṣa Samāsa, which is found on p. 119, Vol. I of the *Śr. Pra.* Similarly on p. 78 of the pt. II, he quotes the *Śr. Pra.* on Kṛtamāla and its Vigraha, which is found under Vaikṛtasamāsa on p, 117. Vol. I, of the MS. of *Śr. Pra.*, p. 109 of my edn.

On pp. 95-96, pt. I, Sarvānanda quotes the *Śr. Pra.* classifying Dhātus into six kinds, Paripaṭhitāḥ, Aparipaṭhitāḥ, etc. See above p. 13 in this book. The reference can be had on pp. 4-5 Vol. I, *Śr. Pra.* (Mad. MS.), pp. 7-11 of my edn.

On p. 109, pt. I, Sarvānanda quotes from the section on Vākyadharmas in the beginning of Ch. IX of the *Śr. Pra.* The text relating to the two Vākyadharmas Guru and Laghu and two illustrations given by Bhoja are reproduced by Sarvānanda. The text concerned occurs on pp. 153-155, *Śr. Pra.* MS. Vol. II, and pp. 480-3. of my edn. See also above Summary of Contents, p. 52 of this book.

On p. 370 of pt. II, Sarvānanda quotes from Ch. XX, Vaiśeṣika-guṇa section, a verse of Bhoja on how sometimes conjunct consonants as in Hrī are not considered as making the preceding letter Guru and are taken as not spoiling the metre.

This is from *Śṛ. Pra.* Vol. II. p. 225 and *S. K. Ā.* p. 102. (*Śṛ. Pra.* Ch. IX p. of my edn.).

There are some quotations from *S. K. Ā.* also in the *Ṭīkāsarvasva* of Sarvānanda I. p. 2, *S. K. Ā.*'s definition of Prasādaguṇa which is reproduced by Rāyamakuṭa also and Bhoja's illustration of it; p. 58, a verse illustrative of Tālavya-anuprāsa; p. 93, Bhoja's definition and illustration of Nāgara-anuprāsa, and p. 129 the definition and illustration of Kliṣṭa-doṣa are quoted from Bhoja's *S. K. Ā.*

Vol. IV. p. 162, the quotation on 'Ana' as a negative particle: तथा च शृ. प्र. 'अनोपमा ते बुद्धिः' is found in *Śṛ. Pra.* Ch. I, p. 25 of my edn.

The above is quoted also by Appayya Dīkṣita in his commentary on *Yādavābhyudaya* VI. 96. On नञर्थ, there are three more quotations from *Śṛ. Pra.* by Appayya Dīkṣita in the above commentary, XVI. 123, XVIII. 54, XX. 50. See my edn. of *Śṛ. Pra.* text, p. 140.

Further there are some anonymous quotations from the *Śṛ. Pra.* in Sarvānanda's *Ṭīkāsarvasva.* On p. 118, Part I, two Āryās defining the Ākhyāyikā are quoted. They are from the middle of Ch. XI of *Śṛ. Pra.*, p. 427. Vol. II. In the same context (commentary on Śabdādivarga), Sarvānanda quotes five more Āryās on the varieties of poetic composition, Kathās of different types and Campū. These are also from the same place in Ch. XI of the *Śṛ. Pra.*, pp. 428-9. Rāyamukuṭa reproduces these Āryās of the *Śṛ. Pra.* and the quotations are all corrupt in the MS. (pp. 289-290 Adyar MS.). All the MSS. of Rāyamukuṭa seem to be corrupt, as could be seen from Keith's reference to the Parikathā mentioned as illustration by Bhoja and reproduced by Rāyamukuṭa as *Śūdrakavadha.* (*Skt. Drama*, p. 129, fn. 4). The correct text in Bhoja is 'Śūdraka-vat' 'vat' meaning 'like'. But see Rāyamukuṭa, the recent Calcutta Sanskrit College edn. I. pp. 197-8 where these Āryās of Bhoja are found with correct readings.

The anonymous commentary on the *Amarakośa* in the Madras Govt. Oriental MSS. Library referred to above (R. 3356) mentions Bhoja often; it refers to the *S. K. Ā.* twice and to the *Śṛ. Pra.* thrice. The references under the name Bhoja are all grammatical and lexicographical. The two references to the *S. K. Ā.* are two verses given as illustrations in the Alaṁkāra chapters of the *S. K. Ā.* Two of the references to the *Śṛ. Pra.* are to the preliminary grammatical chapters, as in the other commentaries noted above and the third on Lakṣaṇā in 'Durdina' has already been noted as from Ch. VII of the *Śṛ. Pra.* (p. 17, Vol. II).

The *Amarakośa-vyākhyā* of Vidyāvinoda Nārāyaṇa (Mad. Govt. Oriental MSS. Library R. 3645, T. 2. 15) contains similar references to many things in the preliminary grammatical chapters of the *Śṛ. Pra.* From a quotation here, Bhoja seems to have compiled a Kośa also. On poetics or dramaturgy, there is no reference here to Bhoja, his *S. K. Ā.* or *Śṛ. Pra.*

I could go through only a part of Rāyamukuṭa's commentary in the MS. available. Rāyamukuṭa refers to Bhoja and *Śṛ. Pra.* many times as noted below but most of his references and quotations are reproduced from Sarvānanda, occurring as they do in the same places. There is only one reference (on p. 270 Adyar MS. p. 182, Cal. Edn. Vol. I) where Rāyamukuṭa has quoted a verse (yad durgandhi yadāvilam) as from Bhoja, which is not a correct citation. It is in fact

a reproduction from Sarvānanda (*T.S.S.* I. pp. 108-9); the line 'yad durgandhi' is from Vibhākaravarman; it is the further matter on 'Laghu' and 'Guru', two Vākyadharmas, that Sarvānanda quotes as from *Śṛ. Pra.* as noted above.

As noted above, the *Padacandrikā* of Bṛhaspati Rāyamukuṭamaṇi has recently been taken up for edition in the Calcutta Skt. College Series and two volumes have so far appeared (1966, 1973). The following additional citations from Bhoja, which can be traced to the *Śṛ. Pra.* (or *S. K. Ā.* Alaṁkāra) are to be seen in the *Padacandrikā*:

Vol. I. p. 88: यथा 'आम्, आम्, नाम, अधिकं, बत, सत्यं, बाढम् इत्यभ्युपगमार्थाः' इति श्रीभोजोऽप्याह ।

This is found in *Śṛ. Pra.* Ch. I. p. 24 of my edn.

Vol. I. p. 106: The reference to the *Śṛ. Pra.*'s view that it is Lakṣaṇā in the expression 'यद्दुर्दिनं नेत्रयोः'; this occurs on p. 375 of my edn.

Vol. II. p. 472: 'कलिमेतदर्थं कुर्वन्ति कालेयं गन्धद्रव्यम्' इति भोजराजः । This is found in the *Śṛ. Pra.* Ch. II, p. 87 of my edn.

Bhānuji's *Sudhā* on the *Amarakośa* also carries some of the above-noticed references to Bhoja and the *Śṛ. Pra.*

Bhoja and Some Works of Grammar

The separate work of Bhoja on grammar, the *Sarasvatīkaṇṭhābharaṇa* and its yet unrecovered *vṛtti*, as also the first six chapters of the *Śṛ. Pra.* which form a treatise on grammar, have been used by writers on grammar. The *Gaṇaratnamahodadhi* of Vardhamāna (1140-1 A.D.) refers to Bhoja at every step but only a few of the references are to the *Śṛ. Pra.*; and the identifications of these latter have been noted in the concerned places in my edition of the text of the *Śṛ. Pra.* The *Puruṣakāra* on the *Daiva* (TSS. I.) refers to Bhoja as giving the root *Mil* under the Apaṭhita-dhātus:

शृङ्गारप्रकाशे तु 'मिलन्त्याशासु जीमूता' इत्यपरिपठितधातुषु मिलतिः प्रदर्शितः । P. 106

This is to be seen in *Śṛ. Pra.* Ch. I. p. 8 of my edition. Among later works of grammar, the *Prakriyāsarvasva* of Nārāyaṇa Bhaṭṭa of Kerala (TSS.) (A. D. 1560-1666) quotes Bhoja many times. The following are the references in that work to the *Śṛ. Pra.*:

Pt. II. p. 112: मानम् । 'महाभाष्यकृता कोऽसावनुमान इतीरणात् । ल्युडन्तोऽपि न पुंल्लिङ्गो मानशब्दः प्रदुष्यति ॥' इति भोजः

This is *S. K. Ā.* V. 70 and occurs also in the *Śṛ. Pra.*, MS. Vol. IV. p. 425. See above Ch. on Bhoja's Niruktis, p. 619.

Pt. II. p. 138: क्रियाविशेषेणैव सिद्धेः केचित् णमुल्प्रकरणं नारभन्त इति शृङ्गारप्रकाशेऽप्युक्तम् ।

This is at the beginning of *Śṛ. Pra.* Ch. II. pp. 71-2 of my edn.

Pt. III. p. 46: शृङ्गारे तूक्तम्–' कौमारी सा भवेद्भार्या यां कुमारः प्रपद्यते । प्रपद्यते कुमारी यं स कौमारो मतः पतिः ॥ ' इति

This occurs in the *Śṛ. Pra.* Ch. II, p. 88 of my edn.

Pt. III. p. 62: शृङ्गारे तु अणोऽन्येऽपि प्रत्यया उक्तादन्यत्रार्थे दर्शिताः । कलिं कुर्वन्त्यस्मा इति कालेयं गन्धद्रव्यम् ।

This refers to *Śṛ. Pra.* Ch. II. p. 87 of my edn. where the illustration *Kāleya* and its derivation are given.

Pt. III. p. 209: विषय एव वैषयिक इति शृङ्गारे ।

This is found in Ch. II of the *Śṛ. Pra.*, p. 88 of my edn.

CHAPTER XXVII

ŚĀSTRAIC DISCUSSION IN THE *ŚṚ. PRA.*

" साहित्यस्य सर्वपार्षदत्वात् "—*Śṛ. Pra.*, V. Vol. II. p. 43.

List and gist of the discussions.
Brief notice of the more important Śāstrakāras quoted: Padācāryas, Vākyācāryas, Pramāṇācāryas; Bhoja and the Sāṁkhya.
Bhoja and the Kāma-śāstra.
Bhoja and the Artha-śāstra.
Some Other Śāstras.

IN his description of the various kinds of compositions in chapter XI of his *Śṛ. Pra.* Bhoja says that the last and the greatest kind of composition is what is called the Sāhitya-prakāśa, a work like his own *Śṛ. Pra.*, in which the secrets and essentials of all branches of knowledge and the leading ideas of all the Śāstras are found.

यस्मिन्नशेषविद्यास्थानार्थविभूतयः प्रकाशन्ते ।
संहृत्य स **साहित्यप्रकाश** एतादृशो भवति ॥

एतस्मिन् **शृङ्गारप्रकाशे** सुप्रकाशमेव **अशेषशास्त्रार्थसम्पदुपनिषदाम्** अखिलकलाकाव्यौचित्यकल्पना-रहस्यानां च सन्निवेशो दृश्यते । ' P. 430, Vol. II.

Bhoja prides himself almost on having achieved the writing of such a work as the *Śṛ. Pra.* in which, he says, all Śāstras and Kalās are dealt with. Earlier, in chapter V, having explained the name ' Rasika ' as one who has Rasa in himself on the basis of the Satkārya-vāda of the Sāṁkhya, Bhoja adds that he must prove it otherwise also since Sāhitya is a common subject and adherents of various theories of knowledge and differing metaphysical systems may be common lovers of poetry and literary criticism: साहित्यस्य सर्वपार्षदत्वात् । (Vol. II. p. 43).

The large number of works on various branches of knowledge attributed to Bhoja show that he was a master of all Śāstras, a Sarva-tantra-svatantra. Even a modern research scholar like Dr. Keith accepts that " we have no real knowledge to disprove his (Bhoja's) claim to polymathy exhibited in a large variety of works " (p. 53, *Skt. Lit.*). The *Śṛ. Pra.* displays a mastery of Pada (Vyākaraṇa), Vākya (Mīmāṁsā), and Pramāṇa (Nyāya). Any treatise on Literature—Poetry and Literary Criticism—must become encyclopaedic if it goes into details wherever other subjects touch the main theme. Bharata and following him Bhāmaha said:

न तत् शास्त्रं न तत् शिल्पं न सा विद्या न सा कला ।
जायते यन्न काव्याङ्गम् अहो भारो महान् कवेः ॥

Poetry, being expression in 'language', is based on Grammar which helps to secure correct expression. Mīmāmsā helps in the construing of the meanings of words and sentences (Vākya). The subject-matter is 'thought', and Nyāya which is the grammar of thought also comes up naturally into the fold. The feelings, predominated by the relation between man and woman, brings in the Kāma-śāstra as an allied subject. Similarly, Poetics begins to embrace Nāṭya, Saṁgīta, all the other Fine Arts—Catuṣṣaṣṭi Kalās. Kośa and Chandas, lexicography and prosody, are more intimately associated with poetic composition. Bharata deals with Metre, Language and Poetics in his *Nāṭya Śāstra*. Music forms a section of it and even the subject of Architecture comes up, for a good theatre is the first thing necessary for Drama. Bhāmaha and Vāmana study Grammar under the head Śabda-śuddhi and the former speaks of Logic also—Pratijñā, Hetu etc., in connection with the Doṣas. Even in later times, this subject of Logic lingers in the Viruddha-doṣa of the Doṣa-prakaraṇa; for, Poetry should be free from logical flaws as much as from grammatical flaws. After the period of Ānandavardhana, the question of the significatory capacities of a word bring into Poetics a lot of Śāstraic discussion, with the Naiyāyikas and the Mīmāṁsakas especially. Bhoja, in his own way, brought in all the Śāstras as much as possible and wherever he came into contact with Śāstraic[1] ideas, he did not satisfy himself with a mere mention of or allusion to them, but went into them deeply as if he has writing special treatises on those subjects. As a contrast to him, Rudraṭa and Rājaśekhara also speak of the varieties of Śabda and Artha but they have not devoted so much as nine chapters to a grammatical, exegetical and logical treatment of Śabda, Artha and their Sāhitya. In Vol. IV of the *Śṛ. Pra.*, Bhoja speaks of love developing from the meeting of the couple for the first time—Prathamānurāga. The lovers may meet and see each other or may develop love for each other by merely hearing of each other, *i.e.*, by Darśana and Śravaṇa. All works including that of Bharata mention these two, Darśana and Śravaṇa, but the *Śṛ. Pra.* alone enters at once into the ocean of Śāstraic discussions on the nature and definitions of the various means of cognition based on Darśana or Pratyakṣa and Śravaṇa or Śabda. It is not possible now to give here a complete account of all such Śāstraic discussions in the *Śṛ. Pra.* but a notice of them is necessary.

Bhoja's partiality for Vyākaraṇa is plain all through. Where it is a question of discussing the same thing from the three points of view of Vyākaraṇa, Mīmāṁṣā and Nyāya, Bhoja tries to reconcile the latter two to the first. It is not unoften that Bhoja gives strikingly original turns, new ideas, and new solutions to old problems. He also collects together under one head for the first time ideas of an allied character which lie scattered in various texts of various Śāstras. But it cannot be held that in all these cases, Bhoja makes poetic capital out of these. That is, he does not always harness them properly for the poetic

[1] All through this section the phrase 'Śāstraic discussion' means discussion pertaining to subjects of the six Darśanas and Vyākaraṇa, as also the Kāma, Artha and other Śāstras.

or literary purpose. There is also another point which has to be added here in criticism of Bhoja's digressions into these allied grounds. An author who sojourns in this manner into all sorts of allied topics, who writes as many as 36 big chapters and who claims to have written on all the *Rahasyas* of all the *Kalās* and *Vidyāsthānas* might have dealt with in the *Śṛ. Pra.* itself more on the closely related subjects of *Nāṭya*, Prosody and *Kavi-śikṣā*. Be that as it may, we should really feel fortunate that Bhoja wrote upon so many things, albeit the question of their relevancy or the justifiability of their length. We shall now give here a list and gist of all such digressional Śāstraic discussions in the various chapters of the *Śṛ. Pra.* Attention is also invited to Ch. V above, Detailed Notice of the Contents of all the 36 chapters of the *Śṛ. Pra.*, which would give a panoramic view of the variety of Śāstraic topics dealt with in the work and how they fit into the over-all plan of the work.

Chapters 1-8: A perusal of the Detailed Notice of Contents will show the range of grammatical subjects Bhoja has covered in these chapters, under Śabda, Artha and the grammatical part of *Sāhitya*. All over these chapters the *Sūtra*, *Vārttika*, *Bhāṣya* and the *Kāśikā* are quoted or drawn upon, without mentioning the authors, except in a few cases. Bhartṛhari and his *Vākyapadīya* form the greatest authority for Bhoja here. Numberless quotations from the *Vākyapadīya* appear in these chapters. Puṇyarāja and Helārāja, commentators on *VP.*, are also drawn upon, as also Kaiyaṭa and Haradatta. One notable feature is the quotations from the earlier and the greater Vārttikakāra named Kātya and styled as the Mahāvārttikakāra. (See below separate note on this name). Candragomin is quoted twice. Bhagavān Upavarṣa is once quoted on the nature of Śabda, the quotation being a reproduction from the *Śābara Bhāṣya*. (See below separate note on Upavarṣa). From Śabara there are other quotations as well. In the discussion on Padārtha- Vyakti, Jāti, and Ākṛti—which is a long one,—Bhoja reproduces largely from Jayanta's *Nyāyamañjarī* without mentioning either his name or that of his work; here the views of Vyāḍi, the ancient grammarian, Vindhyavāsin, the old Sāmkhya writer, and Akṣapāda, the author of the *Nyāya Sūtras* are quoted. (See below separate note on Vyāḍi and Vindhyavāsin). Although not as much as the *Nyāyamañjarī* and the *Vākyapadīya*, the *Ślokavārttika* and the *Tantravārttika* of Kumārila are also quoted in these chapters. On the topics Abhihitānvaya-Anvitābhidhāna, Ākāṅkṣā, Yogyatā etc., the *Prakaraṇa-pañcikā* of Śālikanātha is reproduced extensively.

These chapters in the *Śṛ. Pra.* on Grammar contain the essence of the Sūtras, the Vārttikas, and the Bhāṣya, as also of the discussions in the *VP.* and form a major contribution to the Vyākaraṇa śāstra. On some points Bhoja's separate work on Grammar, the *Sarasvatīkaṇṭhābharaṇa* is presupposed but unless we get Bhoja's own commentary on this, we cannot gauge the extent of the material common to that work and these preliminary chapters of the *Śṛ. Pra.* Many commentaries on the *Amarakośa* as we have aleady seen, as also on grammar like the *Prakriyāsarvasva* of Nārāyaṇa of Kerala have occasion to quote Bhoja's veiws in these chapters of *Śṛ. Pra.* The *Gaṇaratnamahodadhi* of Vardhamāna also carries material from the *Śṛ. Pra.* and Vardhamāna's Bhoja-references not traceable to *Śṛ. Pra.* are to be traced to Bhoja's *S. K. Ā. Vyākaraṇa*.

VOL. I.

1. Pp. 35-38 On Samāsa and its varieties. The Mahāvārttikakāra is quoted here.

2. The subject of Samāsa proper begins only on p. 131 and it closes on p. 159. This section also contains discussions on Samāsa.

3. The third chapter opens with a discussion on Pada. Pp. 162-172.

Pp. 112-121 of my edn. There is a discussion on Ekaśeṣa Samāsa and its difference from Dvandva. Apart from the *Mahābhāṣya*, the *Kāśikā* and the *Padamañjarī* are also drawn upon.

Pp. 128-141 of my edn. Another classification of Samāsa with discussions on some of them. Candragomin is quoted here (p. 129 of my edn.). This section is based mainly on the *Mahābhāṣya* and next to that on the *Kāśikā*. There are several ideas and examples here common with Bhoja's *S. K. Ā.* grammar.

Pp. 158-63 of my edn. A discussion starts on expressions like कंसं घातयति and the two views of commentators on the Vārttika आख्यानात् कृत: etc. as being superfluous since the point is covered by the Sūtra हेतुमति च itself (*M. Bhā.* 3. 1. 26 (6, 12). The discussion leads on to another on the meaning of 'Loṭ' etc. as Preṣaṇa, Adhyeṣaṇa, Āmantraṇa; then the view that Vidhi is the sole meaning of the suffix in 'Yajeta' etc.; another view that it is Bhāvanā; then a discussion whether all the different Kārakas in a sentence have each its own action or they have jointly a single action.

4. Pp. 196-221. Bhoja gives a classification of Vākya on the basis of the number and nature of the verbs or Ākhyātas in them. Then begins a discussion that such a classification is impossible since one Ākhyāta means one Vākya. The view of Kātyāyana is cited that there is no Sambandha or syntatical connection between two Ākhyātas. As against this Bhoja proves that in the view of the Sūtrakāra (Pāṇini) a Vākya with more than one verb is possible.

"तदेवं **कात्यायनमते** नास्त्येव आख्यातयो: सम्बन्ध: । **सूत्रकारस्य** तु मतेऽस्त्येव आख्यातयो: अनेकवाक्यत्वेन अभिसम्बन्ध इति ।" P. 210. (Pp. 169-181 of my edn.)

The *Mahābhāṣya* and the *Vākyapadīya* are quoted and on p. 220, where Bhoja explains that in a sentence with more than one Ākhyāta, there is no room for the flaw of Vākyabheda. The *Mahābhāṣya* is also shown as agreeing with this view. This discussion is represented in the *Vākyapadīya* by Kārikās 3-6, Kāṇḍa II. Bhoja quotes *VP*. II. 6. See also *VP*. II. 450-452.

5. On p. 232 begins a discussion on what Śabda is, opening with Upavarṣa's view.

"ननु च वर्णसमूह: शब्द इति वक्तव्ये, किमर्थमुच्यते प्रकृत्यादय: शब्दा इति । यदाह— क: पुन: शब्द इति (गौरित्यत्र क: शब्द: ?) [प्राग्] गकारौकारविसर्जनीया इति भगवानुपवर्ष: ।"

This discussion is short, closing on page 237 (p. 197 of my edn.).

"अत: स्थितमेतत् प्रकृतिप्रत्ययादिवर्णजनितध्वनिसमूह: अभिव्यङ्ग्यस्फोटलक्षण: अर्थात्मा अर्थावसायप्रसवनिमित्तं शब्द: । तद्विशेषाश्च प्रकृत्यादिस्फोट: पदस्फोट:, वाक्यस्फोट इति ।"

P. 237, *Śṛ. Pra.* (p. 198 of my edn.)

Ch. IV. Pp. 203 ff. of my edn. Kriyā as Dhātvartha; its relation with and distinction from the Kārakas; definition of Kriyā and Yāska quoted on the same (pp. 213, 218 of my edn.). Here the *Mahābhāṣya*, *VP*. Kriyā-samuddeśa and Helārāja on it, Kaiyaṭa and *Nyā. mañjarī* are drawn upon.

Pp. 225 ff. of my edn. A discussion on Kāla on the basis mainly of the Kāla-samuddeśa of *VP*., whether it is a separate Dravya or is the same as Kriyā or an aspect which specifies the Kriyā (p. 229).

P. 233 of my edn. Sādhana discussed mainly on the basis of the Sādhana-samuddeśa of *VP*. The question whether Śakti is Sādhana is examined (pp. 152-5 of my edn.) and it is concluded that it is something that pertains to Kāraka (शक्तिमत्कारकम् p. 255).

Pp. 260 ff. Kriyā as Dhātvartha and its varieties, intransitive, transitive etc.

6. Pp. 354-358. There is a discussion here on Upasargas and Karmapravacanīyas, whether they are Vācaka or Dyotaka. The whole discussion is based on *VP*. II. 188-204. Bhoja quotes here Yāska and his *Nirukta* on the definition of Ākhyāta, Upasarga and Nipāta. Bhoja's conclusions are:

उपसर्गास्तु वाचका: द्योतका: विशेषका: सहाभिधायिका: कार्यार्था: निरर्थकाश्च भवन्ति । कर्मप्रवचनीया: पुन: निपातवद् द्योतका एव । P. 356. (P. 298 of my edn.)

7. Discussion on Jāti or Sāmānya; the Buddhist refutation of it and its defence. Pp. 359-366 This whole section is reproduced from Jayanta's *Nyāyamañjarī*. The subject comes up for discussion in connection with the grammatical concept of Sattva.

ननु च जात्यादिप्रवृत्तिनिमित्तोपग्राहिणो वृक्षादय: सत्त्ववचना:, तद्विपरीता: चादयोऽसत्त्ववचना इत्युच्यन्ते । न च जातिर्नाम प्रत्यक्षादिसमधिगम्यं प्रमेयमस्ति । (P. 300 of my edn.)

The prose passages and verses of *Nyāyamañjarī*, pp. 297-313 (Vizianagram Ser.) are reproduced here verbatim (pp. 300-3 of my edn.). Uddyotakara is quoted here (p. 304 of my edn.).

8. The next large discussion is in chapter VI (pp. 392-407), on Padārtha,— on Jāti, Vyakti, and Ākṛti. Bhoja draws upon the *VP*. and the *Nyāyamañjarī*. From the latter he reproduces completely the verses and parts of the prose passages relating to the discussion on Jāti and Vyakti. Jaimini, *Śabarabhāṣya* and *Ślokavārttika* are quoted in the beginning on Ākṛti. Vyāḍi, the old grammarian, who held Vyakti as Padārtha and Vindhyavāsin who held Ākṛti as Padārtha are referred to (p. 331 of my edn.). Akṣapāda (*Ny. Sūtra*), Vātsyāyana (*Ny. Bhāṣya*) and Uddyotakara (*Ny. Vārttika*) are also quoted. It is not known why the name of Vājapyāyana connected with this discussion is not mentioned by Bhoja. See below separate notes on Vyāḍi and Vindhyavāsin. Bhartṛhari's *VP*., III. 30-31, 29 and II. 3-4, and *Nyāyamañjarī*, pp. 317-328 are reproduced. (Pp. 324-335 of my edn.) See below separate notes on Bhartṛhari and Jayanta Bhaṭṭa.

9. The next important discussion begins immediately and is on Vākyārtha, which Bhoja gives as being threefold—Bhāvanā, Vidhi and Pratibhā. He follows the Mīmāṁsakas on the first two and Bhartṛhari on the third. This discussion runs from p. 407 to p. 413. (Pp. 336 ff. of my edn.) Jayanta refutes all these

and expounds the Naiyāyika view that Samsṛṣṭa-padārthas and Phala are Vākyārtha. Pp. 363-5.

Bhoja says that some suggest Kriyā as another Vākyārtha and replies that Kriyā is Padārtha and cannot form Vākyārtha. (p. 340 of my edn.). Jayanta discusses and refutes this Kriyā as Vākyārtha on pp. 331-4 of his *Nyāyamañjarī* and he gives also a Bhāṭṭa view that there is another Vākyārtha called Udyoga or Ātma-spanda. This also, Jayanta refutes; Ātma-spanda must be one of the Ātma-guṇas, Buddhi, Sukha, Duḥkha, Icchā, Dveṣa and Prayatna. If it is Sukha etc., it is not different from the Naiyāyika's Phala; if it is Prayatna, it is identical with Bhāvanā which has been refuted; if it is Buddhi, it is the Pratibhā of the grammarians and it too is not acceptable. *Ny. M.* pp. 365-6.

Pratibhā as Vākyārtha. On this, Bhoja's conclusions are briefly given by him on p. 413.

स (वाक्यार्थः) कदाचित् पुरुषव्यापाररूपो भावनेति; कदाचित् शब्दव्यापाररूपो विधिरिति; **कदाचिद् बुद्धिव्यापाररूपः प्रतिभेति ।** (P. 340 of my edn.)

Bhoja explains Pratibhā on pp. 411-412:

स्वं स्वम् अर्थम् अभिधाय उपरतेषु पदेषु पदार्थप्रतिपत्त्यनन्तरम् उपजायमाना इदं तदिति अव्यपदेश्या, अनुपदेशसिद्धा हिताहितप्राप्तिपरिहारहेतुः प्रवृत्त्यनुकूला बुद्धिः प्रतिभा । (P. 339, my edn.)

This Pratibhā as Vākyārtha which, as said above, Jayanta refutes, Bhoja has taken from Bhartṛhari's *VP*. Says Bhoja further:

तथा हि—पदनिबन्धनानां पदावयवनिबन्धनानां चार्थप्रत्यवभासमात्राणां विच्छेदेन प्रवृत्तौ पदार्थैः क्रमेण गृह्यमाणैः आहितसंस्कारासु बुद्धिषु सर्वार्थप्रत्यवभाससंसर्गानुगृहीता प्रत्यस्तमितभेदप्रत्यवभासा प्रवृत्तिफलप्रसवानुमेयाभिन्नजातीयैव प्रतिभा प्रत्यात्म विवर्तते । यथा मन्योप (मन्द) विषरसादिषु भिन्नानां द्रव्याणां पूर्वदृष्टांशसंसर्गात् प्राप्तपरिपाकानां मद-मरण-सुवर्णादिरर्थक्रिया दृश्यते, तथा प्रतिपदं भिन्नानां शब्दानाम् उच्चारणेषु अदृष्टा पुनः क्रमेण अविच्छिन्नानां उच्चारणे तासु तासु इतिकर्तव्यतासु अनुकूला प्राणिनां प्रतिभा उपजायमाना दृश्यते । * * *

प्रत्यक्षानुमानविषयेऽपि यावत् पूर्वापरप्रत्यवमर्शः शब्दोल्लेखवान् प्रतिभया न क्रियते तावत् प्रत्यक्षमनुमानं वा स्वकार्यं न प्रसाधयति । प्रतिभोपगृहीतानि सर्वप्रमाणानि प्रमाणतां लभन्ते । प्रतिभालोचनो हि लोक इतिकर्तव्यतासु प्रवर्तते ।

ननु च न प्रतिभा वाक्यार्थः । यतो बालानां स्तन्यपानादिषु, हंसानां क्षीरनीरविवेचने, जन्त्वादीनां कुलायादिकरणे, जातमात्राणामेव पशुमृगसरीसृपादीनाम् उदकसन्तरणे, सुप्तानां च प्रबोधनादौ कुमार्याश्च श्वो मे भ्राता आगमिष्यतीति ज्ञाने, स्वभावतो वाक्यश्रवणमन्तरेणापि प्रतिभा उपजायमाना दृश्यते । तथा कालविशेषात् पुंस्कोकिलानां स्वरविकारे, अभ्यासविशेषाद् रत्नादिपरीक्षकाणां तद्दोषगुणज्ञाने, अदृष्टाद् रक्षःपितृपिशाचादीनां परावेशान्तर्धानादौ, योगाद् योगिनां पराभिप्रायावगतौ, बाह्येन्द्रियवृत्तिनिरोधाद् वसिष्ठादीनाम् अतीन्द्रियज्ञाने, कृष्णद्वैपायनाद्यनुसन्धानात् सञ्जयादीनां दूरदर्शनश्रवणादौ कालान्तरेऽपि प्र (प्रा) तिभमुपलभ्यते ।

उच्यते—यथैव साक्षात्पुरुषोपदिष्टवाक्याद् अर्थक्रियासु शब्दव्यापारेण उपसंहृता प्रतिपत्तॄणां प्रतिभा विवर्तते तथैव बालादीनां स्तन्यपानादिषु पूर्वशब्दभावनानुगमवशाद् वाक्यार्थप्रतिपत्तिभिः अविशिष्टैव प्रतिभा उपजायते । येषामपि अप्रसिद्धशब्दनिबन्धनो व्यवहारः, तेऽपि हस्त्यश्वादयोऽपि

जन्मान्तरीयशब्दभावनावशात् प्रत्युत्पन्नशब्दप्रत्ययाः प्रतिभामनुगच्छन्तः सर्वमारभन्ते । पूर्वशब्दभावनानुगमाच्च स्वबीजानाम् आभिमुख्ये विप्रकृष्टशब्दव्यापारे कोकिलादीनां स्वरविकारादौ प्रतिभा उपजायते । पूर्वजन्मजनितशब्दश्रवणसंस्कारोद्बोधकानि त्वन्यानि कालाभ्यासादृष्टयोगध्यानानुध्यानादीनि साधनानि । इयांस्तु विशेषः । क्वचिद् वाक्यम् उच्चरितमात्रमेव तमव्यपदेश्यम् असत्त्वभूतं प्रतिभापदाभिधेयं स्वार्थं प्रकाशयति । क्वचिद् चिरव्यवहितमपि विशिष्टप्रतिभाबीजभावनानिवेशाद् निमित्तान्तरसान्निध्ये तदेव वाक्यं पारम्पर्येण प्रतिभाख्यं स्वार्थमाविर्भावयति इति प्रतिभा वाक्यार्थः । Pp. 411-413. (Pp. 339-40 of my edn.)

In uttered sentences, Pratibhā seems to be the knowledge one has on hearing it. From other illustrations of Bhoja, it seems to be intuition and instinct in human beings and animals. At the basis of all this intuition, superhuman knowledge, divination, animal instinct and behaviour, Bhoja postulates the supreme category of the Vyākaraṇa-philosopher, Bhartṛhari, *viz.*, Śabda—Śabda experienced in the previous birth or in other ways. The whole series of ideas on Pratibhā, Bhoja owes to the *VP.*; the very instances and the description of Pratibhā in Bhoja are verbal reproductions from the *VP.*

(पुण्यराजः) परमार्थस्तु वाक्यार्थ एक एव सर्वोऽपि शब्दः प्रतिभाया एव हेतुरिति तत्स्वरूपमिदानीं प्रस्तावयितुमाह—

(हरि-वा० प०) अभ्यासात् प्रतिभाहेतुः शब्दः सर्वोऽपरैः स्मृतः ।
बालानां च तिरश्चां च यथार्थप्रतिपादने ॥ II. 119

* * * *

अनागमश्च सोऽभ्यासः समयः कैश्चिदिष्यते ।
अनन्तरमिदं कार्यम् अस्मादित्युपदर्शनम् ॥ II. 120

(पुण्यराजः) स चानन्तमिदं कार्यम् इत्युपदर्शनस्वभावः । यथा कशाभिघातमात्रसमनन्तरमेव वाजिनोऽभियान्ति अङ्कुशाभिघातेन गजाः, एवमन्येऽपि यथास्वं प्राणिनोऽनादिवासनाभ्यासवशेन प्रतिभातः समुचितव्यवहारं कुर्वन्तः लोकयात्रां निर्वाहयन्तीति स्थितम् ।

* * * *

pp. 131-2, Benares Edn.

Again Bhartṛhari begins to describe the nature of this Pratibhā in II. 145-154. Bhoja closely paraphrases these Kārikās:

(पु० रा०) अथ प्रतिभास्वरूपमेव पूर्वोपक्रान्तम् अनुबध्नन्नाह—

(हरि- वा० प०) विच्छेदग्रहणेऽर्थानां प्रतिभान्यैव जायते ।
वाक्यार्थं इति तामाहुः पदार्थैरुपपादिताम् ॥
इदं तदिति सान्येषामनाख्येया कथंचन ।
प्रत्यात्मवृत्तिसिद्धा सा कर्त्रापि न निरूप्यते ॥
उपश्लेषमिवार्थानां सा करोत्यविचारिता ।
सार्वरूप्यमिवापन्ना विषयत्वेन वर्तते ॥
साक्षाच्छब्देन जनितां भावनानुगमेन वा ।
इतिकर्तव्यतायां तां न कश्चिदतिवर्तते ॥
प्रमाणत्वेन तां लोकः सर्वः समनुपश्यति ।

समारम्भाः प्रतीयन्ते तिरश्चामपि तद्वशात् ॥
यथा द्रव्यविशेषाणां परिपाकैरयत्नजाः ।
मन्दादिशक्तयो दृष्टाः प्रतिभाः तद्वतां तथा ॥
स्वरवृत्तिं विकुरुते मधौ पुंस्कोकिलस्य कः ।
जन्त्वादयः कुलायादिकरणे केन शिक्षिताः ॥
आहारप्रीत्यभिद्वेषप्लवनादिक्रियासु कः ।
जात्यन्वयप्रसिद्धासु प्रयोक्ता मृगपक्षिणाम् ॥
भावनानुगमादेतद् आगमादेव जायते ।
आसत्तिविप्रकर्षाभ्याम् आगमस्तु विशिष्यते ॥
स्वभावचरणाभ्यासयोगादृष्टोपपादिता ।
विशिष्टोपहिता चेति प्रतिभां षड्विधां विदुः ॥

Commenting on the Kārikā "प्रमाणत्वेन तां लोकः ॥", etc.," Puṇyarāja quotes Duṣyanta's instinctive right conduct as an instance of Pratibhā. सतां हि सन्देहपदेषु etc." (*Abhi. Śāk.*) p. 142, *VP*. Benares Edn. In this discussion on Pratibhā Bhoja quotes anonymously the *Vidhiviveka* of Maṇḍana (p. 339 of my edn.).

After expounding Pratibhā, following and borrowing from Bhartṛhari, Bhoja reproduces from the *Nyāyamañjarī*, pp. 330-333, two sections,—one the case for and against Kriyā as Vākyartha and another on the nature, of the Adhikārin, one who is to perform a sacrifice, as according to some, he also forms the meaning in expressions like 'Svargakāmo yajeta'. The reply is that the Adhikārin is included in the meaning Kriyā, and is not exclusive of or separate from Kriyā. At the beginning of this section there is a quotation from Maṇḍana's *Bhāvanāviveka* mentioning Bādari's view. For some more quotations from and parallels with the *Bhāvanāviveka*, see below section on that work. Then Bhoja discusses, using Jayanta, the view that Phala is Vākyārtha (pp. 413-418, Vol. I. *Śr. Pra.*). See also Puṇyarāja on *VP*., II. 1. p. 65. He explains six kinds of Vākyārthas. See also *VP*., II. 42, 73, 115 etc. Puruṣa as Vākyārtha is also considered and rejected. (P. 344 of my edn.)

Pp. 349-50 of my edn. As Ch. VI ends, Bhoja, following Bhartṛhari, emphasises that without Śabda no Artha is possible; Artha is a superimposition or transfiguration, Adhyāsa or Vivarta of Śabda. There is a quotation from the *Pramāṇa-vārttika* of Dharmakīrti (p. 349) and Vivarta is explained. Bhoja is of the view that whether it is Adhyāsa or Vivarta, it is a modification, Vipariṇāma of the Śabda-brahman (p. 350), whether the Artha is expressed (adhidhīyamāna) or implied (pratīyamāna).

10. Ch. VII. pp. 55-65: Bhoja discusses here the difference between Upamā and Rūpaka, the concept of Guṇa and the idea of Prakarṣa or superiority denoted by the comparative and superlative suffixes of Tarap and Tamap. (Pp. 408-10 of my edn.)

Different definitions of Vākya are discussed. In यदि वा पदान्येव संहत्यार्थमभिदधति वाक्यम्, आख्यातशब्दो वाक्यम्, पदसङ्घातो वाक्यम्. . . . । (P. 345 of my edn.) Pp. 345-6 of my edn. Nirvikalpa-jñāna is discussed and following Bhartṛhari and quoting the *VP*., all knowledge is held to be verbal.

11. Pp. 66-75. Disucssion on Pravibhāga or analysis. (Pp. 413-9 of my edn.) This discussion is based on the *Mahābhāṣya*; (Śiva-sūtra portion, pp. 30-32, Keilhorn's edn., on Vārttikas 9-15) and also on the *VP*., II. 10-14 and 168-171. See also *Ślokavārttika*, Vākyādhikaraṇa 156-163.

Ch. VIII. 429-442 of my edn. Discussions on Ākāṅkṣā, Sannidhi, Yogyatā, Sambandha and Anvaya. Whole paragraphs are from the Vākyārthamātṛkā of the *Prakaraṇapañcikā*.

12. Ch. VIII. pp. 90-97 (Pp. 442-462 of my edn.). Discussion on Abhihitānvaya and Anvitābhidhāna. The Śāstra-text very much drawn upon by Bhoja here is the *Prakaraṇapañcikā* of Śālikanātha. The *Ślokavārttika* also figures here to some extent. (Pp. 429-460 of my edn.). Bhoja subscribes to neither, but adopts a cumulative process. His view is thus stated:

—तदुभयपक्षानभ्युपगमेनैव निरस्तम् । यतो नास्माकमयं पक्षः * * * अपि तु यावन्तोऽर्थाः सम्भवन्ति तच्छ्रवणे तावन्तः स्मृतौ उपस्थाप्यन्ते । ततश्च आकाङ्क्षासन्निधियोग्यतादिसम्पादितमिथस्समन्वयाः पदैरेव स्मृत्युपारूढैः अभिधीयन्ते ।" (P. 446 of my edn.)

A view which holds both theories (*Ubhaya-vādins*) for the two aspects, the general and special meaning, is then discussed and *rejected.*

सामान्यतोऽन्विताभिधानं विशेषतोऽभिहितान्वयः (Pp. 458-60 of my edn.).

Again the same discussion is re-opened and it goes upto p. 128, where again Bhoja states his view thus:

अनुभयवादिनः पुनरित्थं समर्थयन्ते—नान्विताभिधानं न च अभिहितान्वयः; किं तर्हि? समुदितैः पदैः एको वाक्यार्थः प्रत्याय्यते । स च गुणभूतेतरपदार्थसंसृष्टः कश्चित् पदार्थ एवेति ।
P. 126 (p. 460 of my edn.).

तस्मान् न अन्विताभिधानं, नाप्यभिहितान्वयः, किंतु यथोपन्यस्तपक्ष एव श्रेयान् इति ।
P. 128 (p. 462 of my edn.).

Here Bhoja follows Jayanta who has expounded this cumulative theory of Samhatya-kāritā in his *Nyāyamañjarī* (pp. 395-403). The *VP*. and the *Ślokavārttika* are also quoted in this section.

13. Ekārthībhāva and its explanation and distinction from Vyapekṣā. This can be compared with *Mahābhāṣya* under II. i. 1 (pp. 359, 362, 365). (Pp. 443-71 of my edn.).

14. Vākyadharmas.

Ch. IX of the *Śr. Pra.* begins the treatment of Doṣas and at the very outset Bhoja discusses whether we can artificially separate the words in a sentence and speak of Pada-doṣas. This separation of words is said to be permissible and then is discussed whether the Padas forming Vākya have reality as separate entities by themselves. From this Bhoja passes to a bigger subject which he calls the Vākya-dharmas, characteristics or conditions helping the determination of the import of Vākyas. He describes them thus:

पदपदार्थोपनिबन्धना वाक्यार्थविशेषप्रतिपत्तिहेतवः वाक्येषु धर्माः ।
Vol. II. p. 148 (Pp. 476-515 of my edn.)

He then gives a list of these, defines and illustrates them. This section is spread over pp. 148-197.

The following are the Vākya-dharmas which number 48:

के पुनस्ते (वाक्यधर्माः)?

प्रधानं, शेषः, प्रयोजकं, अप्रयोजकं, मुख्यं, गौणं, व्यापकं, लघुः, गुरुः, अर्थवादः, अनुवादः, भेदविवक्षा, अभेदविवक्षा, व्यवहितकल्पना, उपचारकल्पना, तद्भावापत्तिः, योग्यतापत्तिः, सम्बन्धाबाधनं, विकल्पः, समुच्चयः, नियमः, प्रतिनिधिः, ऊहः, बाधः, तन्त्रं, प्रसङ्गः, आवृत्तिः, भेदः, सामान्यातिदेशः, विशेषातिदेशः, अधिकारः, अध्याहारः, विपरिणामः, वाक्यशेषः, अवधिः, अपोद्धारः, अनिर्ज्ञातप्रश्नः, क्रियान्तरव्युदासः, लिङ्गाद्भेदः, शब्दान्तरादिभेदः, शक्त्यादिभेदः, श्रुत्यादिविनियोगः, श्रुत्यादिबलाबलं, श्रुत्यादिक्रमः, क्रमसम्भेद इति । Vol. II. pp. 148-9. (P. 476 of my edn.)

All this is derived from the Vākya or Mīmāṁsā Śāstra. Jaimini defines Śeṣa in II. i. 2, शेषः परार्थत्वात्. Śabara says in his *Bhāṣya*: " ये परार्थाः ते वक्तारो भवन्ति, शेषभूता वयमिति ". The *Mī. Bhāṣya* here speaks of Pradhāna also, in relation to which alone one can speak of Śeṣa. Bhoja adds a bit to the definitions in the *Mī. Sūtras* and *Bhāṣya*:

तत्र साध्यम् अ-परार्थं प्रधानं, सिद्धं पुनः परार्थं शेषः । Vol. II. p. 149

Bhoja adds that the position of Pradhāna and Śeṣa, Chief and Accessory, is purely relative and changeable. It is not fixed. Bhoja illustrates his point with the following verse:

गुरुः प्रधानं परिचर्यमाणः शिष्यानुशिष्टौ स गुणत्वमेति ।
तद्वद्गुडो भक्षयतौ प्रधानं प्रीतौ पुनस्स्यात् पुरुषस्य सोऽङ्गम् ॥ Vol. II. p. 149

This idea and illustration are found in the following manner in the *Śabara Bhāṣya*:

ननु योऽपि प्रधानभूतः सोऽपि परार्थे कदाचिद्वर्तते, यथा उपाध्यायः प्रधानभूतः शिष्याणां विद्याविनयाधाने वर्तते ।

And in this same Adhyāya of the *Bhāṣya*, Mukhya and Gauṇa are also dealt with. Similarly, other Vākya-dharmas are also defined in the *Mī. Sūtras* and *Bhāṣya* in the various places, as could be seen from the following extracts from Jaimini and Śabara.

Adhyāya I. *Mī. Sū.* Śabara says that Vidhi, Arthavāda, Mantra, Guṇa and Vākya-śeṣa have been dealt with in it.

Adhyāya II. Bheda and Pradhāna. Says Śabara:

प्रथमेऽध्याये प्रमाणलक्षणं वृत्तम् । तत्र **विध्यर्थवादमन्त्रस्मृतयः** तत्त्वतो निर्णीताः । **गुणविधिः** नामधेयं च परीक्षितम् । सन्दिग्धानाम् अर्थानां **वाक्यशेषाद्** अर्थाध्यवसानमुक्तम् । तत्र प्रस्मर्तव्यम् । अनन्तरं **प्रधान-अप्रधानानि** परीक्षिष्यन्ते, **भिन्नानि** अभिन्नानि च इति—।

Adhyāya III. Śabara on III. i. 1.

अनन्तरं **शेषलक्षणं** वर्तयिष्यामः * * * श्रुत्यादीनि च **विनियोगे** कारणानीति वक्ष्यते । ते ष बलवदबलवत्ता ।

Bhoja quotes *Mī. Sū.* III. iii. 14 for Śrutyādi-balābala.

In Adhyāya IV have been dealt with Prayojaka and Aprayojaka. Says Śabara on V. i. 1:

चतुर्थेऽध्याये प्रयोजकाप्रयोजकलक्षणं वृत्तम् तत्र प्रस्मर्तव्यम् । इहेदानीं **क्रमनियमलक्षणमुच्यते** तत् श्रुत्यर्थपाठप्रवृत्तिकाण्डमुख्यैः वक्ष्यते ।

In V. i. 1 Śruti-krama, 2 Artha-krama, 7 Pāṭha-krama, 8 Pravṛtti, 13 Sthāna an 14 Mukhya have been dealt with.

Adhyāya VI speaks of Adhikāra and Adhyāya VII, of Sāmānya-atideśa. In VIII. i. 1. is begun the definition of Viśeṣa: " अथ **विशेषलक्षणम्** ". And Śabara says:

एवं तावत् **सप्तमेन अध्यायेन** सामान्यतो **अतिदेशलक्षणमुक्तम्** । * * * * अथेदानीं वृत्तात् **सामान्यातिदेश**लक्षणानन्तरं **विशेषलक्षणं** वक्ष्यामः ।

Adhyāya IX—Ūha. Śabara says on IX. i. 1-

अष्टमेऽध्याये विशेषातिदेशलक्षणं वृत्तम् इह इदानीम् **ऊहलक्षणं** वर्तयिष्यामः ।

Adhyāya X—Bādha and Abhyuccaya. Śabara says on X. i. 1-

ऊहो वृत्तः । **बाधाभ्युच्चयमिदानीं** वर्तयिष्यामः ।

Adhyāya XI. Śabara says on XI. i. 1-

दशमेऽध्याये बाधाभ्युच्चयलक्षणं वृत्तम् । इदानीम् **एकादशे तन्त्र-आवापलक्षणं** निर्वर्तयिष्यामः ।

Śabara defines Āvāpa thus: " आवृत्त्या य उपकरोति ". It is thus the Āvṛtti of Hari and Bhoja.

Adhyāya XII—Prasaṅga. Śabara says on XII. i. 1-

अधुना **प्रसङ्गलक्षणं द्वादशे** व्याख्यायते ।

Thus the Vākya-dharmas are found in the *Sūtras* of Jaimini and Śabara's *Bhāṣya* thereon. The credit of having collected them together and given them in this form with definitions and illustrations, one may be inclined to give to Bhoja. But the work of collecting them together in this manner was done by Bhartṛhari from whose *VP.*, Bhoja borrows these. The *VP.* gives these Vākyadharmas in the second Kāṇḍa, Kārikās 79-89; and Puṇyarāja explains them elaborately. Bhoja directly draws upon this part of the *VP.*, as also on Puṇyarāja's commentary here; the verbal resemblance can also be noted. Bhoja defines the Vākya-dharmas thus:

पदपदार्थोपनिबन्धनाः वाक्यार्थविशेषप्रतिपत्तिहेतवः **वाक्येषु धर्माः** । (Pp. 476 ff. of my edn.). and the *Hari-kārikā* runs thus:

इति **वाक्येषु** ये **धर्माः पदार्थोपनिबन्धनाः** ।

Bhoja derives the name ' Vākya-dharma ' and the definitive attribute ' Padārthopanibandhana ' from the *VP.*

Puṇyarāja says that these are called Nyāyas and Lakṣaṇas in the Mīmāṁsā Śāstra. He also points out where and how Jaimini speaks of these in the 12 chapters.

किंचामी पदार्थोपनिबन्धनाः वाक्येषु न्यायाः सकलशास्त्रीयलौकिकव्यवहारनिबन्धनभूताः । etc. P. 100.

एतैश्च निर्ज्ञातैः वाक्यगोचरो अर्थात्मा यथावल्लक्ष्यते निश्चीयत इति एतानि मीमांसकैः लक्षणानीति उच्यन्ते ।

Puṇyarāja says that in the 12 chapters Jaimini speaks of the 12 main Lakṣaṇas and these 12 have 12 opposites which are implied in the same sections. He also points out that the first Lakṣaṇa, Pramāṇa, cannot have an opposite, Pratipakṣa (pp. 101-3 Ben. Edn.).

Adhy. 1. Codanā or Dharma or Pramāṇa which is called Vidhi, Niyoga etc. Arthavāda and Anuvāda are included here under Vidhi.
,, 2. Bheda. Bhoja's Bheda-vivakṣā.
,, 3. Śeṣa-śeṣi-bhāva or Guṇa-pradhāna-bhāva.
,, 4. Prayojaka.
,, 5. Śrutyādi-krama.
,, 6. Adhikāra.
,, 7. Sāmānyātideśa.
,, 8. Viśeṣātideśa.
,, 9. Ūha.
,, 10. Bādha.
,, 11. Tantra.
,, 12. Prāsaṅgika or Prasaṅga.

The opposites of the eleven beginning with the second are given by Puṇyarāja as Abheda or Abheda-vivakṣā, Aprayojaka, Śrutyādi-balābala, Kriyāntara-vyudāsa, Sambandhābādha, Samuccaya, Vikalpa, Āvṛtti and Bheda. But the full list of Dharmas as given by Bhoja is not clearly traceable in those given by Puṇyarāja.

Bhartṛhari, Bhoja's source, gives the following:
Prāsaṅgika, Tantra, Āvṛtti, Bādha, Samuccaya, Ūha, Sambandhābādhana, Sāmānyātideśa, Viśeṣātideśa, Arthitva, Sāmarthya, Arthabheda, Adhikāra, Kriyāntara-vyudāsa, Śrutyādikrama, Śrutyādi-balābala, Parāṅga-sambaddha, Aprayojaka, Prayojaka, Nāntarīyaka, Pradhāna, Śeṣa, Viniyoga-krama, Sākṣād upakārī, Ārād upakārī, Viśeṣaka, Śakti-vyāpāra-bheda, Phala-bheda, Sambandha-bheda, Abhedavivakṣā, Gauṇa, Mukhya, Vyāpī, Guru, Laghu, Aṅgāṅgi-bhāva, Niyama, Yogyatā, Liṅga-bheda and Apoddhāra.

According to Puṇyarāja, some of the Vākya-dharmas fall into two sets of opposites, Pratiyogins or Pratipakṣas.

Prāsaṅgika	×	Bheda
Tantra		Āvṛtti
Bādha		Samuccaya. Puṇyarāja adds Vikalpa as another Pratiyogin of Bādha.
Ūha		Sambandhābādhana.

Sāmānyātideśa and Viśeṣātideśa	Puṇyarāja gives these two as two varieties of Atideśa; he does not mention what forms their opposite.
Arthitva and Sāmarthya	By these Hari means the Adhikāra of Bhoja. No Pratiyogin is mentioned for this by Puṇyarāja.
Śāstrādhikāra	(शब्द-अर्थ-पुरुष-धर्मेषु according to Puṇyarāja. No Pratiyogin).
Kriyāntara-vyudāsa	No Pratiyogin.

Śrutyādikrama. Puṇyarāja gives the conditions of Krama as Śruti, Artha, Pāṭha, Kāṇḍa, Pravṛtti, Pratipatti, Prayoga and Buddhi. The Pāṭhakrama mentioned by him is what Hari calls Uccāraṇa-krama. Bhoja mentions only a smaller number: Śruti, Artha, Pāṭha, Sthāna, Mukhya, Pravṛtti, and gives in the end an 'Etc.' Sthāna and Mukhya are not found in Puṇyarāja but are seen in the *Mī. Sūtras*.

Śrutyādi-balābalam.

Prayojakam × Aprayojakam.

Nāntarīyakam. Bhoja gives two kinds of this, Vāstava and Avāstava.

Śeṣa.

Śeṣi or Pradhānam.

Viniyoga-krama. (Bhoja: Śrutyādi-viniyoga: Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā).

Sākṣād upakārakam.

Ārād upakārakam.

Viśeṣakam.

Bheda. (Of Śakti, Vyāpāra, Phala and Kriyā) × Abheda.

Prasajya-pratiṣedha × Paryudāsa. Bhoja puts both under the single name Niṣedha.

Gauṇa × Mukhya. To define these two, Bhoja quotes an Anuṣṭubh on Mukhyā and Gauṇī Vṛttis of Śabda,—रूढ्या यत्नासदर्थोऽपि etc. (P. 150, Vol. I. I.) *Cf. VP*. II. 267-280 on Mukhya and Gauṇa).

Guru × Laghu. Bhoja shows many varieties of these two.
Aṅgāṅgi-bhāva.
Vikalpa. (Mentioned already as the Pratiyogin of Bādha).
Niyama.
Yogyatā. Yogyatāpatti according to Bhoja.
Liṅgādi-bheda.
Apoddhāra.

Puṇyarāja illustrates each of these with three instances, one from the Veda or the Mīmāṁsā, one from the world (Loka), and one from the Vyākaraṇa Śāstra. Bhoja also illustrates each of these both from Mīmāṁsā and the Loka. The illustrations from the Loka are of the form of verses from Kāvyas.

Vyāpaka, Arthavāda, Anuvāda, Bheda-vivakṣā, Abheda-vivakṣā, Vyavahita-kalpanā, Upacāra-kalpanā, Tadbhāvāpatti, Pratinidhi, Adhyāhāra, Vipariṇāma, Vākya-śeṣa, Avadhi, Anirjñāta-praśna, Śabdāntarādi-bheda (Bheda of Śabdāntara, Abhyāsa, Saṁkhyā, Samjñā, Guṇa and Prakaraṇa), and Krama-sambheda, —these Vākya-dharmas given by Bhoja are not seen exactly in this context in Bhartṛhari, though surely, Bhoja must have derived all these from the Mīmāmsā and from the *VP*.

In some cases, while explaining these, Bhoja goes into elaborate Mīmāṁsic discussions, especially in the cases of Pratinidhi, Adhyāhāra, Vākya-śeṣa[1] and Śrutyādi-balābala. He discusses how Adhyāhāra and Vākya-śeṣa are different, the one being Śabda-ākāṅkṣā-nivartaka and the other, Artha-ākāṅkṣā-nivartaka (Pp. 180-184). He points out that Vākya-śeṣa is got at by the Pramāṇa of Śruta-arthāpatti, after refuting other means of knowledge.

Finishing the section, Bhoja quotes *VP*. II. 90-97, the Kārikās immediately following the list of Vākya-dharmas. All this is to settle the question that although unreal, an analysis of a sentence into its words is possible and is often done. Hence, Bhoja says, it is proper and possible to speak of Pada-doṣas.

Bhoja thus digresses into Vākya-dharmas, and follows, on them, the text of Hari closely. The *VP*. is the only text which gives the Vākya-dharmas like this in a connected manner. From Puṇyarāja's commentary on these Kārikās in Kāṇḍa II, we come to know that, in Bhartṛhari's own Vṛtti on his *VP*., Bhartṛhari has said that he has explained and illustrated each of these at great length, both from the Mīmāmsā and the Vyākaraṇa Śāstras, in the Lakṣaṇa-samuddeśa. This portion of Hari's text was somehow lost, says Puṇyarāja.

एतेषां च वितत्य सोपपत्तिकं सनिदर्शनं स्वरूपं पदकाण्डे लक्षणसमुद्देशे विनिर्दिष्टमिति ग्रन्थकृतैव स्ववृत्तौ प्रतिपादितम् । आगमभ्रंशात् लेखकप्रमादादिना वा लक्षणसमुद्देशश्च पदकाण्डमध्ये न प्रसिद्धः ।
P. 101. Benares Edn. *VP*.

It is not often that Bhoja relates the Śāstraic ideas to Poetics and makes out of them valuable ideas for Literary Criticism. But there are exceptions. Bhoja harnesses the two Vākya-dharmas or Laghu and Guru very imaginatively and says that there are cases where 'Samāsa-gurutva' may result in 'Grantha-lāghava' but may unhappily result in obscuring the meaning and may retard easy understanding, *i.e.*, may produce 'Pratipatti-gaurava'. He illustrates the point by a verse where the idea is lost in a heavily compounded sentence. The other case of 'Samāsa-lāghava' producing 'Grantha-gaurava' but a happy 'Pratipatti-lāghava' is also illustrated. Similarly, 'Vākya-lāghava' producing 'Pratipatti-gaurava', *i.e.*, attempts at brevity and terseness ending in obscurity, and 'Vākya-gaurava' producing 'Pratipatti-lāghava' are also explained with illustrations. The possible case of Vākya-lāghava co-existing with Pratipatti-lāghava is also pointed out with an illustration.

[1] Part of the discussion here between Bhāṭṭas and Prābhākaras on Śrutārthāpatti and Śabdādhyāhara is taken verbatim from the *Nyāyamañjarī*.

Some of these Vākya-dharmas are either Alaṁkāras themselves or elements at the root of certain Alaṁkāras. Bhoja himself points out that Arthavāda is स्तुतिनिन्दार्था अतिशयोक्तिः, and that Avadhi is Śabda-śleṣa. तमिमम् अलङ्कारेषु तद्विदः शब्दश्लेषमामनन्ति । Tantra is similarly Śleṣa. Vikalpa, Niṣedha, Samuccaya, etc., which have parallels in Bharata's Lakṣaṇas, are part of the composition of various Alaṁkāras. Upacāra-kalpanā is given as a Vākya-dharma and it is nothing but Daṇḍin's Samādhi-guṇa and Vāmana's Vakrokti-alaṁkāra. Puṇyarāja also points out that the Vākya-dharma Āvṛtti is productive of the Dīpaka-alaṁkāra and he illustrates it with a verse from Hari's *Nīti Śataka*,—मणिः शाणोल्लीढः etc. Āvṛtti is seen as an Alaṁkāra closely related to Dīpaka in Daṇḍin II. 116-119.

15. Ch. IX. Pp. 242-265 (Pp. 556-75 of my edn.):

Bhoja here discusses Guṇa and Upacāra Vṛttis *vis-a-vis* Lakṣaṇā. Then the concepts of Gauṇa and Mukhya are discussed and various definitions of Mukhya and Gauṇa are critically examined (Pp. 556-563 of my edn.). The *Tantravārttika*, the *VP*., and the *Nyāya Sūtras* are quoted. The main discussion has some minor digressions. (1) On pp. 258-9, (pp. 570-1 of my edn.) Anāhata Śabda Brahman is defined and its four states Vaikharī, Madhyamā, Paśyantī and Sūkṣmā are explained. These are brought in at the end of the discussion on Guṇa. As instances of the Sādṛśyanimitta-prayoga, Bhoja gives the expressions-प्रतिमासु वासुदेवः, कर्णक्ष्वेडायां घोषः etc. These, Bhoja does not consider as Guṇa-prayogas. It is in connection with the second of these that Śabda Brahman is spoken of, with quotation from *VP*. I, *Harivṛtti*.

It is interesting in this connection to note that Bhoja interprets Bhartṛhari as mentioning the *four* phases of Vāk. It is generally held by scholars that as the text of the *VP* stands (I. 143 together with the three verses quoted in the *Vṛtti* thereon, स्थानेषु विवृते वायौ etc.), Hari apeaks only of three phases, Vaikharī, Madhyamā and Paśyantī. This is also clear from his words त्रय्या वाचः, त्रयी वाक् in the *Kārikā* and the *Vṛtti*. That others also understood Hari as giving only three phases of Vāk, Paśyantī being the last and the subtlest, is clear from Somānanda's *Śivadṛṣṭi*, II. 1-11, where Hari is quoted and criticised. But Bhoja, who quotes the three verses of Hari in the *Vṛtti* referred to above, construes the third verse as mentioning Paśyantī in its first line and the second line स्वरूपज्योतिरेवान्तः सूक्ष्मा वागनपायिनी as mentioning the *fourth* phase called *Sūkṣmā*, although it would appear that Hari meant the second line only as a further description of Paśyantī.

—या तु वर्णविभागाभावादक्रमा स्वयंप्रकाशा च सा **पश्यन्ती**। या पुनरनाद्यविद्यावासनोपप्लवमानशब्दार्थभेदरहितावबोधरूपब्रह्मशब्दवाच्या स्वरूपज्योतिरेवात्मनोऽन्तरनपाया प्रकाशते सा **सूक्ष्मा**। तदुक्तम्—स्थानेषु विवृते वायौ * * स्वरूपज्योतिरेवान्तः सूक्ष्मा वागनपायिनी ॥

Bhoja's interpretation thus shows a stage in the recognition of the *four* phases of Vāk which became standardised, whatever the school of thought. Bhoja calls the fourth *Sūkṣmā* and not *Parā*, the standard name which it came to have.

Then the expression आलोकाभावेऽन्धकारः is cited and Bhoja denies Guṇatva there, proving it to be a case of Viparyaya or Bhrānti. *Prakaraṇa-pañcikā*, Praśastapāda and the *Kandalī* thereon are drawn upon. (Pp. 571-5 of my edn.)

(2) In connection with this Andhakāra, Bhoja introduces the discussion whether Tamas or Darkness is a Padārtha, a separate category (P. 259). On p. 260 Bhoja explains three kinds of Pratyakṣa, Ātma-pratyakṣa, Manaḥ-pratyakṣa and Indriya-pratyakṣa and says that Darkness is not experienced through any of these three. (P.572 of my edn). P. 262 ushers in an explanation of Tamas as Chāyā. Objections to the view that Tamas is the absence of light, Ālokābhāva, are considered on p. 263 (p. 573 of my edn.). Another view is given here that the so-called experience of darkness is really a non-experience, a case of Viparyaya and not Jñāna. The *Prakaraṇapañcikā*, Praśastapāda and the *Kandalī* thereon are drawn upon. (Pp. 573-4 of my edn.)

16. Ch. XI. Pp. 357-360.

The discussion here should have appeared in the Vaiśeṣika-guṇa section, where Doṣas are explained as becoming Guṇas. The context in Ch. XI, where this discussion is taken up, is the consideration of the two kinds of Saṁsṛṣṭi—Aṅgāṅgi-bhāva and Samakakṣyatā, as given by Daṇḍin. To illustrate the first variety is given the verse of Daṇḍin—आक्षिपन्त्यरविन्दानि etc., *K.Ā.* II. 361. This verse was cited by Bhoja in the Vaiśeṣika-guṇa section to show that there is no real Apabhāṣaṇa or lapse of grammar here in the bit किमेषामस्ति दुष्करम्. The grammatical point involved here was not explained in the Vaiśeṣika-guṇa section and so Bhoja digresses here to explain it. See also *S. K. Ā.*, p. 89.

17. Pp. 361-5. Ch. XI. Then the second variety of Saṁsṛṣṭi called Samakakṣyā is discussed and illustrated by the well-known verse लिम्पतीव तमोऽङ्गानि etc. which is cited by Daṇḍin (II. 226) and is a case of the Saṁsṛṣṭi of Utprekṣā and Upamā. See *S. K. Ā.*, V. pp. 639-642. Daṇḍin himself discusses the point and says that this इव must not delude one into the idea that it is a case of Upamā; it is a word denoting Utprekṣā. See Daṇḍin's *K. Ā.*, II. 226-234 which Bhoja quotes and elaborates. The objection that the very concept of Samakakṣyatā is a contradiction in terms is also answered.

18. Pp. 411-2. Ch. XI. A very brief discussion on the definition of Prabandha: whether it is Daṇḍin's इष्टार्थव्यवच्छिन्ना पदावली (*K. Ā.* I. 10) or प्रकरणाली. The question is discussed with reference to the two names, *Jānakī-haraṇa* and *Kumāra-sambhava*.

Vol. III

19. Ch. XXI on Mokṣa-śṛṅgāra. Here is an enumeration of the categories accepted by different philosophical systems and of the different conceptions of the final salvation. These are mentioned here as the varying conceptions of Tattva in connection with Tattva-jñāna which is the means to attain Mokṣa. The main systems met with here are Vedānta, Nyāya, Sāṁkhya-Yoga and Śaiva. Smṛti also is met with here (Vol. III. pp. 327-329).

तत्त्वज्ञाने एकं, द्वे, त्रीणि, चत्वारि, पञ्च, षट्, षोडश च तत्त्वानि ।

तत्रैकं यथा 'एकमक्षरम् उपासीत' इति[1]। 'आत्मैवेदं सर्वम्' इति[1]। 'सर्वं खल्विदं ब्रह्म' इति[1]। न तु द्वयमस्तीति[1]। 'वेदोऽखिलो धर्ममूलम्' इति[2]।

(द्वे) यथा—द्वे एव ब्रह्मणो रूपे[1]। विद्या च अविद्या च[1]। सम्भूतिः विनाशश्च। पक्वावबोधश्च (?)। सामान्यं विशेषश्च। प्रकृतिः पुरुषश्च इति[3]।

त्रीणि यथा—व्यक्त्याकृतिर्जातिरिति[4]। व्यक्तम्, अव्यक्तं, व्यक्ताव्यक्तमिति[3]। हेयमुपादेयमुपेक्षणीयमिति। तत्त्वमात्मा शरीरमिति। ज्ञानं, क्रिया, दैवतमिति। शिवः, शक्तिः, पुरुष इति[5]।

चत्वारि यथा— प्रमाणं, प्रमेयं, प्रमाता, प्रमितिरिति। (*Nyā. Bhāṣya*. I. i. 1. Introduction)

जातिः, गुणः, क्रिया, (द्रव्यमिति)।
वैखरी, मध्यमा, पश्यन्ती, सूक्ष्मा इति[6]।
बहिःप्रज्ञा, अन्तःप्रज्ञा, सुषुप्तं, तुरीयमिति[1]।
पिण्डः, पदं, रूपं, रूपातीतम् इति।
तत्त्वं, भावः, भूतं, स(भ)वनम् इति।
दीक्षा, ज्ञानं, क्रिया, चर्या इति[7]।
योगः, साधनं, विभूतिः, कैवल्यमिति। (Patañjali)
पृथिवी, आपः, तेजः, वायुरिति। (Cārvāka)

पञ्च यथा—पृथिवी, आपः, तेजः, वायुः, आकाशमिति।
प्रकृतिः, पुरुषः, . . . ,शक्तिः, शिव इति[5]।
पञ्चब्रह्मार्थपरिज्ञानमिति(?)
जाग्रत्, स्वप्नं, सुषुप्तं, तुर्यं, तुर्यातीतमिति।
रूपं, वेदना, संज्ञा, संस्कारः, विज्ञानमिति। (Bauddha)

षड् यथा—ब्रह्म, खम्, अनिलः, तेजांसि, जलं, भूः इति।
द्रव्यं, गुणाः, कर्म, सामान्यम्, विशेषाः, समवाय इति। (Vaiśeṣika)
गुणाः, गहनम्, ग्रन्थिः, मूलम्, शक्तिः, शिव इति। (Śaiva)
मूलजालम्, अधिभोक्तृचेतना, ज्ञानम्, ज्ञानाधिनायकाः,
शक्तिः, शक्तिनायका इति। (Śaiva)[8]
पाशाः, पशवः, विद्या, विद्येश्वराः, शक्तिः, शिव इति[5]।
जीवाः, पुद्गलाः, कालः, आकाशः, धर्मः, अधर्म इति। (Jaina)

षोडश यथा—The 16 Padārthas of Nyāya given by Gautama in I. i. 1.

The above does not represent any systematic survey of the different categories recognised by the several systems of thought and branches of

[1] Upaniṣads.
[2] Smṛti.
[3] Sāṁkhya.
[4] Gautama, *Nyāya Sūtras*.
[5] Śaiva.
[6] Vyākaraṇa.
[7] Āgama.
[8] In Ch. VII (p. 403 of my edn.), Bhoja quotes anonymously a verse embodying all these concepts: मूलजालमधिभोक्तृचेतना etc.

knowledge. This list simply distributes under the numbers 1 to 6 and 16, the subject-heads, which are sometimes main categories also, in the different Śāstras. The same school is met with under more than one number.

Similarly, the various views about Salvation or Niḥśreyasa are then given:

अथ निःश्रेयसे—

चिद्धनम् आनन्दं ब्रह्म इति (Vedānta),
तदा द्रष्टुस्स्वरूपेऽवस्थानम् इति (*Yoga Sūtra* I. iii. 7),
सर्वकर्मभिरसंस्पर्शाद् औदासीन्यम् इति,
गुणपुरुषान्तरविवेकदर्शनात् प्रकृतेरनुरूप(रनुप?)सर्पणमिति (Sāṁkhya),
बुद्ध्यादीनाम् आत्यन्तिकः सन्तानोच्छेद इति (Bauddha),
तत्त्वज्ञानाद् आत्यन्तिकी दुःखप्रहाणिरिति (Nyāya),
निवर्तकधर्म ल्प(?) कैवल्यावाप्तिरिति,
मलपरिणतेऽस्ति प्रशक्ति(?)निमित्तात् शरीरादिविरह इति,
दीक्षितस्य नाधोनिरीक्षणमिति,
सा क्रमेण निःश्रेणीक्रमेण वा शिवपदाप्तौ शिवसमानतेति (Śaiva),
क्रियायोगान् महेश्वरगुणसङ्क्रान्तिरिति (Śaiva),
अविद्योच्छेदाद् विद्याप्रकाश इति, (Nyāya?)[1]
समलचित्तविनाशैः निर्मलचित्तोत्पाद इति,
सम्यक्सन्दर्शनज्ञानचारित्रैः कृत्स्नकर्मप्रमोक्ष इति (Jaina),
जलबुद्बुदवज् जीवः, मदशक्तिवद् विज्ञानमिति (Cārvāka),
ज्ञानात् प्रेत्यापुनर्भाव इति (Nyāya).

Vol. IV

20. Ch. XXV. From p. 439.

This is the last big Śāstraic discussion in the *Śr. Pra.*, and it relates to the Pramāṇas, Pratyakṣa, Anumāna etc. The context is Prathamānurāga, the beginning and development of first love. This love may develop by the mutual seeing of the two lovers or by their hearing of each other: *i.e.*, by Darśana or Śravaṇa.

These two means of knowledge, Darśana and Śravaṇa, bring in a long digression into the Pramāṇas. Bhoja takes Darśana as comprising all Pramāṇas based on Pratyakṣa, which is Darśana *par excellence*, namely, Pratyakṣa, Anumāna, Upamāna, Arthāpatti, Sambhava and Abhāva. Similarly, Śravaṇa is taken by Bhoja as all Pramāṇas based on Śabda which is Śravaṇa *par excellence*, namely Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava.

Anurāga or Love can be through all these 12 means of contact,—Pratyakṣānurāga, Anumānānurāga etc. A mutual overflow or mixing of these cannot but occur. But all Pramāṇas are ultimately based on Śabda and here Bhoja quotes Bhartṛhari's famous Kārikā I. 124: न सोऽस्ति प्रत्ययो लोके etc.

[1] *Cf.* Udayana's *Kiraṇāvali*, maṅgalaśloka: विद्यासन्ध्योदयोद्रेकादविद्यारजनीक्षये । यदुतेति नमस्तस्मै कस्मैचिद् विश्वतस्त्विषे ।।

Bhoja divides Pratyakṣa into 6 kinds: Sākṣāt which is Pratyakṣa *par excellence* and five other varieties—Pratibimba, Pratibhāna, Utprekṣā, Smṛti and Svapna. Bhoja answers an objection here that Svapna, though not exactly a Pramāṇa but only a Pramāṇābhāsa, is however good in the case of Love which is bred even by dreams.

स्वप्नादयः प्रमाणाभासत्वाद् अप्रमाणमिति चेन्न । प्रथमानुरागोत्पत्तौ प्रमाणतदाभासयोः अविशेषात् । P. 442. Vol. IV.

Regarding Sākṣāt-pratyakṣa, Bhoja adopts the definition of the *Sāmkhyakārikā* of Īśvarakṛṣṇa. Bhoja: तत्र प्रतिविषयाध्यवसायः साक्षात्प्रत्यक्षः(क्षम्) । *Cf.* Īśvarakṛṣṇa: प्रतिविषयाध्यवसायो दृष्टम् । Kārikā 5.

Anumāna. Bhoja does not define Liṅga in the definition लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिरनुमानम् for he says that even a Liṅgābhāsa can lead to love. In connection with the definition of Anumāna, Bhoja quotes two verses from Praśastapāda's *Padārtha-dharma-saṅgraha*, one defining Anumāpaka or sound Liṅga and the other giving the fallacious Liṅgas.

लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिरनुमानम् । तदुक्तम्—

"अनुमेयेन सम्बद्धं प्रसिद्धत्वं (द्धं च) तदन्वये ।
तदभावे तु यन् नास्ति तल्लिङ्गमनुमापकम् ।।
विपरीतमतो यत्स्याद् एकेन द्वितयेन वा ।
विरुद्धासिद्धसन्दिग्धमलिङ्गं काश्यपोऽब्रवीत् ।।"

Though Gautama and Īśvarakṛṣṇa mention only three varieties of Anumāna —Pūrvavat, Śeṣavat, and Sāmānyato-dṛṣṭa (*Nyā. Sū.* I. i. 5. and *Sām. K.* 5), Bhoja gives six: Sāmānyato-dṛṣṭa, Viśeṣato-dṛṣṭa, Pratyakṣato-dṛṣṭa, Parokṣato-dṛṣṭa, Vidyamāna-viṣaya and Avidyamāna-viṣaya. He also illustrates each of these.

तदपि षोढा—सामान्यतोदृष्टम्, विशेषतोदृष्टम्, प्रत्यक्षतोदृष्टम्, परोक्षतोदृष्टम्, विद्यमानविषयम्, अविद्यमानविषयं च ।

कार्येण कारणम्, स्वरेण पुत्रम्, कृत्तिकोदयेन रोहिण्युदयम्, देशान्तरप्राप्त्या आदित्यगतिम्, धूमेन अग्निम्, निमित्तेन भाविनम् अर्थं जानाति । P. 442.

From Kumārila we learn that Vindhyavāsin had a variety of Anumāna called Viśeṣato-dṛṣṭa, along with Sāmānyato-dṛṣṭa: विशेषदृष्टमेतच्च लिखितं **विन्ध्यवासिना** । P. 393. *Śl. vārttika.*[1]

All these are varieties of Svārthānumāna. Parārthānumāna, Bhoja says, partakes of the character of Śabda or Śravaṇa and hence is dealt with under Śabda or Śravaṇa.

Upamāna. Bhoja quotes Gautama's *Nyā. Sū.*, I. i. 6 on Upamāna. But he classifies it according to himself into six kinds:

तदपि षोढैव-साधर्म्योपमानम्, वैधर्म्योपमानम्, मुद्रोपमानम्, शिल्पोपमानम्, संज्ञोपमानम्, अभिप्रायोपमानम् इति ।

[1] Śāntarakṣita also refers to this Viśeṣato-dṛṣṭa of Vindhyavāsin and reproduces Kumārila's verse, 1445, *Tattvasaṁgraha*, GOS. XXX, p. 422.

संज्ञासाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीतिभिः ।
ब्रूते यद्वस्तुनो रूपम् उपमानं तदुच्यते ॥ Pp. 443-4
(See p. 331 *S. K. Ā.*, Upamāna-Arthālaṁkāra).

Then follows an interesting section on Upamāna itself in which Bhoja defends Upamāna which some, Kaṇāda, Kapila and Patañjali, have rejected as unnecessary. तत्र प्रत्यक्ष-आगमावेव उपमानमिति काणादकपिञ्जल (कापिल) पातञ्जलाः । तथा हि यथा गौः तथा गवय इति; अयं स गोसदृशो गवय इति etc. * * * * * * * * Those who reject Upamāna argue that it is only Pratyakṣa, Smaraṇa and Śabda put together. Bhoja says that there are these Pratyakṣa and Śabda in Upamāna; but Upamāna does not cease to be a Pramāṇa on this score. The admixture of Śabda is seen in Pratyakṣa also where one sees a thing and knows it by a name; and hence it is that Akṣapāda defined Pratyakṣa pure and unqualified by Śabda by introducing the qualification 'Avyapadeśya'. Further, a deeper enquiry will show that not only is Upamāna a distinct Pramāṇa but it is the greatest Pramāṇa. For, all Pramāṇas are for 'vyavahāra'. The Avyapadeśya-pratyakṣa defined by Gautama is not for 'vyavahāra'. Only determinate perception, Vyapadeśya or Savikalpaka Pratyakṣa, is useful for our purposes of communication, thinking, expression etc. And this Savikalpaka-Pratyakṣa involves Kalpanā or Samākhyā-śabda. Pratyakṣa is found fused with Śabda or name. Bhoja quotes here Vindhyavāsin and proves that Upamāna is at the basis of Pratyakṣa. Vindhyavāsin says that the connotation of a word is generality or Sāmānya and this Sāmānya is the thing common to many similar things. समानो भावः । It is the common feature of Vyaktis of the same class; when one sees a cow, he sees only the Jāti of 'cowness' and he is reminded at once of that Jāti seen in another cow previously. On meeting with the same Jāti in a new Vyakti, he at once identifies the new Vyakti as a cow. This remembering of a similar Vyakti and consequent identification is based on Sāmānya or Sādṛśya or Upamāna.

आह च **विन्ध्यवासी**-शब्दस्य सामान्यं वाच्यम्; तच्च सादृश्यरूपमिति । सामान्यं च पूर्वव्यक्त्यवच्छिन्नम् अपूर्वव्यक्तौ प्रतीयमानं सादृश्यम् । तच्च उपमानमेव भवति ।[1]
P. 445. Vol. IV. *Śṛ. Pra.*

The Naiyāyika view of Upamāna also points out how Upamāna is at the very basis of Pratyakṣa. It was said that Pratyakṣa used for practical purposes is always mixed with Śabda, the name of the object. How are these names known? The connection of names or Samākhyā-śabdas with objects, Śabda-sambandha, is got at through the help of the Pramāṇa of Upamāna.

[1] Very few are the glimpses we have into the views of the old Sāmkhya writer Vindhyavāsin. Earlier we saw Bhoja quoting him as holding Ākṛti as Padārtha. Here he is said to hold the connotation of a word as the Sāmānya. At the end of the Ākṛtivāda, Kumārila quotes this Vindhyavāsin in his *Ślokavārttika* (Śls. 65-77). Vindhyavāsin did not use the expression Jāti but used the term Sārūpya as Sāmānya. Kumārila refutes him.

सारूप्यमेव सामान्यं पिण्डानां येन कल्प्यते ।
* * * *
ग्रन्थे **विन्ध्यनिवासेन** भ्रान्तेस्सादृश्यमुच्यते ॥

See below separate Note on Vindhyavāsin.

Says Vātsyāyana on Gautama I. i. 6: किं पुनरत्र उपमानेन क्रियते? * * * समाख्यासम्बन्धप्रतिपत्तिरुपमानार्थं इत्याह । Thus Upamāna is at the very basis of Śabda which is at the basis of Pratyakṣa; hence Upamāna is at the basis of Pratyakṣa itself.

Bhoja then points out how Anumāna is not possible without Upamāna. If Pratyakṣa itself has been shown to be based on Upamāna through Śabda, it goes without saying that Anumāna also is based on Upamāna; for, the very definition of Anumāna is,—Tat-pūrvam, *i.e.*, Pratyakṣa-pūrvam. Anumāna is based on Pratyakṣa. See *Nyā. Sū.*, I. i. 5. and Vātsyāyana on I. i. 1. where it is stated that *Anu*-māna itself means Pramāṇa based on Pratyakṣa and Āgama or Śabda. प्रत्यक्ष--आगमाश्रितमनुमानं सा अन्वीक्षा । P. 4. Chowk. Edn.
Further, the observation of particulars and the arriving at a general law as the middle term and inferring a thing by saying that the particular instance is also *like that*, that is, the use of the phrase यथा तथा is nothing but Upamāna. The fourth part of the syllogism called Upanaya is Upamāna. Bhoja quotes here Vātsyāyana's *Bhāṣya* on *Nyā. Sū.*, I. i. 1. परार्थानुमाने च उक्तम् अनुमानभाष्यकारैः तदागमः प्रतिज्ञा । हेतुरनुमानम् । दृष्टान्तः प्रत्यक्षम् । उपमानम् उपनय इति ।" P. 445. *Śṛ. Pra.*, Vol. IV.

In the Chowk. Edn. the passage is seen on p. 5 as follows: तेषु प्रमाणसमवायः—आगमः प्रतिज्ञा । हेतुरनुमानम् । उदाहरणं प्रत्यक्षम् । उपनयनम् उपमानम् etc.

It has already been shown how Śabda is directly based on Upamāna. Regarding Arthāpatti, Sambhava and Abhāva, it is needless to explain how they also are based on Upamāna; for, they are forms of Anumāna as explained by those who do not accept them and Anumāna has been already shown to involve Upamāna. Aitihya is a Pramāṇa accepted by the Paurāṇikas but being not different from Śabda, it is also finally based on Upamāna.

एतेन अर्थापत्तिसम्भवाभावा अपि तत्प्रसिद्ध्यैव व्याख्याताः । तैर्हि ते अनुमानैः (ते हि अनुमाने) अन्तर्भाविता इति । ऐतिह्यं तु शाब्दविशेष [ण] एव । **तस्मात् सर्वं प्रमाणमुपमानम्** ।[1]
P. 446. *Śṛ. Pra.*, Vol. IV.

Thus Bhoja has argued for the superiority of Upamāna among Pramāṇas and he finally concludes that this does not mean that it is unnecessary to recognise the other Pramāṇas. For, they must be separately mentioned for scientific treatment and clear understanding. Bhoja bases his reply here on what Vātsyāyana said in reply to the point raised by himself regarding the separate enumeration in the opening Padārtha-samuddeśa-sūtra of categories or subjects which can be included in one or the other. तत्र संशयादीनां पृथग् वचनमनर्थकम् । and so on. P. 3. *Nyā. Sū.*, and *Bhā.* Chowk. Edn.

Says Bhoja: यद्येवम् उपमानमेवास्तु, किं प्रत्यक्षादिभिरिति । अत्रोच्यते—गतानुगतिकन्यायः अविचारितरमणीयः संसारव्यवहार इव (इति or इह) विचारं न क्षमते । तथा हि भगवता **अक्षपादेन** प्र(माणप्रमे)यान्तर्भूता अपि संशयादयः चतुर्दश पृथगुक्ताः ।[2] निग्रहस्थानान्तर्भावेऽपि

[1] This explanation by Bhoja of Upamāna as the one Pramāṇa that lies at the basis of all other Pramāṇas and Vindhyavāsin's view on this are reproduced in the *Sāhityamīmāmsā*, Pp. 41-3, TSS.

[2] Vide Vātsyāyana's *Nyā. Bhā.* p. 3. Chowk. Edn.

हेत्वाभाससच्छलत्रयजाति(षट्का)नां पृथक् प्रस्थानम् अभिहितम् ।[1] असिद्ध-अनैकान्तिकान्तर्गता अपि विरुद्धादयो हेत्वाभासाः ।[2]

. . . . हेतूनुपादाय चतुष्षष्टि . . . . त्रिशता षोडशकत्रयेण च द्वे सहस्रे द्वात्रिंशके इति वर्णिताः ।[3]

एवं **धर्मकीर्तिनापि** स्वभावानुपलब्धिरिति वक्तव्ये, स्वभावानुपलब्धिः, कार्यानुपलब्धिः, कारणानुपलब्धिः, व्यापकानुपलब्धिः, स्वभावविरुद्धोपलब्धिः, कार्यविरुद्धोपलब्धिः, कारणविरुद्धोपलब्धिः, विरुद्धव्याप्तोपलब्धिः, विरुद्धकार्योपलब्धिः, (कारणविरुद्धकार्योपलब्धिः), इत्येकादश[4] अनुपलब्धयो विकल्पिताः ।

लोकेऽपि दृश्यते —ब्राह्मणा आयाताः, वसिष्ठश्च आयात इति । तद्वद् उपमानान्तर्गतत्वेऽपि प्रत्यक्षादिप्रमाणवर्णनम् इति । P. 446.

Arthāpatti is then taken up. Dṛṣṭārthāpatti alone is here dealt with, Śrutārthāpatti being left to the Śravaṇa class. Dṛṣṭārthāpatti is of 6 kinds: प्रत्यक्षपूर्विका, अनुमान०, उपमान०, शब्द०, अर्थापत्ति०, अभाव० चेति । Bhoja also briefly points out how Arthāpatti is distinct and separate from Anumāna.

Sambhava: 6 kinds: Sambhāvana, Saṁśaya, Vitarka, Prāyovāda, Sampratyaya, Pratyanusandhi. Each of these is defined and love related to them, illustrated. Ordinarily Sambhava is taken as Inclusion, for instance, number 10 in 100, a smaller measure in a larger measure and so on. But Bhoja's view of Sambhava is quite new and original and it comprises possibility, doubt and varieties of uncertainty.

Abhāva: 6 kinds: Prāk-, Pradhvaṁsa-, Itaretara-, Atyanta-, Sambandha-, and Sarva-, and it is defined as follows:

प्रमाणसप्तकव्यापारातीतप्रमेयग्राहकं प्रमाणम् अभावः । स तु एकोऽपि प्रमेयोपाधिभेदाद् विभिद्यमानः षोढा सम्भवति ।

Abhāva is a Padārtha to the Naiyāyikas whom Bhoja deserts here. Bhoja perhaps follows the Bhāṭṭa Mīmāṁsakas who recognise a Pramāṇa called Anupalabdhi which they call by the name Abhāva also (See page 57, Part III, Prof. S. Kuppuswami Sastri's *Primer of Indian Logic*). The Naiyāyikas recognise only four varieties of Abhāva: Prāk-, Pradhvaṁsa-, Atyanta- and Anyonya-. Certain older Naiyāyikas recognised a Sāmayika-abhāva, temporary non-existence. Bhoja however makes up his usual symmetrical list of *six* varieties for each. He calls Anyonya-abhāva, Itaretara-abhāva and adds to the four, two more named Sambandha and Sarva. He illustrates the two thus: सम्बन्धाभावः चैत्रो गृहे नास्तीति. This is the older Naiyāyika's Sāmayika-abhāva. सर्वाभावः—तस्य नामापि नास्तीति. This however seems to be not different from Atyanta-abhāva (p. 450).

[1] Vide *Nyā. Sū.* I. ii. 4-20 and V. ii. 1.

[2] ,, ,, I. ii. 4-9.

[3] *Nyāya-vārttika* of Uddyotakara. Chowk. Edn. pp. 163-4 and 168-9. on *Nyā. Sū.* I. ii. 4 (Hetvābhāsas) and Vācaspati's *Tātparya-ṭīkā* on the same, Chowk. Edn. pp. 331-335.

[4] Only ten are found in the text of the MS. The eleventh is filled in by reference to Dharmakīrti's *Nyāyabindu*. Kāśī Skt. Series. pp. 47-55. The order of these eleven differs in the text of the *Nyāyabindu*.

Bhoja then establishes that Sambhava and Abhāva are distinct Pramāṇas and cannot be included in Anumāna (Pp. 450-452).

सम्भवाभावयोः अनुमा(नेऽन्तर्भावः न) घटते । सामान्यादेः अभावात् । निश्चयात्मकम् अनुमानम्, अनिश्चयात्मा सम्भवः । अन्यूना(अविना)भावेनं[1] गतार्थत्वमिति चेत् न । उत्पत्तिकाले तस्यापि विषयात्मकत्वात् । अभावस्तु न अनुमानसदृश(दिश)मपि स्पृशति ।

तदुक्तम्—

"मा(म)यूरो वृक्षमारुह्य कृत्वा दिगवलोकनम् ।
हन्तृभावं (हन्त्रभावम्) अभावेन ज्ञात्वा नृत्यति निर्भयः ॥"

स इन्द्रियव्यापाराभावभावित्वेन प्रत्यक्ष इति चेन्न । प्रत्यक्षलक्षणस्य अयोगात् । तथा हि इन्द्रियार्थसन्निकर्षजं ज्ञानं प्रत्यक्षम् । इन्द्रियार्थ . . . . सदा (सन्निकर्षश्च) अभावादौ न घटते । अथ अघटं भूतलम् इत्यत्र विशेषणविशेष्यभावः सन्निकर्षो भविष्यति । यथोक्तम्—संयोगः, संयुक्तसमवायः, (संयुक्त)-समवेत(समवायः), समवायः, (समवेतसमवायः), विशेषणविशेष्यभावश्च इति षोढा सन्निकर्षः । तषु संयोगाद् द्रव्यग्रहणम्; संयुक्तसमवायाद् गुणग्रहणम्; संयुक्तसमवेतसमवायाद् गुणत्वग्रहणम्; समवायात् शब्दग्रहणम् ; विशेषणविशेष्यभावाद् अभावग्रहणम् इति ।

* * * *

The text is very corrupt here.

ततश्च ययैव सामग्र्या अभावभूतं भूतलम् उपलभ्यते न तया तद्विशेषणम् अभाव इति । न च अगृहीतविशेषणा विशेष्ये बुद्धिः प्रवर्तत इत्यतो अभावग्राहकं प्रमाणान्तरमभ्युपगन्तव्यम् । स च प्रमाणसप्तकव्यापारातीत . . . ग्राहकः अभाव एवेति । Pp. 450-451.

Bhoja then takes up the six Pramāṇas of the Śravaṇa class: Śabda, Aitihya, Śrutānumāna, Śrutopamāna, Śrutārthāpatti and Śruta-sambhava.

Śabda: It is defined thus: शब्दविज्ञानाद् असन्निकृष्टेऽर्थे ज्ञानं शब्दम् ।

It is then classified into Aupadeśika (advisory or injunctive) and Anaupadeśika (different from the previous). Upadeśa is of six kinds: Vidhi-vāda, Artha-vāda, Samjñā-vāda, Svarūpa-vāda, Mantra-vāda, Anuvāda.

Vidhi: तत्र प्रवृत्तिनिवृत्त्योर्विधायकः विधिः । It is of 4 kinds: Utpatti-vidhi, Niyoga-vidhi, Prayoga-vidhi and Adhikāra-vidhi. These are illustrated with Kāvya ślokas on love.

Arthavāda: Stuti, Nindā, Purākalpa and Parakṛti. This is according to *Nyā. Sū.*, II. i. 64. Stuti and Purākalpa praise and induce one to do a thing: Nindā and Parakṛti abuse and dissuade one from doing a thing. स चायमर्थप्रकारः अर्थवादः प्ररोचनया पुरुषमप्रवर्तमानं स्तुतिपुराकल्पाभ्यां प्रवर्तयति । रागतः प्रवृत्तं निन्दापरकृतिभ्यां निवर्तयति । P. 454.

[1] The text in the MS. reads अन्यूनाभावेन and it is reconstructed as अविनाभावेन on the basis of the *Nyāya-vārttika* on the *Nyā. Sū.* II. ii. 1. in which Gautama raises the Pūrvapakṣa that Pramāṇas are not four only, since there are others like Aitihya, Sambhava, Abhāva etc. See p. 275. Chowk. Edn. *Nyā. Vārttika.* Uddyotakara here explains Sambhava as Avinābhāva.

Samjñāvāda: Samjñā or Name is of 4 kinds: Ānvarthikī: King Parantapa in *Raghu.* VI. 21. Pāribhāṣikī: King Pratīpa in *Raghu.* VI. 21. Naimittikī: Pārvatī in *Kumāra.* I. 26. Yādṛcchikī (Avidyamāna-vyutpatti): Sītā and Ūrmilā.

Svarūpa-vāda: 4 kinds: Jāti, Guṇa, Kriyā and Dravya. This is borrowed from Daṇḍin's Svabhāvokti-alaṁkāra. *K. Ā.*, II. 13.

Mantra-vāda: 4 kinds. Mantra is explained as so-called because when contemplated upon, it releases the mind from bondage. मनस्त्राणधर्माण: शब्ददेवतात्मान: They are Vaidika, Paurāṇika, Saiddhāntika and Laukika. The last refers to spells, charms etc., as seen in Rājaśekhara's verse गोनासाय नियोजित etc.

Anuvāda. Defining this, Bhoja quotes Gautama II. i. 65 on Anuvāda. It has four aims: Vidhi, Niṣedha, Stotra and Nindā. Vidhi and Stotra go together and so also Nindā and Niṣedha.

After thus explaining Love under these 24 conditions of Upadeśa type of Śabda, Bhoja goes on to the varieties under those of Vidhi. Its six varieties are three of Vidhi and three of Niṣedha: Sākṣād-vidhāna, Vikalpa-vidhāna, and Samuccaya-vidhāna; and Nañādi-niṣedha, Niyama-niṣedha, and Parisaṁkhyā-niṣedha.

Then another classification of Vidhi into Vidhi and Niṣedha is given. Each of these two is divided into Prayojaka and Aprayojaka and illustrated.

As related to this Śabda-pramāṇa, Bhoja speaks of six other minor 'Pramāṇas',—Śabdāntara, Abhyāsa, Samjñā, Saṁkhyā, Guṇa and Prakaraṇa.

तत्र उत्पत्तिविध्यपेक्षितभेदप्रतिपादकानि शब्दान्तरादीनि षट्प्रमाणानि । शब्दान्तरम्, अभ्यास:, संज्ञा, संख्या, गुण:, प्रकरणम् इति । P. 458.

Then are given the six marks which determine the primary and secondary nature of things—प्रधानाङ्गभाव or शेषशेषिभाव. They are Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (See Vākya-dharmas above). After Bheda and Śesa-bhāva, Krama is considered; six marks decide Krama: Śruti, Artha, Pāṭha, Sthāna, Mukhyā and Pravṛtti. Then six more 'Pramāṇas' which help to determine the contextual meaning of a multi-sensed word are given; they are Artha, Prakaraṇa, Liṅga, Aucitya, Deśa and Kāla.

Here a gap in the text appears and sweeps away the rest of this chapter. In the lost portion are dealt with the varieties of Anaupadeśika and the other five Śravaṇa-pramāṇas, their varieties and Anurāga through them.[1] Ch. 26 also is lost.

Beyond this, the *Śṛ. Pra.* has still 12 chapters but there is no Śāstraic discussion in those chapters forming the rest of the fourth volume of the MS.

In the foregoing survey of Śāstraic discussions, already the extent of attention devoted by Bhoja to Vyākaraṇa and other Śāstras has been shown. Now attention will be drawn to specific works and authors in the different Śāstras as they figure in these discussions. First we shall notice works and writers in the field of grammar.

[1] Six Pramāṇas are recognised by Bhoja (those of the Jaiminian system) as six Arthālaṁkāras in the Alaṁkāra section. But strangely enough, Bhoja has not digressed into a discussion of similar nature on Pramāṇas in that context.

PADĀCĀRYAS

I. VYĀḌI

In Ch. VI of the *Śṛ. Pra.*, Bhoja has a long discussion on Padārtha,—Vyakti, Jāti and Ākṛti. The points of view of the Mīmāṁsakas, the Vaiyākaraṇas and the Naiyāyikas are chiefly expounded here by Bhoja. While giving the various views, Bhoja says that Vyāḍi's followers consider Vyakti alone as the import of a Pada. व्यक्तिरेव पदार्थ इति व्याडीया: P. 397. Vol. I (P. 327, my edn.)

This subject of what constitutes the Padārtha is discussed in the *Mahābhāṣya* itself where the Ākṛti-view is held by a writer named Vājapyāyana and Vyāḍi is attributed the Dravya-view: द्रव्याभिधानं व्याडि:, under Pāṇini I. ii. 64, p. 244. Part I, Keilhorn's Edn.

Dravya means Vyakti and hence it is that Bhoja says व्यक्तिरेव पदार्थ इति व्याडीया:. Vātsyāyana says in his *Bhāṣya* on Gautama II. ii. 59 that Dravya means Vyakti. द्रव्यं व्यक्तिरिति हि नार्थान्तरम्. This view of Vyāḍi is referred to also in Bhaṭṭaputra Jayamiśra's continuation of Umveka's incomplete commentary on Kumārila's *Ślokavārttika*, Ākṛti-vāda section, p. 563. Śl. 65. सारूप्यमेव सामान्यम् etc. See Bhaṭṭaputra Jayamiśra's commentary *Śarkarikā*, Madras University edn., p. 20: अत्र व्याडिराह—पिण्डसारूप्यमेव सामान्यम् इति ।

Bhartṛhari's *Vākyapadīya* II. 484 refers to the work of Vyāḍi, the *Saṁgraha*, and it says that in course of time scholars became lazy and fond of shorter works. The *Saṁgraha* was thus lost. Patañjali refers to the *Saṁgraha* and wrote his *Mahābhāṣya*, basing himself upon Vyāḍi's *Saṁgraha*.[1] Puṇyarāja says in his commentary on the *VP.* II. 484, that there existed a work on Pāṇini written by Vyāḍi in 100,000 verses. इह पुरा **पाणिनीयेऽस्मिन्** व्याकरणे **व्याड्युपरचितं ग्रन्थलक्षपरिमाणं सङ्ग्रहाभिधानं** निबन्धनमासीत् ।

The story of Vyāḍi is given along with the stories of Vararuci and others in the beginning of the *Bṛhatkathāmañjarī* and the *Kathāsaritsāgara*. The story makes Vararuci, Vyāḍi and Pāṇini contemporaries.

The discussion in Bhoja where Vyāḍi is quoted is mainly based on the third Kāṇḍa of the *VP.*, of Bhartṛhari, where the subject is discussed. Bhoja closely follows the *VP.*, quoting its verses at every step. In the Avatārikā to the first verse of the Vyakti-vāda in the *VP.* (III. ii. 1, p. 58), Helārāja says that one Vājapyāyana is the author of the Jāti-pakṣa and that the Dravya-or Vyakti-pakṣa is Vyāḍi's. जातिर्वा द्रव्यं वा पदार्थावित्युक्तम्; तच्च **वाजप्यायनदर्शनेन** जातिं विशेषणभूतां पदार्थं व्यवस्थाप्य **व्याडिदर्शनेन** विशेष्यभूतं द्रव्यमपि पदार्थं व्यवस्थापयितुं यथादर्शनं तदेव पर्यायान्तरैरुद्दिशति ।

This view of Vyāḍi is naturally to be taken as expounded by him in his *Saṁgraha*,

द्रव्यमित्यस्य पर्याया: तच्च नित्यमिति **स्मृतम्** । III. ii. 1

[1] On the *Saṁgraha* of Vyāḍi, see for further details, my section on Sanskrit Literature in *A Comprehensive History of India*, pp. 634-5.

Helārāja says that the significance of the word 'smṛtam' is that the idea is found in the *Saṁgraha* and that it is here reproduced. सङ्ग्रहोक्तस्य तस्यार्थस्य अनुवादात् स्मृतमित्याह । See also *ib*. Helārāja, pp. 6, 11, 15 on the same topic.

Bhoja mentions the Saṁgrahakāra and quotes a vevse from him in Ch. II (p. 80 of my edn.)—तस्योपसंग्रहाय संग्रहकारः पठति- 'शब्दे तां जातिं शब्दमेवावार्थजातौ जातिः शुक्लादौ द्रव्यशब्दे गुणं तम् । कृत्तत्संयोगं योगि चाभिन्नरूपं वाच्यं वाच्येषु त्वादयो बोधयन्ति ॥'

Vyāḍi is also credited with the Paribhāṣas and he has also compiled a lexicon like Kātya. It seems that most of the old grammarians have also been lexicographers and perhaps their lexicons were supplements to their grammars.

II. The Mahāvārttikakāra

The value of the six grammar-chapters at the beginning of the *Śṛ. Pra.* is not a little heightened by Bhoja's quotation here of the ancient grammarian known as the Mahāvārttikakāra two times. These two references form almost the only valuable data in deciding about one of the chief pre-Patañjali grammarians.

The following are the two quotations from the *Mahāvārttika* found in the *Śṛ. Pra.* 1. The first occurs in Ch. I. Vol. I. Mad. MS. p. 45; p. 55 of my edn.

ननु "द्वन्द्वतत्पुरुषयोः उत्तरपदे नित्यसमासवचनम्" इति महावार्त्तिककारः । 2. The second occurs in Ch. III. *ib*., p. 171; p. 151 of my edn.

आह च महावार्त्तिककारः—"सुप्तिङोरविशेषविधानाद् दृष्टविप्रयोगाच्च नियमार्थं वचनम् ।

The first occurs in the *Mahābhāṣya* under Pāṇini II. i. 51. (p. 395, Part I, Keilhorn's Edn.) and the second under Pāṇini I. iv. 21 (p. 322. Vol. I, Keilhorn's Edn.). The *Siddhāntakaumudī* (Bālamanoramā Edn. p. 80) does not have the second *Mahāvārttika* but has the first (p. 728).

Generally it is known that one Kātyāyana alias Vararuci is the Vārttikakāra for the Vyākaraṇa Sūtras of Pāṇini and the 'Muni-traya'—'sage-trinity'—is given as Pāṇini, Kātyāyana and Patañjali. It is not also known whether, like the Bhāṣya which is called the *Mahābhāṣya*, the Vārttika also is called the *Mahāvārttika*.

In his *Nyāyasudhā* on the *Tantravārttika*, Someśvara quotes the first *Vārttika* 'Siddhe śabdārthasambandhe etc.' and mentions its author as Mahāvārttikakāra (Adhy. I, pāda iii, pp. 265, 267, Chowkh. Edn.): नन्वत्र महावार्त्तिककारेण सिद्धे शब्दार्थसम्बन्धे etc. and यन्महावार्त्तिककारेणोक्तम् etc.

The question of the Mahāvārttikas was dealt with in an article entitled "Vārttikas" by Sri. K. G. Subramanyam, M.A. in the *J.O.R.* Madras, 1928 (pp. 25-33). He showed in that article that there were two *Vārttikas*, one by a writer known as Kātya and another by the better known Kātyāyana alias Vararuci. The former is the greater and the earlier *Vārttika* and Patañjali's *Mahābhāṣya* is primarily on Kātya's *Vārttikas* which were known as *Mahāvārttikas* and not on the *Vārttikas* of Kātyāyana-Vararuci.

In his *Bhāṣya* on Pāṇini IV. ii. 65, Patañjali gives the illustration 'Māhāvārttika'—'one who has studied the Mahāvārttika'. K. G. Subramanyam showed that Patañjali considered this Mahāvārttikakāra as the real Vārttikakāra and referred to him as Bhagavān. Vide *Bhāṣya* on Pāṇini III. ii. 3, (p. 97, part II. Keilhorn Edn.), where Patañjali says प्रोवाच भगवान् कात्यः । K. G. Subramanyam however noticed only the first of the two *Mahāvārttikas* quoted by Bhoja in his *Śṛ. Pra.*

It is also shown in the above-mentioned article on the *Vārttikas* that the *Mahābhāṣya* has references to prove that besides the Mahāvārttikas of Kātya which represented one school, there were other Vārttikas on Pāṇini's Sūtras representing other schools, *viz.*, Kroṣṭīya, Bhāradvāja, Saunāga and Saurya-bhagavat.[1] There appeared then the Vārttikas of Kātyāyana which represented and followed the school of the Mahāvārttikakāra Bhagavān Kātya. Kātyāyana is referred to without the honour of Bhagavān. The last greatest personality in the line of writers of the Kātya-Mahāvārttika school is Patañjali himself whose work might have been called the *Mahābhāṣya* because of its being primarily a commentary on the *Mahāvārttikas*.[2]

Regarding the identity of the Mahāvārttikakāra Kātya, nothing is known. A lexicographer named Kātya is also known to us from citations in many commentaries on the *Amarakośa*.

III. Patañjali

It is not possible here to give all that Bhoja has borrowed or quoted from the *Mahābhāṣya* of Patañjali. In the first six chapters which contain a compact exposition of the whole subject of Vyākaraṇa, references to and borrowings from Patañjali teem. The *Mahābhāṣya* and the Mahābhāṣyakāra are sometimes cited by name but are mostly drawn upon anonymously. So far as Vyākaraṇa is concerned Bhoja owes greatest to Patañjali, the total number of places indebted to him, in the first nine chapters, being 223.

Besides basing himself on the authority of Patañjali and besides reproducing part or in whole his discussions and also borrowing his illustrations, Bhoja seems to love most Patañjali's style of discussion. Instances are not wanting to prove that in different places Bhoja imitates the styles of the different Śāstrakāras from whom he is borrowing in the different contexts. But Bhoja often carries on his discussions in grammar and Alaṁkāra in the style of Patañjali. His zigzag serpentine way of granting the alternatives and discussing the pros and cons with such frequent and characteristic words "अथवा पुनरस्तु । अस्तु तर्हि । यथेच्छसि तथास्तु । विषम उपन्यासः—" is imitated by Bhoja all through. The discussion on the meaning and the explanation of the suffix in the word Rasa-vat in the Rasa section in Ch. XI which is contained in the extracts of texts bearing on Bhoja's theory of Rasa given in this book at the end of the Rasa chapter is a

[1] See p. 635, *A Comprehensive History of India* previously referred to.

[2] In his *Ṛv. Sarvānukramaṇī vṛtti*, Ṣaḍguruśiṣya speaks of Kātyāyana's Vārttikas themselves as Mahāvārttikas.

typical instance. Bhoja's acquaintance with Patañjali's *Mahābhāṣya* is indeed very intimate and very thorough. While explaining 'Māna' in the masculine gender in Ch. XXIV as derived from the root 'Man', Bhoja quotes the authority of Patañjali as permitting the masculine gender, though one expects the neuter gender here. Patañjali, says Bhoja, has used the word 'Anumāna' in the masculine gender: कोऽसावनुमानः. (See the chapter on Bhoja's Niruktis in this book). The reference to Patañjali here is to a line in the *Bhāṣya* on Pāṇini. I. iii. 1. (p. 254, pt. I, Keilhorn's Edn.). Some other noteworthy ideas on which Bhoja follows Patañjali have already been mentioned. See above pp. 706ff.

IV. Candragomin

Bhoja quotes the Buddhist grammarian Candragomin twice, on pp. 104 and 142 of Vol. I. (pp. 99, 112, 129 of my H. O. S. Edn.) The Sūtras quoted are IV. i. 135, IV. i. 116, and II. ii. 1 and 47 (Edn. by Bruno Liebich, Leipzig). Candra is accepted as Ācārya by Vasurāta, Ācārya of Bhartṛhari. See Hari's *VP.* II. 489-490 and Puṇyarāja's commentary thereon. Belvalkar assigns him to *c.* 470 A.D., (p. 58, *Sys. of Skt. Gram.*)

V. Bhartṛhari

In the former part of this chapter, attention was drawn to the Vākya-dharmas and Pratibhā, which are based on the *Vākyapadīya.* But there is probably little in the *Vākyapadīya* of Bhartṛhari that Bhoja has not utilised or quoted. The total number of references to, citations from and contexts based on the *VP.* in the first nine chapters of the *Śṛ. Pra.*, is 165.

Some points which emerge from these citations of *VP.* by Bhoja must be noted. Firstly there are several differences in the readings of the Kārikās which range from differences in single words to changes in the order of the two halves of a verse, change in the sequence of verses and joining of halves of different verses. Part at least of these, especially minor variants in words, may be due to quoting from memory. Next, all through the first nine chapters, Bhoja quotes Kārikās which look like those of *VP.* but are not found in the current text of that work. While these may be from some other work also, or Bhoja's own verses based on the ideas in the *VP.* and the Vṛtti thereon, the presumption that they may be lost Kārikās of *VP.* is strong, especially where these occur in the midst of a whole series of identifiable *VP.*-Kārikās. Attention has been drawn to all the above-mentioned cases in my edn. of the text of *Śṛ. Pra.* for H.O.S. The most important fact that I found was that at least two such Kārikās are definitely *VP.*-Kārikās that are lost. The one अपाये यदुदासीनं etc. (p. 246 of my edn.) really fills a gap in the present text of *VP.* as I have explained in my foot-notes there. So also the Kārikā on p. 329, सुवर्णादि यथा युक्तं etc. which too fills a gap in *VP.* as explained by me there.

Hari's own Vṛtti on VP. Kāṇḍas I and II

There are at least eight places where I have identified the source as Hari's own Vṛtti on *VP.* See pp. 185, 207, 226, 330, 340, 345, 350, 489 of my edn.

On p. 241 of my edn. there is an Āryā quoted: तस्माच्छब्दस्य शुद्धस्य दुर्हेर्भवति etc. This is quoted along with another Āryā by Kaiyaṭa (I. 4. 51) and Nāgeśa identifies it as Hari's.

Hari's Mahābhāṣyadīpikā

Bhoja used also Hari's *Ṭīkā* or *Dīpikā* on the *Mahābhāṣya.* See my notes on pp. 80 (कृत्तद्धितसमासेषु etc.), 129, 489, 490, 562.

VI. Puṇyarāja, Helārāja and Kaiyaṭa

Another interesting fact that I found is that Bhoja utilizes and reproduces, sometimes *verbatim*, passages from the two commentaries of Puṇyarāja on *VP.* II and Helārāja on *VP.* III, as also from Kaiyaṭa. The chronological significance of this has been shown in my paper 'The Dates of Helārāja and Kaiyaṭa' (*Ṛtam*, Prof. K. A. S. Iyer Vol., Akhila Bhāratīya Sanskrit Parishat, Lucknow, 1975).

For Puṇyarāja, see in my edn. pp. 164, 171, 174, 181, 182, 186, 236, 296, 340, 345, 477, 491, 492, 497, 498, 500, 506, these being cases of actual reproduction of one, two or three passages.

Cases of borrowal from Helārāja are far more: **63**, 70-1, **94**, 101, 109, 112, **118**, **141**, **162**, **186**, **212**, **215**, **220**, **224**, 226, 238, 239, 242-49, 251, 262, 264, 268, 298, 299, 307, 309, 310, 313, 316, 318-20, **321**, 322, 330, 343, **378**.

For Kaiyaṭa, the following pages may be seen: 16, 49, 52, 94, 135, 171, 173, 174, 211, 215, 222 (actual reproduction), 225, 226 (near-quotation), 251, 252, 322, 411 (actual quotation), 480. See also my article in *Ṛtam* referred to above.

VII. Padamañjari and Nyāsa

Bhoja has drawn upon the *Padamañjarī* of Haradatta: Pp. 40, 41, 47, **50**, **57**, **77**, **102**, **119**, **179**, **180**, **240**, **241**, **249**, **262** (Bhoja follows the *P.M.* reading here and not that of the *M. Bhā.*)

Nyāsa is also used: Pp. 32, 47, 51, 52, 56, 90, 112, 119, 127, 147, 174, 244, 249, 254, 312.

The *Sphoṭasiddhi* of Maṇḍana is quoted; we shall deal with it under Maṇḍana in the next section on Vākyācāryas.

VIII. Bhoja on Prākṛt Grammar

Bhoja considers Miśra-prabandhas, works in prose and verse, in chapter III. He classifies Miśra and illustrates its varieties; a mixed composition may be one dominated by verse, or by prose, or having the two in equal proportion:

Padya-pradhāna, Gadya-pradhāna and Tulya-rūpa. Illustrating the Gadyapradhāna, Bhoja says:

गद्यप्रधानमपि तद्वदेव त्रिधा । तत्र सजातीयेन **पञ्चतन्त्रचेटकादौ** । विजातीयेन **कात्यायनीय-पाणिनीय-प्राकृतलक्षणादौ** ।

From the above we come to know that Pāṇini, the greatest Sanskrit grammarian, wrote also a Prākṛt grammar called *Prākṛtalakṣaṇa*; that Kātyāyana, the author of *Vārttikas* on Pāṇini, wrote also a Prākṛt grammar of the same name; and that these two works were written in prose and verse of a varied nature, *i.e.*, in Cūrṇa, Vṛtta-gandhi and Utkalikā variations of prose, and in Sama, Ardhasama, Viṣama, Gaṇacchandas and Mātrācchandas variations of verse, the prose of course being in greater proportion.

A. Pāṇini's Prākṛtalakṣaṇa

Other authors besides Bhoja refer to a Prākṛt grammar by Pāṇini. Two authors, Kedārabhaṭṭa and Malayagiri, attribute a *Prākṛtalakṣaṇa* to Pāṇini. Pischel has discussed the issue of a *Prākṛtalakṣaṇa* by Pāṇini on p. 33 (Art. 31) of his treatise on the Grammar of the Prākṛt Language. He says that Mārkaṇḍeya, the Prākṛt grammarian of the 17th century, refers to old writers on the subject such as Śākalya, Kohala and Kapila; that more of these is not known and that similar is the case of the *Prākṛtalakṣaṇa* attributed to Pāṇini by Kedārabhaṭṭa and Malayagiri. Pischel opines that it is likely that Pāṇini wrote a Prākṛt Grammar also, perhaps as a supplement to his Sanskrit Grammar; but he confesses that one cannot unreservedly affirm this.

T. K. Laddu, in his Introduction to Trivikrama's Prākṛt grammar,[1] is inclined to believe in the tradition that Pāṇini wrote a Prākṛt Grammar. He says: "Pāṇini is also said to have composed a Prākṛt Grammar, *Prākṛtalakṣaṇa*, as a supplement to his Sanskrit Grammar,—a noteworthy tradition, as it confirms the view set forth above that the Prākṛt dialects are not derived from the Pāṇinian Sanskrit but from earlier dialects of the Vedic time." (P. 182)

But there are also scholars who attach little value to this tradition of a *Prākṛtalakṣaṇa* by Pāṇini. Dr. Keith says on p. 433 of his *Sanskrit Literature*: "The tradition which ascribes to Pāṇini a Prākṛt Grammar is doubtless a mere invention to honour Prākṛt . . ." This view follows that of Hoernle who says in his Introduction to Caṇḍa's *Prākṛtalakṣaṇa* that Kedārabhaṭṭa and Malayagiri were all the time quoting from Caṇḍa, the oldest Prākṛt Grammar and ignorantly ascribing the texts to Pāṇini. He says: "It is a curious circumstance that a grammar bearing the same name (*Prākṛtalakṣaṇa*) is ascribed by two old writers, Kedārabhaṭṭa and Malayagiri, to Pāṇini, the famous Sanskrit grammarian. The remark of the former, as quoted by d'Alwis in his Introduction to Kaccāyana's Grammar (p. xxv) is the following:

पाणिनिभगवान् प्राकृतलक्षणमपि वक्ति संस्कृतादन्यत् 'दीर्घाक्षरं च कुत्रचिद् एकां मात्राम् उपैति' इति ।

[1] Translated from German into English by Mr. P. V. Ramanujasvami, M.A., in the *Annals of the BORI.*, Vol. X. pp. 177-218.

That is, "the blessed Pāṇini also enunciates a Prākṛt rule, different from Sanskrit, *viz.*, that a long vowel becomes short." He asks us to compare this rule with Caṇḍa II. 3 and says that the passage however does not necessarily imply that Pāṇini was the author of a Prākṛt Grammar named *Prākṛtalaksaṇa*. He accepts that Malayagiri's language is however explicit. It runs as follows:

'चत्तारि' इति च सूत्रे नपुंसकत्वनिर्देशः प्राकृतत्वात् । प्राकृते हि लिङ्गं व्यभिचारि । यदाह पाणिनिः **स्वप्राकृतलक्षणे** लिङ्गं व्यभिचार्यपि । (p. 15*a*, Āgamodaya Samiti Edn.)

The above is from Malayagiri's gloss on the *Rājapraśnīya* and I may add another citation from Pāṇini's *Prākṛtalakṣaṇa* in Malayagiri's gloss on the *Nandīsūtra* (p. 85): अत्र सव्वायप्पएसेसु इत्यत्र **तृतीयार्थे** सप्तमी । भवति च तृतीयार्थे सप्तमी । यदाह पाणिनिः **स्वप्राकृतलक्षणे** 'व्यत्ययोऽप्यासाम्' इत्यत्र सूत्रे तृतीयार्थे सप्तमी यथा—

'तिसु तेसु अलंकिया पुहवि' (त्रिभिः तैरलङ्कृता पृथ्वी) इति ॥

(Āgamodaya Samiti Edn.)

But Hoernle's view, as already mentioned, is that there is no Prākṛt Grammar by Pāṇini and that it is Caṇḍa's *Prākṛtalakṣaṇa* that Malayagiri and Kedārabaṭṭa quote, wrongly attributing it to Pāṇini, the cause of this wrong attribution being the antiquity of Caṇḍa's original work itself. He says: "The fact that both Kedārabhaṭṭa and Malayagiri ascribe the *Prākṛtalakṣaṇa* to Pāṇini is of course of no weight. It merely shows that they had only a traditional acquaintance with the work. Still its traditional ascription to Pāṇini is so far important, as it shows that the Grammar was considered to be ancient and authoritative. This character well agrees with Caṇḍa's *Prākṛtalakṣaṇa.*" Again he says: "Perhaps all that can be safely asserted is that it is not impossible that those two writers were speaking of Caṇḍa's *Prākṛtalakṣaṇa.*"

It will be pertinent here to give the opening verse of Caṇḍa's *Prākṛtalakṣaṇa* which mentions 'ancients' who preceded:

प्रणम्य शिरसा वीरं स्वल्पैर्व्यापिभिरक्षरैः ।
लक्षणं प्राकृतं वक्ष्ये किञ्चित् वृद्धमतादिह ॥

Who are these Vṛddhas? It is not improbable that Pāṇini was one of these Vṛddhas. As noticed above Mārkaṇḍeya mentions other Vṛddhas. But Hoernle would dismiss this verse as a later accretion, as introduced by later writers who revised Caṇḍa's original *Prākṛtalakṣaṇa*. And Hoernle creates an original Caṇḍa and a revised Caṇḍa, the former earlier than Vararuci and the later, later than Vararuci.

B. Katyāyana's Prākṛtalakṣaṇa

According to tradition, Kātyāyana and Vararuci are identical. But this identity is not accepted by modern scholars. We have Kātyāyana the author of the Vārttikas on Pāṇini's Sūtras and we have a Vararuci who has written a Prākṛt Grammar named *Prākṛta Sūtras* or *Prākṛtaprakāśa*. Dr. Keith says that Kātyāyana and Vararuci are different, the former a southerner and the latter, an easterner (p. 433, *Skt. Lit.*). He says: "—the further contention that

Kātyāyana produced the *Prākṛta-prakāśa* of Vararuci is equally absurd" (p. 433, *Ibid.*). And "His (Vararuci's) identity with the author of the *Prākṛta-prakāśa* is most implausible, as the Prākṛt of that work is very late in character—" (p. 427, *Ibid.*).

The issue has now been made more clouded by Bhoja's attribution of a *Prākṛtalakṣaṇa* to Kātyāyana. Whether Kātyāyana and Vararuci are identical or not, whether the Sanskrit grammarian himself is the author of the *Prākṛta-prakāśa* or not, it is very clear that Bhoja is not referring to the available and well-known *Prākṛta-prakāśa* attributed to Vararuci but to a totally different work. The *Prākṛtalakṣaṇa* which Bhoja attributes to Kātyāyana is a work in prose and verse of a varied nature and this character does not pertain to the available *Prākṛta-prakāśa*. Bhoja has therefore enriched our information on the literature on Prākṛt Grammar by revealing to us a hitherto and elsewhere unheard of *Prākṛtalakṣaṇa*. The doubt on the question of the identity of the names Kātyāyana and Vararuci does not spoil the case that there is or was a Prākṛt Grammar, ascribed to a Kātyāyana, other than what we know. [1]

VĀKYĀCĀRYAS

In the former part of this chapter, attention has been drawn to the material drawn by Bhoja from Jaimini and the Mīmāmsā Śāstra in general.

I. UPAVARṢA

Towards the end of his treatment of Śabda and its varieties Bhoja says in chapter III:

यदाह कः पुनः शब्द इति (गौरित्यत्र कः शब्द इति) गकार-औकारविसर्जनीया इति भगवान् उपवर्षः । P. 232 Vol. I, Mad. MS. *Śṛ. Pra.* (p. 197, my edn.)

Bhoja is not quoting here firsthand from Upavarṣa's own work; he is only reproducing the view of Upavarṣa as quoted by Śabarasvāmin in his *Bhāṣya* on the *Mīmāṁsāsūtras*. See p. 10, Part I, Chowk. Edn.

MM. Prof. S. Kuppuswami Sastri has discussed the identity of this old writer Upavarṣa in his paper entitled "Bodhāyana and Dramiḍācārya, Two old Vedāntins presupposed by Rāmānuja" (*All-Ind. Ori. Conf. Madras*, 1934, *Papers*, pp. 465-468). He says:

"Śaṅkarācārya presupposes in several places in his *Bhāṣya* on the *Brahma-sūtras* a Vṛttikāra, who seems to have written a Vṛtti on the *Pūrvamīmāṁsā Sūtras* and the *Brahma Sūtras*; and this Vṛttikāra seems to be Upavarṣa who is definitely referred to by Śabarasvāmin in his *Bhāṣya* on the *Pūrvamīmāṁsā Sūtras.*"

[1] See the last part of my paper on 'Writers quoted in the *Abhinavabhārati*' in the *J.O.R.*, Madras, Vol. VI. p. 223. Abhinavagupta similarly enriches our knowledge of works on Prākṛt Grammar. He mentions a *Prākṛtadīpikā* and two works by an author named Utpala, *viz.*, a *Sūtra-Vṛtti* and a *Paddhati*. See also my paper on 'Abhinavagupta's Polymathy,' *J.O.R.*, Madras, Vol. VIII. pp. 281-2.

He has also pointed out in that paper that Bodhāyana the Vṛttikāra followed by Rāmānuja and Upavarṣa the Vṛttikāra quoted, and sometimes followed and sometimes refuted by Śaṅkara, are identical, Bodhāyana being his Gotra-name and Upavarṣa, his personal name.

As against this view, A. Rangaswami Sarasvati and Dr. S. Krishṇaswami Iyenger have contended (*Journal of Indian History*, Vol. V. pp. 107-115, and *Maṇimekhalai in its Historical Setting*) against the identity of Bodhāyana and Upavarṣa relying chiefly on the authority of the *Prapañcahṛdaya* (T.S.S.) which differentiates the two and says that Bodhāyana wrote a *Bhāṣya* on both the Mīmāṁsās called *Kṛtakoṭi* and that Upavarṣa wrote a shorter work based on the *Kṛtakoṭi*.[1] In a foot-note in his article, Rangaswami Sarasvati cites a passage supplied to him by Pandit Krishnamacharya from a Kośa MS. in the Sarasvati Mahal Library, Tanjore. This Kośa called *Samyaminama-mālikā* gives as synonyms of Upavarṣa the names Hālabhūti and Kṛtakoṭikavi. The evidence of this word Kṛtakoṭikavi as a name of Upavarṣa argues for the identity of Upavarṣa and Bodhāyana. But Rangaswami Sarasvati strains the word to yield the impossible meaning 'summariser of the Kṛtakoṭi'. The evidence of the recently published fragment of Daṇḍin's *Avantisundarī* (T.S.S. 172) supports the identification of Upavarṣa-Bodhāyana-Kṛtakoṭi (pp. 181-3):—कृतकोटिशब्दमलभतोपवर्षः ।

Rājaśekhara refers in his *Kāvyamīmāṁsā* (I. 10. p. 55) to Upavarṣa, coupled with Varṣa, along with other writers on grammar, as having been examined at Pāṭalīputra. Most likely, Rājaśekhara is quoting from some poem describing Pāṭalīputra or based on the opening Lambha of the *Bṛhatkathā* where we have the stories of Varṣa, Upavarṣa, Vyāḍi, Indradatta, Vararuci, Pāṇini and others. According to the story of the *Bṛhatkathā* as found now in the *Kathāsaritsāgara* of Somadeva, Varṣa was a great grammarian and Vararuci learnt his grammar from him; this grammar seems to be the *Aindra-vyākaraṇa*, which the story says, Pāṇini replaced by his own Vyākaraṇa got from Śiva. There is not much about Upavarṣa in this story. Vararuci married his daughter Upakośā and Bhoja elsewhere refers to the aid which Upavarṣa himself gave in this marriage. The verse cited by Rājaśekhara which refers to the examination of scholars at Pāṭalīputra curiously enough mentions besides Upavarṣa and Varṣa only grammarians, Vyāḍi, Pāṇini, Vararuci, Piṅgala and Patañjali. From the story in the *Kathāsaritsāgara* we know that Varṣa was a grammarian. May we then hazard also the guess that besides writing on both the Mīmāṁsās, Upavarṣa wrote also on Vyākaraṇa?

The *Avantisundarī* of Daṇḍin (T.S.S. 172) and the *Avantisundarī-kathāsāra* (KSRI edn.) relate a story of these authors Varṣa, Upavarṣa, Vararuci, Indradatta and Vyāḍi on pp. 179-183 and in Ch. IV respectively. Here also Varṣa and Upavarṣa are brothers; but whereas in the *Kathāsaritsāgara*-story, Upavarṣa is learned and Varṣa an illiterate, in the *Avantisundarī* and *A. K. Sāra* it is the

[1] On Upavarṣa as a Vṛttikāra of Pūrvottara Mīmāṁsās, see summary of discussions in the Introduction on Pūrvamīmāṁsā Śāstra in V. A. Ramasvami Sastri's edn. of *Tattvabindu*, Annamalai University, 1936, pp. 14-18; also his paper on 'Old Vṛttikāras on the Pūrva Mīmāṁsā Sūtras' in *I.H.Q.*, Sep. 1934.

other way about— Varṣa is a scholar and Upavarṣa a ploughman. The same God Subrahmaṇya is pleased to shower his blessings on Varṣa in the *Kathāsaritsāgara* (I. ii) and on Upavarṣa in the *Avantisundarīkathāsāra* (IV). The latter work says that Subrahmaṇya sharpened Upavarṣa's tongue with a chisel and blessed it with learning (*Avantisundarī*, T. S. S. p. 182).

ततः प्रसन्नः सेनानीः प्रत्यक्षीभूय वाङ्मयम् ।
तष्ट्वा टङ्कनेन तज्जिह्वां किमपि क्षिप्तवान् मुखे ॥

A. K. Sāra IV. 52. KSRI Revised edn.

From this, it would appear that Ṭaṅka, remembered as an old Vṛttikāra on the two Mīmāmsās, is only another name of the same Upavarṣa or Varṣa.

II. Śabarasvāmin

It can be seen from the section on Vākyadharmas in the resume of the Śāstraic discussions in the *Śṛ. Pra.* given above that, besides borrowing from the *Vākyapadīya*, Kāṇḍa II, Bhoja utilises also the *Jaiminīya Sūtras* and the *Śābara-bhāṣya* in compiling the Vākyadharmas, and defining and illustrating them. Bhoja's above-noticed citation from Upavarṣa is also taken from Śabarasvāmin. (*Bhāṣya* on I. i. 5, p. 10 Benares Edn.). Thirdly, Bhoja quotes the Bhāṣyakāra, i.e., the Mīmāṃsābhāṣyakāra, Śabarasvāmin, at the beginning of his discussion on Vyakti, Ākṛti and Jāti.

यदाह भाष्यकारः—अथ गौरित्यत्र कः शब्दः? सास्नादिविशिष्टा जातिरिति ।

p. 394, Vol. I. *Śṛ. Pra.* (P. 326 of my edn.)

This passage is found in the *Śabara-bhāṣya* on I. i. 5, p. 11, part I, Benares Edn. Bhoja incorporates, along with quoting it as from Śabara, the following from the *Śabara-bhāṣya* on Codanā:

चोदनैव हि भूतं भवन्तं भविष्यन्तं सूक्ष्मं व्यवहितं वा अर्थमवगमयितुं शक्नोति; नान्यत् किञ्चन इन्द्रियम् । P. 411, Vol. I. *Śṛ. Pra.* (P. 338 of my edn.)

This is from Śabara on I. i, 2, p. 3 part I, Benares Edn.

Similarly, in Ch. VIII (p. 430 of my edn.), Bhoja quotes: उक्तं च भाष्यकृता 'भवति च सा रक्तं प्रत्याकाङ्क्षा' इति । This is Śabara I.2.7, p. 117, Ānandāśrama edn. Some more actual quotations from Śabara are on pp. (my edn.): 81, 345, 411, 420, 443, 478, 563. Other places which presuppose or are based on him are on pp. 311, 326, 327, 328, 337, 446, 477, 487, 489, 490, 492, 506, 524, 559, 562, 564, 565.

III. Kumārila

There is hardly a discussion on concepts like Padārtha or Vākya and Vākyārtha in which all the three disciplines of grammar (Pada), Mīmāmsā (Vākya) and logic (Pramāṇa) are not involved. Vyakti, Ākṛti or Jāti as Padārtha, the relation of Śabda and Artha, Śabdaśaktis-Mukhyā, Lakṣaṇā, Gauṇī, Upacāra-Vākyārtha,-Abhidhā and Bhāvanā-,Ākāṅkṣā, Sannidhi, Yogyatā, Abhihitānvaya and Anvitābhidhāna theories, Vākyadharmas, Gauṇa-Mukhya relation, etc. are topics on which Bhoja discusses the views of the different schools.

There are several quotations, mostly anonymous from Kumārila's *Ślokavārttika* and *Tantravārttika*; from the latter whole passages are taken over by Bhoja. Quotations, views and expressions from the *Ślokavārttika* are to be seen on the following pages in my edn. of the *Śṛ. Pra.* text: 300 (criticism of Apoha), 304, 326, 331, 333, 338, 346, 413, 448, 450, 452, 455, 456, 458, 461, 462.

Quotations and reproductions of ideas and expressions from the *Tantravārttika* occur on pages 337 (twice), 353, 556, 557 (twice), 558, 559, 560, 563, 564, 565, 566. Both verses and prose passages are quoted. On p. 556, the verse on Lakṣaṇā and Gauṇī is quoted with the name Bhaṭṭa. There is a long discussion in Ch. IX on Gauṇa-Mukhya relation (pp.556 ff.) where most of the *Tantravārttika* quotations occur. From p. 558 onwards a large portion of the *Tantravārttika* is incorporated wholesale in Bhoja's text.

IV. Prakaraṇapañcikā

For over thirty pages, Bhoja closely follows the *Vākyārthamātṛkā* section of Śālikanātha's *Prakaraṇapañcikā*. .In Ch. VIII, Śālika is reproduced *verbatim* on Ākāṅkṣā, Sannidhi, Yogyatā and the Anvitābhidhāna and Abhihitānvaya theories which he deals with in *VM*. These reproductions from Śālika occur on pp. 429-32, 434, 443-7, 449, 451-5, 457, 459, 460 of my edn.

V. Maṇḍanamiśra

Bhoja includes in his sweep the works of Maṇḍanamiśra, *Vidhiviveka*, *Bhāvanāviveka* and *Sphoṭasiddhi*. Only one citation from *Vidhi* is met with on pp. 339-40 (on Pratibhā); and one from *Sphoṭa*, on p. 197, where a half verse from it on the nature of Śabda is used by Bhoja.

There are more instances of both parallels and citations from the *Bhāvanā*; four identical passages in the *Bhāvanā* and *Śṛ Pra.* go actually to the common source, *Mahābhāṣya*. Of the rest: on p. 241 (my edn.) the *Śṛ. Pra.* has the following: विततालोकावयवी आकाशः ...... संतमसेऽपि खद्योतविद्युतोः क्रियाबुद्धेः । This is found in the *Bhāvanā*, pp. 29 and 85. On the same page, the *Śṛ. Pra.* discusses *Karma* as determined by Saṃyoga-Vibhāga and quotes the Nyāya 'Saṃyogāntam karma'. This discussion may be compared with the *Bhāvanā*, pp. 27-37. In the discussion on the concept of Bhāvanā, we find more than one parallel or citation. *Śṛ. Pra.* p. 336, last but one line may be compared with the *Bhāvanā* p. 8 and two pages later (338) the line भाव्यनिष्ठस्वभावको व्यापारो भावना is close to भाव्यभवनसमर्थो भावना in the *Bhāvanā* p. 6. *Śṛ. Pra.* p. 343, quotes an Anuṣṭubh on Bādari's view; this verse is from the *Bhāvanā* p. 41 where it is printed like a prose passage. *Śṛ. Pra.* p. 451, अव्यभिचाराद्धि तन्मात्रमेव तदर्थो नाधिकं व्यभिचारात् is a quotation from the *Bhāvanā*, p. 60.

PRAMĀṆĀCĀRYAS

In the former part of this chapter, as also to some extent in Ch. V giving a detailed notice of the contents of the *Śṛ. Pra.*, attention has been drawn to the Nyāya writers whom Bhoja cites or uses. We may now notice in detail these Nyāya-writers and the material which Bhoja derives from them.

I. GAUTAMA'S *Nyāya Sūtras* AND VĀTSYĀYANA'S *Bhāṣya* ON THEM

1. In Ch. II (p. 81 of my edn.), Bhoja gives *Nyāya Sūtra* I. i. 16, on Manas.
2. Ch. VI (p. 335 of my edn.) *Ny. Sū.* II. ii. 65 on Vyakti, Ākṛti and Jāti as Padārthas is quoted mentioning Bhagavān Akṣapāda.
3. Ch. VII (p. 369 of my edn.) The six kinds of Lakṣaṇā dealt with by Bhoja here are derived from *Ny. Sū.* II. ii. 61 and Vātsyāyana's *Bhāṣya* thereon.
4. Vol. II. p. 242, *Śṛ. Pra.* Bhoja quotes Akṣapāda or Gautama in his discussion on Gauṇa and Upacāra Vṛttis. He says:

अक्षपादस्तु सहचरणस्थानतादर्थ्यादिभ्यस्तद्वदुपचार इति ब्रुवाणः यष्टीः प्रवेशय, मञ्चाः क्रोशन्ति, मल्लिका प्रदीप इत्यादिषु लक्षणामप्युपचारपक्षे प्रतिक्षिपति । (P. 556 of my edn.)

The Sūtra referred to here and partly quoted is II. ii. 61. See also Vātsyāyana on I. ii. 14. Upacāracchala: अतद्भावे तद्वदभिधानम् उपचार इति ।

5. Vol. III. Ch. XVIII on Dharma Śṛṅgāra. p. 237. Bhoja borrows from Vātsyāyana's *Bhāṣya* on I. i. 2. Bhoja gives ten kinds of Dharma of the form of Pravṛtti, done by Vāk, Manas and Kāya—speech, mind and body.

तत्र वा(चा हितं प्रियं सत्य)माप्तं ब्रूते ; मनसा आस्तिक्यं, दयाम्, अनीप्सां च भावयति ; कायेन गुरुजनोपास्ति, दानम्, आर्तत्राणं च करोति ।

Cf. Vātsyāyana on I. i. 2.

दोषैः प्रयुक्तः शरीरेण प्रवर्तमानः हिंसास्तेयप्रतिषिद्धमैथुनान्याचरति । वाचा अनृतपरुषसूचनासम्बद्धानि । मनसा परद्रोहं, परद्रव्याभीप्सां, नास्तिक्यं चेति । सेयं पापात्मिका प्रवृत्तिरिति ।

अथ शुभा—**शारीरेण दानं, परित्राणं परिचरणं च । वाचा सत्यं, हितं, प्रियं, स्वाध्यायं चेति । मनसा दयाम् अस्पृहां श्रद्धां चेति । सेयं धर्माय ।**

6. Vol. III. Ch. XXI. on Mokṣa Śṛṅgāra. p. 326. Bhoja adopts the Nyāyasūtrakāra's description of Mokṣa or Apavarga. He borrows both *Ny. Sū.*, I. i. 2., and Vātsyāyana's *Bhāṣya* thereon. Says Bhoja:

तत्त्वज्ञानात् निःश्रेयसाधिगमो मोक्षः । दुःखजन्मप्रवृत्तिदोषमिथ्याज्ञानानाम् उत्तरोत्तरापाये तदनन्तराभावात् । तथा हि—तत्त्वज्ञानात् मिथ्याज्ञानापाये दोषा अपयन्ति, दोषापाये प्रवृत्तिरपैति, प्रवृत्त्यपाये जन्मापैति, जन्मापाये दुःखमपैति । सेयमात्यन्तिकी दुःखप्रहाणिः तत्त्वज्ञानात् निःश्रेयसः-(सम्) । तदुपायात्तु तदधिगमो मोक्ष इति ।

Cf. Ny. Sū. I. i. 2. and *Bhāṣya* on it on p. 15 Chowk. Edn, para 3.

In this same section the first Sūtra of Gautama enumerating the sixteen topics of Nyāya Śāstra (I. i. 1) is also quoted by Bhoja while describing the different Tattvas recognised by the different schools of thought. P. 329, Vol. III.

7. Vol. II. p. 452. Ch. XII. There is a line in the section on the construction of drama which is an imitation of a line of Vātsyāyana found in his *Bhāṣya*. Bhoja says:

चतसृषु हि विधासु तत्त्वं परिसमाप्यते- कर्ता, कर्म, करणं, क्रियेति । ताश्च प्रकृतिपञ्चकोपलक्षणेन । तद्यथा बीजं, बिन्दुः etc.

Cf. Vātsyāyana's preliminary *Bhāṣya* to I. i. 1, p. 2 on Pramātā, Pramāṇa, Prameya and Pramiti after which he concludes:

चतसृषु चैवंविधासु अर्थतत्त्वं (तत्त्वं f. n.)परिसमाप्यते ।

8. Vol. IV. Ch. XXV. Earlier in this chapter, in the resume of the Śāstraic discussions in the *Śṛ. Pra.*, I have shown how Bhoja discusses the several Pramāṇas in this chapter. Bhoja quotes Gautama more than once in this connection.

(a) P. 443. Vol. IV. Bhoja quotes Gautama's Upamāna Sūtra, I. i. 6.

(b) P. 445. Bhoja mentions the name Akṣapāda and refers to the matter contained in his Pratyakṣa Sūtra, I. i. 4. Bhoja says that Pramāṇas other than Upamāna also involve an admixture of Śabda. Even Pratyakṣa is a Pramāṇa which is 'Ubhayaja'—born of sense-object-contact, Indriya-artha-sannikarṣa, and of Śabda and it is to distinguish the indeterminate non-verbal perception from the determinate Śabda-qualified perception that Akṣapāda introduced the word 'Avyapadeśya' in the Sūtra defining Pratyakṣa.

तथा च इन्द्रियार्थसन्निकर्षोत्पन्नत्वेऽपि उभयजन्म अव्यपदेश्यपदेन व्यवच्छिन्नम् **अक्षपादपादैः ।** P. 445.

(c) Bhoja quotes the Bhāṣyakāra, Vātsyāyana, on this same page to show that Parārtha Anumāna involves Upamāna.

परार्थानुमाने च उक्तम् अनुमानकारैः (भाष्यकारैः), "तदागमः प्रतिज्ञा । हेतुरनुमानम् । दृष्टान्तः प्रत्यक्षम् । उपमानम् उपनयः" इति ॥ P. 445.

This is an extract from Vātsyāyana on I. i. 1. p. 5. where Vātsyāyana calls syllogistic reasoning itself by the name 'the great Nyāya'—परमो न्यायः—because in it is seen a confluence of all the Pramāṇas.

तेषु प्रमाणसमवायः—आगमः प्रतिज्ञा । हेतुरनुमानम् । उदाहरणं प्रत्यक्षम् । उपनयनम् उपमानम्[1] । सर्वेषामेकार्थसमवाये सामर्थ्यप्रदर्शनं निगमनम् इति । सोऽयं परमो न्याय इति ।

This *Bhāṣya*, Bhoja repeats in the XXIXth chapter (p. 569, Vol. IV.) where he again speaks of Pramāṇa, Prameya etc.

(d) Bhagavān Akṣapāda is here mentioned once more and the observation is borrowed, though without acknowledgment, from Vātsyāyana on I. i. 1. The context is the discussion as to why Pratyakṣa and other Pramāṇas should be treated at all when it has been maintained that they are all included in the one supreme Pramāṇa of Upamāna. Bhoja replies that Gautama gave Saṁśaya etc. as separate topics for scientific treatment and full understanding of the Śāstra though the fourteen topics are included in the first two categories of Pramāṇa and Prameya.

Similarly, Bhoja says, the *Nyāya Sūtras* speak of the Hetvābhāsas as a separate category, though they are part of and are included in Nigrahasthāna. Further, the two Hetvābhāsas, Asiddha and Anaikāntika are enough and they include Viruddha etc., but still Gautama gives them separately.

(e) P. 453. *Ny. Sū.* II. i. 64 on Arthavāda is quoted and followed.

(f) P. 456. *Ny. Sū.* II. i. 65 on Anuvāda is quoted and followed.

---

[1] It can be seen that Bhoja's reading differs.

(g) Pp. 569-70, Vol. IV. After again quoting the *Bhāṣya* on Parārtha Anumāna being a confluence of all the Pramāṇas, Bhoja quotes *Ny. Sū.* I. i. 9. on Prameyas.

II. Uddyotakara's *Nyāyavārttika* and Vācaspati's *Nyā. Vā. Tātparya-Ṭīkā*

1. In Ch. V in the discussion on Jāti. Uddyotakara is quoted as Ācārya and his reply to Kumārila is given (p. 304 of my edn.) This is a second-hand quotation from the *Nyāyamañjarī*, p. 312.

2. Ch. VI (p. 309 of my edn.), Bhoja takes an illustration from *Ny. Vārttika* II. ii.67; here too, the immediate source for Bhoja is the *Ny. mañjarī*.

3. Ch. VI (p. 325 of my edn.). Another illustration from the *Ny. Vārttika*, again taken from the *Ny. mañjarī*.

4. A fourth case, Uddyotakara's explanation of the significance of 'tu' in the Sūtra 'Vyaktyākṛtijātayas *tu*' (p. 335 of my edn.) is also taken from the *Ny. mañjarī*.

5. In the discussion on Upamāna referred to above more than once, it was noted that, to an objection that if Upamāna is the supreme Pramāṇa comprehending the others also, there is no need to define the rest, Bhoja replied that subjects were dealt with completely and separately for the full understand ing of the Śāstra though they were included under the more major items. In this connection Bhoja gives five instances, three of which are from Gautama's *Nyāya Sūtras* which we have noticed above. The fourth reference is to the Hetus and the Hetvābhāsas and their number. The text which is corrupt here runs as follows:

. . . . . . हेतूनुपादाय चतुष्ष . . . . . . त्रिशता षोडशकत्रयेण च द्वे सहस्रे द्वात्रिंशिके इति वर्णिताः ।

The reference is to the text of the *Nyāyavārttika* on the Hetvābhāsa Sūtra, I. ii. 4. The *Vārttika* gives the total number of Hetus and Hetvābhāsas:

कियता पुनर्भेदेनायं हेतुहेत्वाभासः प्रसृत इति ? कालपुरुषवस्तुभेदानुविधानेन अपरिसंख्येयः सामान्यतः साध्यवस्तूपग्रहेण हेतुहेत्वाभासभेदः प्रपञ्च्यमानः षट्सप्ततिशतम् । तत्र साध्यव्यापकधर्मभेदः षोडशधा । साध्यैकदेशवृत्तिधर्मोऽप्येवम् । एवं साध्यवृत्तिधर्मभेद इति । विशेषणविशेष्यासिद्धिभेदात् चतुष्षष्टिः । एवं समर्थासमर्थविशेषणविशेष्यभेदाद् इति । * * * Pp. 163-4

Then the *Vārttika* enumerates each of these. Then it says, pp. 163-9:

त एते हेतवो हेत्वाभासाश्च असङ्कीर्णविशेषणविशेष्यभेदेन द्वे सहस्रे द्वात्रिंशके असिद्धयादिसमुच्चयेन अनन्तो भेद इति ।

Vācaspati says in his *Tātparya-ṭīkā* on both these passages:

(*a*) (P. 331 Chowk. Edn.)

एतस्यां त्रिषोडश्यां साध्यव्यापकसाध्यैकदेशवृत्तिधर्मभेदात् षोडशीद्वयं विशेषणविशेष्यासिद्धिभेदात् चतुष्षष्टिः । एवं समर्थासमर्थविशेषणभेदात् चतुष्षष्टिः । तदेतत् चतुष्षष्टिद्वयम् अष्टाविंशतिकं शतं पूर्वया त्रिषोडश्या सह षट्सप्ततं शतम् ।

(*b*) P. 335.

—शतत्रयं चतुरशीतम् । तदेवमेभिः त्रिभिः चतुरशीतैः शतत्रयैः द्विपञ्चाशत् शतोत्तरं सहस्रमेकं द्वात्रिंशदुत्तरया अष्टशत्या सहस्रमेकं चतुरशीतिसहिता च नवशती, तदेवं प्रकृतिभूत-अष्टाचत्वारिंशत्प्रक्षेपेण सम्पिण्डितं द्वात्रिंशे द्वे सहस्रे भवत इति ।

III. Dharmakīrti

Although Dharmakīrti is a Buddhist, he may be noticed here along with the Naiyāyikas.

There are a few references to this Buddhist logician in the *Śṛ. Pra.*

1. The first is a quotation from his *Pramāṇavārttika*, II. 354, where Dharmakīrti is introduced as 'Anye' meaning a Buddhist. (Ch. VI. p. 349 of my edn.)

2. Earlier in Ch. V, in the discussion on Jāti, Dharmakīrti's parody of that concept in his *Pra. Vārttika* (III. 151-2) is presupposed and Jayanta's own recast of Dharmakīrti's verse is quoted by Bhoja (p. 302 of my edn.).

3. In the beginning of Ch. VII (p. 352 of my edn.) and again towards the end of Ch. IX, Bhoja quotes the verse रूढ्या यत्रासदर्थोऽपि etc. This is *Pramāṇavārttika*, Pratyakṣa 37.

4. The following reference is in the same above-mentioned discussion on Upamāna in Ch. XXV. The context is the same as that in connection with which the *Vārttika* and the *Tātparya-ṭīkā* are quoted, namely, the mention and separate treatment of subjects which can be included in other major items. Dharmakīrti is quoted as the fourth of the five instances given here. Bhoja says that all kinds of Anupalabdhi are only other forms of the one main Anupalabdhi called Svabhāva-anupalabdhi; still, Dharmakīrti gives it and in addition to it ten more.

एवं **धर्मकीर्तिनापि** स्वभावानुपलब्धिरिति वक्तव्ये, स्वभावानुपलब्धिः (1), कार्यानुपलब्धिः (2), कारणानुपलब्धिः (3), व्यापकानुपलब्धिः (4), स्वभावविरुद्धोपलब्धिः (5), कार्यविरुद्धोपलब्धिः (6), कारणविरुद्धोपलब्धिः (7), विरुद्धव्याप्तोपलब्धिः (8), विरुद्धकारणोपलब्धिः (9), विरुद्धकार्योपलब्धिः (10), कारणविरुद्धकार्योपलब्धिः (11) इत्येकादश अनुपलब्धयो विकल्पिताः । P. 466. Vol. IV. *Śṛ. Pra.*

This is taken from Dharmakīrti's *Nyāyabindu* where he gives these eleven Anupalabdhis in the second chapter, (Pp. 47-55. Kāśī Skt. Series.) beginning with the statement: सा च प्रयोगभेदाद् एकादशप्रकारा । The order of Dharmakīrti's enumeration of the eleven differs from that of Bhoja. In the end Dharmakīrti himself says that the first Svabhāva-anupalabdhi, includes the other ten.

इमे सर्वे कार्यानुपलब्ध्यादयः दश अनुपलब्धिप्रयोगाः स्वभाव-अनुपलब्धौ सङ्ग्रहमुपगच्छन्ति । P. 55.

There are a few anonymous citations which are from Buddhist works e.g. the verse विकल्पयोनयः शब्दाः etc. (p. 347 of my edn.) but the identities of the texts in these cases are not known.

IV Jayantabhaṭṭa's *Nyāyamañjarī*

Jayanta Bhaṭṭa was a Kashmirian author of renown who flourished in the third quarter of the ninth century A.D. He contributed to the Nyāya Śāstra an elaborate Vṛtti on select Sūtras of Gautama called the *Nyāyamañjarī*.

It is but natural that from such a renowned treatise not removed very far from his own time, Bhoja should borrow material for his Śāstraic discussions.[1] It is not possible to point out here line by line and verse by verse all that Bhoja has borrowed from the *Nyāyamañjarī*; these have been pointed out in my edn. of the *Śṛ. Pra.* In the first nine chapters there are eighteen contexts where Jayanta is drawn upon, twelve of which extend to several pages, one to thirteen pages: 81, 161, 193, 203, 213-7, 219, 227, 300-5, 309, 313-5, 325-338, 340-5, 347, 433-4, 441-5, 448-51, 457-8, 460-2, 503-5. Suffice it to point out that the reproductions, completely anonymous, from the *Nyāyamañjarī*, occur mostly in two sections:

(1) Kāraka, Kriyā and Dhātvartha in Ch. V (pp. 213-7 of my edn). (2) The establishment of Jāti at the end of Ch. V. Vol. I. *Śṛ. Pra.*, pp. 359-366. (Pp. 300-5 of my edn.). Bhoja here reproduces verse and prose passages *in toto* from the *Nyāyamañjarī* pp. 297-313 (Vizianagaram Edition). (3) Śakti-vāda (Pp. 313-5 of my edn). (4) Ch. VI. Vol. I. pp. 392-407 (Pp. 325-36 of my edn.), discussion on Padārtha, Vyakti-Ākṛti-Jāti Vādas. Here the *Nyāyamañjarī* text, pp. 317-328 is almost totally reproduced. (5) The next discussion taken from the *Ny. mañjarī* relates to Bhāvanā, Vidhi and Pratibhā as Vākyārtha, Ch. VII. pp. 336-344 of my edn. (6) A further important subject on which Jayanta is reproduced and his view is followed by Bhoja is on Abhihitānvaya and Anvitābhidhāna and adopting neither but a cumulative process called Saṃhatyakāritā (Pp. 441-462 of my edn.). See also the general resume of Śāstraic Discussions in the *Śṛ. Pra.* given above in this chapter.

V. The *Nyāyasāra* and *Bhūṣaṇa* of Bhāsarvajña

It is likely that Bhoja had seen the *Nyāyasāra* and *Bhūṣaṇa* for, Bhoja's two quotations, one a familiar verse on Gautama's negative conception of Mokṣa, अपि वृन्दावने रम्ये etc. and another a quarter of a verse giving Ānanda as the nature of Brahman, at the end of Ch. IX आनन्दं ब्रह्मणो रूपम् (pp. 594-5), are seen in the *Nyāyasāra* and *Bhūṣaṇa*; but there also, these are found as quotations. Actually the whole verse of which Ānandam etc. is the third *pāda* is quoted by Bhoja at the beginning of Ch. XXI.

VI. Bhoja and the Vaiśeṣika System

The *Sūtras* and Praśastapāda's *Padārtha-dharma-saṁgraha* called *Bhāṣya*.

1. Bhoja quotes Praśastapāda with the mention of his name. At the end of Ch. IX, Vol. II. p. 263, Bhoja discusses in some connection whether Tamas or Darkness is a Padārtha; he proves that it is not one; that it is the Abhāva of Āloka, absence of light. If we say that we see darkness and so on as if darkness were a perceived category by itself, it is a case of false perception—Viparyaya. This, Bhoja finally proves by quoting Praśastapāda who, while illustrating a case of Viparyaya in Pratyakṣa, gives the perception of Tamas as a distinct object as an instance. Bhoja says:

[1] Bhoja quotes also from the *Kādambarīkathāsāra* of Jayanta's son, Abhinanda.

किन्तु अग्रहण एवायं ग्रहणाभिमान:, मिथ्याज्ञानस्य विपर्ययस्वरूपत्वात् । आह च विपर्ययोदाहरणं **प्रशस्तपादं(दः)**—' व्यपगतघनपटलम् अचलजलनिधिसदृशवपुः अम्बरतलम् अञ्जनपू(चू)—र्णपुञ्जश्यामलं शार्वरं तमः " इति । ' (P. 574 of my edn.)

This passage occurs in Praśastapāda's *Padārtha-dharma-saṁgraha*, more commonly known as *Bhāṣya*, on p. 88 of the Kāśī Edn., where the reading slightly differs; the words 'Vapus' and 'Talam' are missing in the printed text. Bhoja is fond of this passage and has quoted it twice before. See pp. 196 and 350 of my edn.

2. In the beginning of Ch. XXV, Vol. IV. p. 439, Bhoja says that he proposes to study the 'Sādharmya-Vaidharmya' of all the four types of Vipralambha. Most likely this idea of 'Sādharmya-vaidharmya-parīkṣā' is inspired by the *Vaiśeṣika Sūtras*, I. i. 4. and I. i. 8-31., and the corresponding portion of Praśastapāda's *Bhāṣya*.

3. In the same chapter Bhoja considers all forms of direct and verbal sources of knowledge, Pratyakṣa, Anumāna etc., which he briefly defines and illustrates. On Anumāna, he quotes Praśastapāda's *P. Dh.S.*:

लिङ्गदर्शनात् लिङ्गिप्रतिपत्तिः अनुमानम् । तदुक्तम्—

अनुमेयेन सम्बद्धं प्रसिद्धत्वं (द्धं च) तदन्वये ।
तदभावे तु यन्नास्ति तल्लिङ्गमनुमापकम् ॥ See also above, p. 721.

4. The Maṅgala Śloka of Praśastapāda's work प्रणम्य हेतुं etc. is quoted as illustration by Bhoja in the Śabdālaṁkāra section, under the Alaṁkāra called Gati. See *S. K. Ā.* P. 130. The second quarter of this verse is quoted in Ch. I. p. 21. of my edn.

BHOJA AND THE SĀṀKHYA

All the cases of Śāstraic contact in Bhoja examined till now are extraneous and for the most part distant from the subject proper of Poetics. With Sāṁkhya however Bhoja establishes some contact of a substantial nature, taking ideas from it for building up his most important contribution, namely, the new theory of Rasa. He himself says in Ch. VII that he adopts the Sāṁkhya view. Bhoja's indebtedness to Sāṁkhya is only very insufficiently acknowledged by him.

1. He says himself that he drew upon the Sāṁkhya only for the Satkāryavāda with the help of which he explains the term 'Rasika' as pointing to the fact that Rasa which manifests later in the Rasika was already existent in his soul. Besides this, in the high floods of this difficult subject of Rasa, Bhoja catches hold of and clings to some twigs and roots of Sāṁkhya ideas like Sattva-guṇa and Ahaṁkāra. See above chapter on Rasa.

II. Īśvarakṛṣṇa

In Ch. XXV (P. 440, Vol. IV) where Bhoja describes the development of love through the mutual knowledge of the lovers by means of the various means of knowledge (Pramāṇas), Bhoja defines Pratyakṣa thus: तत्र प्रतिविषयाध्यव-

साय: साक्षात्प्रत्यक्ष: । This definition of Pratyakṣa is from Īśvarakṛṣṇa's *Sāṁkhya Kārikās*, प्रतिविषयाध्यवसायो दृष्टम् । Kārikā 5.

III. VINDHYAVĀSIN

No work of this writer has yet come to light and though there is no knowing of the Śāstra to which he contributed, it is said and it is accepted by most scholars that Vindhyavāsin was an old Sāṁkhya writer. Some identify him with Īśvarakṛṣṇa, the author of the *Sāṁkhya Kārikās*, while others refute this theory. The question is again discussed in the Introduction to the *Tattvasaṁgraha* of Śāntarakṣita, Gaek. Series XXX, Vol. I. This last-mentioned work refers to the Kāpilas on p. 22. The author of the Introduction identifies this as a reference to Vindhyavāsin. In the commentary to the verse on p. 22, the following Anuṣṭubh is found and it gives, as the Introduction observes, the valuable information that Vindhyavāsin's real name is Rudrila.

यदेव दधि तत् क्षीरं यत्क्षीरं तद्दधीति च ।
वदता रुद्रिलेनैव ख्यापिता विन्ध्यवासिता ॥

This verse refers to the Sāṁkhya Satkārya and Pariṇāma Vādas and makes fun of Vindhyavāsin by punning on this name of his. The Introduction to *Tattvasaṁgraha* assigns him to A.D. 250-320.

Bhoja refers to Vindhyavāsin's view twice. (1) While discussing Padārtha, whether it is Vyakti, Ākṛti or Jāti in Ch. VI, Bhoja says that the followers of Vindhyavāsin hold that Ākṛti is Padārtha. Ākṛti is Samsthāna or Form.

आकृतिरेव पदार्थं इति **विन्ध्यवासिमत**गन्धीया: । P. 401. Vol. I. *Śṛ. Pra.*

In the *Mahābhāṣya* (p. 90, Vol. II. N. S. Edn.) we find this discussion on Padārtha but the Vārttika (No. 759) found there gives one Vājapyāyana as holding the Ākṛti-pakṣa. In the *Mahābhāṣya*, we do not find the three Pakṣas or the three concepts of Vyakti, Ākṛti and Jāti given by Gautama in his *Nyāya Sūtras*. We have in the place of Vyakti its old name Dravya and Vyāḍi's view. Ākṛti is explained as referring to Jāti also. In the *Mīmāṁsā Sūtras* also Ākṛti is mentioned and taken as Jāti and not as Saṁsthāna. The Mīmāṁsakas hold Jāti as Padārtha. In none of these places does Vindhyavāsin occur as the advocate of an Ākṛti-pakṣa. The commentary of Helārāja on the *Vākyapadīya* which discusses this subject in Kāṇḍa III (p. 85) refers more than once to Vājapyāyana only as holding the Ākṛti-pakṣa. But in the last verse of the Ākṛti-vāda of the *Ślokavārttika*, Kumārila refers to Vindhyavāsin:

ग्रन्थे **विन्ध्यनिवासेन** भ्रान्तेस्सारूप्यमुच्यते ।

This text is at the end of the last section of the Ākṛti-vāda, where Kumārila seems to refute Vindhyavāsin's view that there is no Jāti but that there is Sāmānya which is Sārūpya: सारूप्यमेव सामान्यं etc. Vindhyavāsin seems to have held that Sāmānya is Padārtha and that this Sāmānya is the similarity of form among things belonging to a particular class, Sārūpya. To this view related so closely to the previously noticed Ākṛti-vāda of Vindhyavāsin, is the second reference in Bhoja.

Śāntarakṣita and his commentator Kamalaśīla also refer to this view of Vindhyavāsin. *Tattvasaṁgraha*, GOS. XXXI. Kārikā 2311, p. 636.

(2) This second reference occurs in Ch. XXV. Bhoja is arguing the supremacy of the Upamāna Pramāṇa and pointing out that every other Pramāṇa involves Upamāna. Pratyakṣa, in the state in which it is useful for Vyavahāra, is Savikalpaka, determined by name or Śabda. At the basis of this name is found Upamāna. For, according to Vindhyavāsin whom Bhoja quotes here, the connotation of a word is Sāmānya; on seeing an object one is reminded of a similar object already experienced and he at once identifies the sensed object. Thus the knowing of an object by its name is based upon Sāmānya or Sādṛśya or Upamāna.

प्रत्यक्षादीनि पुन: उपमायामेव अन्तर्भवन्ति । तथा हि व्यवहारोपयोगि प्रमाणम् । स तु(तत्तु) सविकल्पज्ञानपूर्व:(र्वम्)। सविकल्पकं शाब्दम् । शब्दस्य च सम्बन्धग्रहणसमये अर्थाप्रतिपादकम्(कत्वम्)। तदुत्तरकालं तु सादृश्येन अवबोधकत्वात् कथं न प्रत्यक्षमुपमानम् ।

आह च **विन्ध्यवासी**—"शब्दस्य सामान्यं वाच्यम् । तच्च सादृश्यरूपम्" इति ।

P. 445. Vol. IV. *Śṛ. Pra.*

See also the resume of Śāstraic discussions in the *Śṛ. Pra.* in the former part of this chapter.

Other References to the views of Vindhyavāsin

The Introduction to the Gaek. Edn., of the *Tattvasaṁgraha* gives two more references to Vindhyavāsin's views, one from the *Syādvādamañjarī* (p. 119) and another from Bhoja's *Vṛtti* called *Rājamārtāṇḍa* on the *Yoga Sūtras*, IV. 22. The second-mentioned work quotes a Sūtra-like bit which refers to the Sāṁkhya tenet that experiences really belong to Prakṛti or the Guṇas and not to the Puruṣa, though the Puruṣa appears to be the experiencer.

अनेनैव अभिप्रायेण **विन्ध्यवासिना** उक्तम्—'सत्त्वतप्यत्वमेव पुरुषतप्यत्वम्' इति ।

P. 57, Ānandāśrama Edn.

Some more references to Vindhyavāsin's views and his identity and date are discussed in an article on Vindhyavāsin in the *Journal of Indian History*, Vol. VI. Part 1 (April, 1927) by Dr. B. Bhattacharya. He argued against the identity of Vindhyavāsin with either Īśvarakṛṣṇa or Vyāḍi and fixed his time as A.D. 250-310, earlier than Īśvarakṛṣṇa. He pointed out the following two additional references in the *Ślokavārttika*:

1. P. 393. As we have pointed out in the resume of the Śāstraic discussions in the *Śṛ. Pra.*, in the section on Bhoja's discussion of the Pramāṇas, Vindhyavāsin recognised a variety of Anumāna called Viśeṣato-dṛṣṭa.

विशेषदृष्टमेतच्च लिखितं **विन्ध्यवासिना** । Anumāna-pariccheda, Śl. 143.

Bhoja, as can be seen in the above-mentioned section, recognises a variety of Anumāna called Viśeṣato-dṛṣṭa, by the side of Sāmānayato-dṛṣṭa.

2. P. 704. अन्तराभवदेहस्तु निषिद्धो **विन्ध्यवासिना** । Ātma-vāda, Śl. 62.

Some hold the view that between the death of one body and the birth of another for a soul, there is a subtle body continuing and serving as substratum for the

continuity of knowledge and impressions. This Vindhyavāsin did not accept. See Pārthasārathi on this line. Vācaspati Miśra also refutes this transmigratory subtle body Ātivāhika-śarīra in his *Ṭīkā* on the *Yoga Bhāṣya* IV. 10, P. 184, Ānandāśrama Edn. But Vācaspati does not refer to Vindhyavāsin there.

The following are three more references to Vindhyavāsin. (i) There is mention of Vindhyavāsin in Vācaspati's *Yoga Bhāṣya Ṭīkā* on IV. 1. P. 176 (Ānanda. Edn.) This reference seems to contain some interesting information. It seems to say that sage Māṇḍavya became Vindhyavāsin by using the miraculously potent Rasāyana.

इहैव रसायनोपयोगेन यथा **माण्डव्यो** मुनी रसोपयोगात् **विन्ध्यवासीति** ।

(ii) The *Abhinavabhāratī* of Abhinavagupta, Vol. I. p. 11 (Gaek. Edn.) says: अतोऽन्योन्योपकारवृत्त्या च देवमनुष्यसर्गौ निरूपितौ **विन्ध्यवासि**प्रभृतिभि: ।

that Vindhyavāsin and others of his thought explained the two worlds of beings, the mortal and the divine, Manuṣya and Deva, as intended for mutual help, an idea which the *Gītā* has explained at some length in chapter III:

देवान् भावयतानेन ते देवा भावयन्तु व: ।
परस्परं भावयन्त: श्रेय: परमवाप्स्यथ ।। III. 11.

(iii) The third is a grammatico-lexicographical reference given by Bhānuji in his commentary on the *Amarakośa*, I, Kāla, 9:

धेनूरुरज्जुकुहुसरयुनकरेणव: स्त्रियाम् इति **विन्ध्यवासी** ।

The more recently published *Yuktidīpikā* on the *Sāṁkhya Kārikās* (Calcutta, 1938) makes several references to Vindhyavāsin and his Sāṁkhya-doctrines, which could be dealt with only in another place and on another occasion. Similarly, the recently published work of Jain logic, *Nyāyaviniścaya-vivaraṇa* of Vādirāja (Jñānapīṭha edn., Banaras) quotes Vindhyavāsin as a Bhāṣyakāra on *Yoga Sūtras, Y. S,* II. 6. See this text, pt. 1, p. 231, 1. 9-10.

BHOJA AND THE YOGA

From the Yoga system, on the Sūtras of which Bhoja has written a Vṛtti called the *Rājamārtāṇḍa*, there is not much in the *Śṛ. Pra.* There is practically little that Bhoja has taken from or quoted from Patañjali or Vyāsa. While enumerating the different Tattvas according to the different schools of thought, Bhoja mentions the Yoga under the number 'four', because it gives the subject in four sections called Yoga, Sādhana, Vibhūti and Kaivalya. चत्वारि यथा— * * * योग:, साधनम्, विभूति:, कैवल्यमिति । Vol. III, p. 328.

These four categories are the names of the four sections or Pādas of the *Yoga Sūtras* of Patañjali. In this same section, a little earlier, Bhoja says while describing Niḥśreyasa:

यदा तु '**सर्वं दु:खं विवेकिन:**' इति ज्ञानात् सुखमेव नास्तीति विजानीयात्, तदा किमर्थं प्रपत्स्य(वर्त्स्यं)ति, किमर्थं वा न प्रपत्स्य(वर्त्स्यं)ति इति । Vol. III. P. 327.

and the words in antique here form the final part of the *Yoga Sūtras*, II. 15. Again, in the same section, while giving the various conceptions of Niḥśreyasa or the final state in salvation, Bhoja mentions the Yoga conception, quoting *Yoga Sūtra* I. 3. तदा द्रष्टु: स्वरूपेऽवस्थानम् । P. 329, Vol. III.

BHOJA AND THE KĀMA ŚĀSTRA

Kāma Śāstra can be considered a Samāna-tantra of Nāṭya and Alaṁkāra Śāstras; for, it deals with Love, the chief of the emotions which form the content of the art whose theory Nāṭya and Alaṁkāra study. Rasa treatises of the later age which take up for exhaustive study Śṛṅgāra as the chief and typical Rasa, are at once treatises of both Kāma and Alaṁkāra Śāstras. The *Śṛ. Pra.* of Bhoja devotes the whole of its latter half to an elaborate study of Śṛṅgāra and cannot but be indebted in a large measure to the *Kāma Sūtras* of Vātsyāyana.

1. VĀTSYĀYANA'S *Kāma Sūtras*

i. Bhoja treats of the four Puruṣārthas in Chs. XVIII to XXI and Vātsyāyana treats of the first three Puruṣārthas, leaving Mokṣa, in the beginning of his *K. S.*, I. 2., in the Trivarga-pratipatti-prakaraṇa. Here, Bhoja's description of the second Puruṣārtha, Artha, in chapter XIX (p. 264. Vol. III) is borrowed by Bhoja from Vātsyāyana's *K. S.*, I. ii. 9. Also the idea of Artha as acquisition, conserving of the acquired, and increasing the conserved found on p. 266 of Vol. III of the *Śṛ. Pra.*, is derived by Bhoja from the same Sūtra of Vātsyāyana. I. ii. 9. p. 13. Kāśī Edn. *K. S.*

ii. (*a*) Similarly, Bhoja's description of Kāma, the third Puruṣārtha, (in Ch. XX, p. 299, Vol. III. *Śṛ. Pra.*) is almost a reproduction of *K. S.* I. ii. 11.

(*b*) Again on p. 300 Bhoja reproduces *K. S.* I. ii. 11 and 12 (p. 14 Kāśī Edn. *K. S.*).

(*c*) In this same chapter, on p. 302, *K. S.* I. iv. 16 and I. ii. Sūtras 22 and 23 are quoted by Bhoja.

iii. Ch. XXII, *Śṛ. Pra.*, p. 350. Vol. III. Bhoja quotes the Śloka on Trivarga found at the end of *K. S.* I. ii., Śloka 49, p. 26, Kāśī Edn.

iv. In Ch. IX (p. 512 of my edn.) Bhoja quotes *K. S.* 1. 2. Vātsyāyana's statement that of Dharma, Artha and Kāma, each preceding one is superior to the later: धर्मार्थकामानां समवाये पूर्व: पूर्वो गरीयान् ।

v. Of smaller quotations are नागरकवृत्तं वर्त्तेत (K. S. 1.4. 1.) quoted twice (pp. 90, 253 of my edn.), वरमद्य कपोत: श्वो मयूरात् (*K. S.* I. 2. 29) (p. 27 of my edn.) and प्राग्यौवनाद् युवति:. (*K. S.* I. 3. 1, 2) (p. 14 of my edn.)

vi. It is when we come to the fourth volume of the MS. of the *Śṛ. Pra.* that we find incessant quotations from the *K. S.* of Vātsyāyana.

Ch. XXIV, p. 424. Bhoja quotes Vātsyāyana I. v. Sūtras 28 and 29 on Nāyakas.

vii. We then come to Ch. XXVIII of the *Śṛ. Pra.* called 'Dūta-karman' (Vol. IV. pp. 478-535). Here Vātsyāyana is drawn upon to the largest extent. *K. S.* I. v., the section called 'Nāyaka-sahāya-dūta-karma-vimarśa-prakaraṇam' and *K. S.* V called 'Pāradārika Adhikaraṇa', its Adhyāyas 4 and 5

named 'Dūtī-karma-prakaraṇam' and 'Īśvara-kāmita-prakaraṇam' are used by Bhoja to a very large extent. Sūtras from *K. S.* I. v and V. iv are reproduced by Bhoja *in toto*.

Śr. Pra. Vol. IV. Page Nos. on which quotations from Vātsyāyana occur.	References to the Sūtras of V.'s *K. S.* reproduced by Bhoja on those pages of the *Śr. Pra.*
478	*K. S.* I. v. 35, 36 and 37.
479	,, V. iv. 44.
480	,, I. v. 39.
482	,, I. iv. 44, 45 and 46.
490	,, V. iv. 62. Śloka is quoted.
492	,, V. iv. 60; 52-53.
494	,, V. iv. 57, 58, 59.
495	,, V. iv. 55. There is a slight difference here. Whereas Vātsyāyana calls this Dūtī 'Svayam-dūtī' Bhoja makes her into a special variety called 'Chadma-dūtī'.
498	,, V. iv. 2.
502	,, V. iv. 2.
504	,, V. iv. 3-4.
505	,, V. iv. 12-13.
506	,, V. iv. 14 and then 12.
508	,, V. i. 5. On the 10 Kāma-Avasthās.
510	,, V. iv. 13-15.
511	,, V. iv. 16-28.
512	,, V. iv. 29-30; also 35-40.
514	,, V. iv. 63-64. Two Ślokas.
517	,, V. iv. 40-42.
518	,, V. iv. 40-42.
521	,, V. iv. 62. (Śloka) and then V. v. 13-18 (pp. 283-4. Kāśi Edn.).

This closes the list of Bhoja's borrowings on the subject of Dūta-karman. It can be seen that Bhoja borrows here from four sections of the *K. S.*:

A. I. v. 'Nāyaka-sahāya-dūta-karma-vimarśa-prakaraṇam'.

B. I. iv. The earlier section on Nāgaraka-vṛtta, from which Sūtras 44-46 on the friends and accomplices of the Nāgaraka, namely, Pīṭhamarda, Viṭa and Vidūṣaka are borrowed.

C. V. iv. 'Dūtī-karman'. Completely reproduced.

D. V. v. 'Īśvara-kāmita'. From here, Sūtras 13-18 mentioning the messengers and agents helping the secret love affairs of the king are taken by Bhoja.

viii. *Śr. Pra.* Vol. IV. p. 650. Bhoja quotes *K. S.* II. ii. 32 (Śloka).

ix. *Śr. Pra.* Vol. IV. pp. 794-5. Ch. called 'Prathamānurāgānantara-sambhoga'. Bhoja quotes here from *K. S.*, pp. 193-4 and 199. Kāśī Edn. *K. S.* III. ii. 6. कुसुमधर्माणो हि योषितः etc. *K. S.* III. ii. 17. सर्वा एव हि कन्याः etc. and also the two Ślokas on p. 199 of the *K. S.*

And again on p. 795, Bhoja quotes *K. S.* II. x. 46.:

यदाह —श्वसितकम्पितपयोधरा सकषायैरेव वाक्यैः नायकं निस्तुदती शयनीयं गच्छेत् ।

This passage is not found in exactly this same form in Vātsyāyana. *K. S.* II. x. Sūtras 40-48 describe Praṇaya-kalaha and in Sūtra 46 the maximum part of Bhoja's quotation is seen represented.

—प्रसन्नापि तु सकषायैरेव वाक्यैः एनं तुदतीव, प्रसन्ना रतिकाङ्क्षिणी नायकेन परिरभ्येत ।

The bit "शयनीयं गच्छेत्" in Bhoja is represented by "नायकेन परिरभ्येत" in the *K. S.* and Sūtra 41 in Vātsyāyana gives the Anubhāvas in Praṇaya-kalaha which must be taken to correspond to the bit in Bhoja—श्वसितकम्पितपयोधरा—though there is no mention of these same Anubhāvas of Śvasita and Payodhara-kampa.

x. Vol. IV. p. 803. Bhoja says: सुलभामवमन्यते, दुर्लभाम् आकाङ्क्षत इति प्रायोवादः । This is a reproduction of *K. S.* V. i. 16. (p. 9. Kāśī Edn.).

xi. Same page. Bhoja says: तत्र वामशीलत्वात् कामस्य * * * कलहरूपं सुरतम् आचक्षते । This is from Vātsyāyana, II. vii. 1. कलहरूपं सुरतमाचक्षते, विवादात्मकत्वात्, वामशीलत्वात् कामस्य ।

xii. Vol. IV. p. 837. Ch. 34. 'Prathamānurāga-anantara-sambhoga'. Bhoja mentions here a number of social functions, parties, and festive celebrations as part of the honeymoon of Prathamānurāgānantara-sambhoga. These are referred to also in relation with Uddīpana-vibhāvas in an earlier section. And in Bhoja's *S. K. Ā.*, these are given with illustrations in Ch. V under the head 'Prakīrṇaka', Love-miscellany. These have been dealt with in a special chapter above, 'Love Festivals', in this book. Most of these Bhoja might have borrowed from Vātsyāyana's *K. S.* I. iv. (Nāgaraka-vṛtta) 42, where these festivals and celebrations are given and from other places in the *K. S.*, where also they are referred to, as has seen pointed out above in the chapter on Love Festivals.

xiii. Vol. III. Ch. XIII, *Śr. Pra.* and *S. K. Ā.*, Ch. V. Bhoja speaks here of nine varieties of Rati, Naisargikī, Sāṁsargikī, etc. These, or at least some of these, Bhoja does not derive exactly from Vātsyāyana, though Vātsyāyana has said in the Ślokas at the end of II. i. that there are four kinds of Prītis due to Abhyāsa, Abhimāna, Sampratyaya and Viṣaya.

xiv. Vol. II. Alaṁkāra Section. Ch. X. Under his first Śabdālaṁkāra called Jāti which is another name for Bhāṣās and Bhāṣā-aucitya, Bhoja makes part of his own text Śl. 50 found at the end of *K. S.* I. iv.

नात्यन्तं संस्कृतेनैव नात्यन्तं देशभाषया ।
कथां गोष्ठीषु कथयन् लोके बहुमतो भवेत ।।

xv. Vol. I. Ch. II, p. 91. Bhoja quotes Vātsyāyana's *K. S.*, referring to Vātsyāyana's other name, Mallanāga. मल्लनागोऽप्याह— ' नागरकवृत्तं वर्तेत ' इति । (p. 90 of my edn.) This is from *K. S.* I. iv. 1.

The following further references to and citations from Vātsyāyana, made by Bhoja, may also be noted.

xvi. Vol. IV. Ch. XXXIII. Bhoja is explaining the idea of Kauṭilya involved in love, the eternal small perversities, anger, etc., which too help to nourish and develop love. The course of love never runs smooth. And in this connection, Bhoja twice quotes Vātsyāyana. The first quotation is one he had already given in an earlier chapter: सुलभामवमन्यते, दुर्लभाम् आकाङ्क्षतीति प्रायोवाद: । कलहरूपं च सुरतमाचक्षते । *K. S.* V. i. 16 and II. vii. i. And this we have noticed above under numbers x and xi.

The second quotation is about adding more interest and variety to love which is not good if it is all one smooth, uneventful affair. There is the *art* of love and the Vaicitrya it imparts to love in the case of persons accomplished in that art. And here Bhoja quotes Vātsyāyana, Sāmprayogikādhikaraṇa, Adhyāya 4, Sūtra 25 (pp. 118-9. Kāśī Edn.). (*Śṛ. Pra.* p. 803. Vol. IV).

वैदग्ध्यात्तु (ग्ध्यं तु) रागवृद्धेर्हेतुरेव । यदाह—वैचक्षण्ययुक्ताश्च गणिका:, तत्कामिनश्च परस्परं प्रार्थनीया भवन्ति । तेन वैचित्र्यमपि व्याख्यातम् । आह च-भवति हि रागेऽपि वैचित्र्यापेक्षा वैचित्र्येण (*K.S.* °त्र्याच्च) परस्परस्य (परस्परं *K.S.*) रागो जनयितव्य: । (शस्त्रकर्मशास्त्रे)ष्वपि धनुर्वेदादिषु वैचित्र्यमपेक्ष्यते, किं पुनरिह इति । See *K. S.* IX. 4, pp. 118-9.

xvii. Vol. IV. Ch. XXXI. p. 650. In connection with Rāga-vaicitrya, Bhoja quotes here, as we have noted above under item no. viii, a śloka of Vātsyāyana, *K. S.* II. ii. 32. Immediately he quotes the following verse: तदुक्तम्-

तैस्तैरुपायैरौचित्याद् वैचित्र्यस्य प्रयोजितै: ।
यूनां स्नेहोऽभिमानश्च रागयोगश्च जायते ॥

The exact source of this verse is not known. The *K. S.* Śl. 48 does not have it in this form, but it has a verse similar to it:

तैस्तैरुपायैश्चित्तज्ञो रतियोगान् विवर्धयेत् ।
तत्सात्म्याद् देशसात्म्याच्च तैस्तैर्भावै: **प्रयोजितै:** ।
स्त्रीणां स्नेहश्च रागश्च बहुमानश्च जायते ॥ Śl. 49.

End of Ch. VI. of the Sāmprayogika Adhikaraṇa (II).

xviii. Vol. III. Ch. XVIII. p. 244. Describing Dharma Śṛṅgāra in which Svakīyā is the Nāyikā, Bhoja quotes Vātsyāyana III (Kanyā-samprayuktaka) i. 1. (*K. S.*, p. 184).

xix. Lastly, mention must be made of Bhoja's profuse citation from the *Mālatīmādhava* of passages which go back to the *K. S.*

II. BHOJA AND THE *Jayamaṅgalā* ON VĀTSYĀYANA

Dr. Haradatta Sarma, writing on the *Jayamaṅgalās* and the Śaṅkarācāryas in the *IHQ*. Vol. V., assigns the *Jayamaṅgalā* to a date not later than 1000 A.D. We have to accept this date for the *Jayamaṅgalā* on Vātsyāyana, as it is clear

from the parallels between the *Śṛ. Pra.* and the *Jayamaṅgalā* on Vātsyāyana that Bhoja borrowed from the *Jayamaṅgalā*. The following are the places where Bhoja's indebtedness to the *J. M.* is plain.

1. In Ch. XXII (p. 350, Vol. III) the *Śṛ. Pra.* says of Kāma Śṛṅgāra, or the Puruṣārtha of Kāma:

तत्रापि धर्मार्थश्रृङ्गारयो: हेतुभूतत्वात् कामश्रृङ्गार एव फलभूतत्वात् प्रधानम् ।

This passage is borrowed from the first page of the text of the *J. M.*:

तत्रापि धर्मार्थयो: हेतुत्वात् काम एव फलभूत: प्रकृष्ट इति कामवादिन: ।

Earlier also, Bhoja said the same thing in Ch. VII (p. 43, Vol. II) while describing Ahaṁkāra-Śṛṅgāra. धर्मार्थफलभूततृतीयपुरुषार्थजीवितस्य ।

2. *J. M.* on *K. S.* I. ii. 9 on the various forms of Artha, on what constitute Vidyā, Bhūmi etc., corresponds to Bhoja's explanation of all the things constituting Artha in the beginning of Ch. XIX which is devoted to Artha Śṛṅgāra (P. 264. Vol. III).

3. Similarly, Bhoja borrows from the *J. M.* on the Sūtras defining and describing Kāma. At the beginning of Ch. XX, Bhoja divides Kāma into Sāmānya and Viśeṣa; and Viśeṣa Kāma into Pradhāna and Apradhāna. Here Bhoja does nothing but reproduce Vātsyāyana and the *J. M.* I. ii. 11 and 12. These classifications given by Bhoja are found in the *J. M.*, and Bhoja also quotes the verse found quoted in the *J. M.* on I. ii. 21 (p. 16).

4. Vol. III. *Śṛ. Pra.*, p. 301. Classification of Samprayoga into two kinds: Āyatana or Adhiṣṭhāna Samprayoga and Aṅga Samprayoga. This classification in Bhoja is from the *J. M.* on *K. S.*, I. ii. 22-23 (p. 17). Bhoja also quotes here the two verses on the Aṅgas found in the *J. M.* on I. ii. 22-23.

5. Bhoja treats of the accomplishments going under the name 'Catuṣṣaṣṭi Kalās' in the midst of the Uddīpana-vibhāvas. On this subject Bhoja leaves off Vātsyāyana and borrows from the *J. M.*, which according to some other text, classifies the 64 Mūla Kalās into 24 Karmāśrayas, 20 Dyūtāśrayas, 16 Śayanopacārikas and 4 Uttara Kalās. See above the chapter on the 64 Arts in this book for further treatment of this subject. Bhoja also borrows the *J. M.*'s remark that there are minor arts, but they are all included here.

Bhoja, *Śṛ. Pra.* Vol. III. p. 191. आस्वेव अवान्तरकलानां सीतानि (शतानि) पञ्च, अष्टादशोत्तराणि स्वशास्त्रविहितप्रपञ्चात् (नि) तानीह न प्रतन्यन्ते ।

Says the *J. M.* p. 32: आस्वेव अवान्तरनिविष्टानाम् अन्तरकलानाम् अष्टादशाधिकानि पञ्च शतान्युक्तनि ।

III. *Rativilāsa*

In Ch. XI, Bhoja describes the different types of compositions, and one of them is Śāstra Kāvya, a technical subject treated in Kāvya style. He illustrates this type with two examples, one of which is *Rativilāsa*, a work on Kāma-śāstra in Kāvya style. In the *Maṅkhakośaṭīkā* (p. 37, Th. Zachariae's Edn.), a line from a verse in the beginning of the *Rativilāsa* is quoted: तत्सिद्धये रतिविलासमतोऽभिधास्ये । So far this work has not been traced.

BHOJA AND THE ARTHA ŚĀSTRA

It has been explained in the Rasa chapter that Bhoja speaks of man's activities towards the attainment of the four Puruṣārthas as four kinds of his Ahaṅkāra-Abhimāna-Śṛṅgāra. Bhoja deals with the second Puruṣārtha of Artha in Ch. XIX (Vol. III). Naturally one expects Bhoja to go very elaborately into the subject borrowing in extenso from the *Artha Śāstra* of Kauṭalya and other works. But, curiously, Bhoja bases himself on the Trivarga-pratipatti-prakaraṇa at the beginning of Vātsyāyana's *Kāma Sūtras* for his definition of Artha and the description of its various forms. On p. 267 however, Bhoja gives the chief contents of the Artha Śāstra—Vidyā, Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra, Upāya, Vikrama, Yuddha, Upaniṣat and Praśama and briefly defines these. This topical division of the Artha Śāstra given by Bhoja is not taken by him from Kauṭalya; but while dealing with each of them, he takes material from the *Artha Śāstra* of Kauṭalya.

1. Kauṭalya gives Mantra as five-fold in I. 15. p. 75. Vol. I. *T. S. S.*

कर्मणामारम्भोपाय:, पुरुषद्रव्यसम्पत्, देशकालविभाग:, विनिपातप्रतीकार:, कार्यसिद्धिरिति पञ्चाङ्गो मन्त्र: ।

Bhoja reproduces this on p. 267, Vol. III. He gives this also as the five kinds of Vimarśa in chapter XII, p. 452, Vol. II, while considering human endeavour which forms the subject matter of drama.

2. In the same context, after Vimarśa, Bhoja speaks of Nirṇaya as the fourth of the Ārambhavidhis and says:

अनुपलब्धस्य ज्ञानम्, उपलब्धस्य निश्चयबलाधानम्, अर्थद्वैधस्य संशयोच्छेदनम्, एकदेशदृष्टस्य शेषोपलब्धि: **विपर्ययचिकित्सा** चेति निर्णया: ।

This is taken from Kauṭalya's *Artha Śāstra*, I. 15, Mantrādhikāra, p. 73, Vol. I. *T. S. S.*. The fifth is added by Bhoja.

3. In I. iv. (p. 32. *T. S. S.*, Vol. I). Kauṭalya says:—दण्डनीति: अलब्धलाभार्था, लब्धपरिरक्षणी, रक्षितविवर्धनी, वृद्धस्य तीर्थेषु प्रतिपादनी ।

In the same above-mentioned context, as the fifth Ārambhavidhi, Bhoja gives these from Kauṭalya as the five Pravṛttis. अलब्धलाभार्था, लब्धपरिरक्षणार्था, रक्षिताभिवृद्ध्यर्था, वर्धितोपयोगार्था, उपयोगपर्याप्त्यर्था चेति प्रवृत्तय: ।

P. 452. Vol. II. *Śr. Pra.*

Again Bhoja gives the same ideas of wealth as acquisition, protection, multiplication and distribution in the chapter on Artha Śṛṅgāra (XIX). तस्य अर्जनम्, अलब्धलाभ:, लब्धपरिरक्षणं, रक्षितविवर्धनं, रक्षितो (वर्धितो) पयोगश्च ।

P. 266. Vol. III. *Śr. Pra.*

4. Bhāmaha says in I. 21, that a Mahākāvya is to inculcate Artha in the main, though it may speak of all the four Puruṣārthas. चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् । It is in accordance with this that he says earlier that the Mahākāvya depicts the five stages of a king's rise to success—Mantra, Dūta, Prayāṇa, Āji and Abhyudaya, counsel, embassy, war-expedition, war and triumph.

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिस्सन्धिभिर्युक्तम् * * ॥ I. 20.

In I. 17, we see Daṇḍin repeating the first line in his description of the Mahākāvya, though he does not emphasise Artha. Bhoja takes the emphasis on Artha from Bhāmaha and while illustrating in Ch. XI (Vol. II. p. 439) the five Sandhis of Mantra, Dūta, etc., from various Kāvyas, he says with reference to Dūta: दूतस्त्रिधा—निसृष्टार्थ: परिमितार्थ:, शासनहरश्च ।

This classification of Dūtas is from Kauṭalya who says in I. 16, on Dūtapraṇidhi: आत्मसम्पदोपेत: निसृष्टार्थ:, पादगुणहीन: परिमितार्थ:, अर्धगुणहीन: शासनहर: ।

5. In Ch. XI (Vol. II. p. 445), Bhoja says, while discussing the question of the Nāyaka destroying the Pratināyaka, तदुक्तम्-काष्ठमिव घुणजग्धमविनीतपुत्रं राजकुलमभियुक्तमात्रं भज्येत । This is from Kauṭalya's *Artha Śāstra*, I. xiii. (p. 86, Vol. I, *T. S. S.*).

6. There are two more places where there is an echo of Kauṭalya: Ch. II (p. 98 of my edn.), founding of human settlements, Janapada, (Kauṭalya II. I, Janapadaniveśa) and the definition of Cakravarttin, p. 474 of my edn. (Kauṭalya IX. 1, Cakravartti-kṣetra-lakṣaṇa).

It can be seen from the section on works quoted by Bhoja that Bhoja mentions the *Nītisāra* of Kāmandaka as an instance of a Śāstra dealt with in Kāvya style, a Śāstrakāvya (p. 430, Vol. II. Ch. XI). Earlier (p. 401 of my edn, Ch. VII), Kāmandaka II. 51 is quoted by Bhoja. A verse (108) is quoted by Bhoja in Ch. VII from the *Cāṇakyarājanīti* (p. 389 of my edn.).

VAIDYA

(a) Ch. I. p. 30 of my edn.—Bhoja quotes a sentence from the *Carakasamhitā*, Sūtrasthāna, Ch. 25, referring to Bhagavān Punarvasu Ātreya.

Ch. VII. p. 405 of my edn.—Bhoja again quotes Caraka on the three Eṣaṇās, thirsts of man,—for living, wealth and the other-world. This is *Caraka*, Sūtra, 11. 3.

(*b*) Ch. IV. p. 226 of my edn. Bhoja's statement on the periods of time from day to Yuga is based on *Suśruta* I. 6. 9.

There is a regular quotation on the quality of *Amla-rasa* (Ch. VI. p. 324 of my edn.), which is *Suśruta* 42.16.

(*c*) Ch. VII. p. 404 of my edn. Bhoja refers to Vāyu as having water particles and hence, cool, śīta. This reflects the theory of Āyurveda as expressed in Caraka and other authorities that wind has the quality of coolness, although according to Nyāya-Vaiśeṣika, it is neither hot nor cool, anuṣṇa-śīta.

JYOTIṢA

There are some ideas derived from Jyotiṣa works, although no reference to any specific work can be made out. There is however one quotation which I have been able to identify in the *Bṛhatsamhitā* of Varāhamihira, ch. on Strīlakṣaṇa, the physical characteristics of the lucky woman whose husband will become a ruler. Ch. X, p. 596 of my edn., *Bṛ. Sam.* 70. 1.

CHAPTER XXVIII

AUTHORS AND WORKS QUOTED IN THE *ŚṚ. PRA.*

" कति कवयः कति कृतयः ! "

Nīlakaṇṭha Dīkṣita, *Nīlakaṇṭhavijaya Campū*

DETAILED INDEX TO AUTHORS AND WORKS

QUOTED BY BHOJA IN HIS *ŚṚ. PRA.*

Vol. I. Pp. 1-431.[1]

The Vākyapadīya of Bhartṛhari, the Sūtras of Pāṇini, Kātyāyana's Vārttikas and the Mahābhāṣya of Patañjali are quoted here very often. Though most of the quotations from these are anonymous, some are made with the mention of the names of the work and the author. References to these being too numerous, are not pointed out here.

Chap. I. P. 45. *Mahāvārttika-kāra* (P. 55). (See above separate note). (P. 80 of my edn.): *Saṁgrahakāra* (Vyāḍi) and a verse of his are cited.

85. Vijjikā (poetess) (p. 85) (Rājaśekhara's verse is quoted).

91. *Kātyāyana.* तथा च कात्यायन:—
उत्तारणाय जगतः प्रपितामहेन
तस्मात् पदात् त्वमसि रज्जुरिव प्रवृत्ता । (P. 90)
(See separate note).
Mallanāga (Vātsyāyana, author of Kāmasūtras) (K. S. 1. iv. 1. is quoted here) (P. 90).
(P. 91 of my edn.): (Bhartṛ) Hari, Bhāṣya and Bhāṣyakāra

Chap. II. P. 104. Candragomin. IV. 1. 135. Candravyākaraṇa (p. 99)
142. " " (p. 129).

Chap. III. P. 163. Māgha and other Mahākavis (p. 145).
171. *Mahāvārttikakāra* (p. 151).
(P. 151 of my edn.): Mahābhāṣyakāra (pp. 160, 162). Bhāṣya.

[1] Additional page references given in brackets are to my edn. of the *Śṛ. Pra.* text in H. O. S., up to the portion so far printed, nine chs. and a part of ten.

196. Vākyakāra (Kātyāyana) (p. 171).
(P. 176 of my edn.): Bhāṣya.

210. Kātyāyana-mata and Sūtrakāra-mata: (Views of Kātyāyana and Pāṇini) (pp. 181-3).
(P. 186 of my edn.): *Cūrṇī*, Bhāṣya.
(P. 188 of my edn.): Sūtra-, Vārttika-, Bhāṣya-kāras.

228. Indumatī-svayaṁvara from (Raghuvaṁśa) (p. 194).
Uttaracarita (Uttararāmacarita) (p. 194).
Daṇḍin and his Kāvyādarśa (p. 194).
यदि वाक्यमेव पदसमूहः कथमाह महावाक्यो (काव्यो) पनिषदाचार्यो दण्डी "तैः शरीरं च काव्यानां ". K. A. I. 10.
(P. 196): Ākhyāyikā, Kathā, Madhumallikā (Manthullī?)

231. Itihāsa, Subhāṣitakośa, Prasthāna, Setubandhana(?) and Vivaraṇa (?) (p. 196). Bhoja here illustrates writing in prose and verse,—Miśra. The Miśra is of two kinds, that dominated by verse, and that by prose—Padya-pradhāna and Gadya-pradhāna. The Padyas or verses employed may be uniform (Sajātīya) or varied *i.e.* Sama, Ardhasama or Viṣama (Vijātīya). So also Gadya may be uniform, or varied—Cūrṇa, Utkalikā etc. A case of the mixture of verse and prose of the Vijātīya kind is illustrated by three works:
विजातीये **प्रस्थान-सेतुबन्धन-विवरणादौ** ।
All the three are obscure. Prasthāna may be the type of Uparūpaka described by Bhoja in Chap. XI. The Prākṛt Setubandha cannot be meant here, for it is a poem in verses. It seems to be a mistake for 'Nibandhana'. The next is Vivaraṇa. Does Bhoja here refer to types of Śāstraic treatises like 'Nibandhana' and 'Vivaraṇa'? Presently, we will see that Bhoja cites for another kind of Miśra a '?-mīkṣā' (-मीक्षा) which, in all likelihood, is 'Samīkṣā', a kind of Śāstraic treatise (*Cf.* Tattvasamīkṣā of Vācaspati Miśra) defined by Rājaśekhara in his *Kāvyamīmāṁsā* on p. 5, along with other types of Śāstraic treatises.
Bhāratīya-daśarūpakalakṣaṇa (See above separate note under Bhoja and Bharata).

232. Pañcatantra (p. 197).
Ceṭaka (p. 197). An example of Śravya-kāvya of the type called Pravahlikā, mentioned again by Bhoja in Ch. XI. See also Hemacandra, p. 339, who reproduces Bhoja here. (See separate note).
Prākṛtalakṣaṇa (in prose and verse) by *Pāṇini and Kātyāyana* (See above separate notes). (P. 197)

232. *Mayūra*, *Śuka*, *Mārjārikā* etc. (P. 197). These three are instances of didactic fables (Nidarśanas) in prose and verse. (See separate note). Bhoja refers again to Mayūra and Mārjārikā in Ch. XI. See Hemacandra also, p. 339.

Campū, (Sa)mīkṣā, Saṭṭaka (p. 197). Three examples of another kind of composition in prose and verse. Samīkṣā is a Śāstrabheda, and Saṭṭaka, an Uparūpaka.

Ākhyānas on *Māra*, *Sāmba* and *Govinda* (p. 197). (See separate Note). Bhoja refers to *Govinda Ākhyāna* again in Ch. XI. See also Hemacandra, p. 339.

Nāṭaka, Nāṭikā.

Ch. IV. Pp. 222, 257, of my edn. Mahābhāṣyakāra.

Ch. IV, V. Pp. 224, 296, 297, 298, of my edn. Nirukta, Niruktakāra.

Vidagdhamukhamaṇḍana (of Dharmadāsa Sūri) (p. 197).

Bhagavān Upavarṣa (p. 197). (See above separate note).

Chap. V. P. 333. *Sītānveṣaṇīya* (सीतान्वेषणमधिकृत्य कृतो ग्रन्थ: सीतान्वेषणीय: । एवं किरातार्जुनीय:, वाक्यपदीय:) (p. 277).

Chap. V. P. 354. Niruktakāra (Yāska) (निरुक्तकारोऽप्याह—भावप्रधानमाख्यातम् * * * उच्चावचेषु अर्थेषु पतन्तीति निपाता इति । (P. 296 of my edn.)

See p. 5, Ānandāśrama Edn. of the Nirukta.

Ch. VI. (p. 304 of my edn.): Ācārya (Uddyotakara) (p. 326); Jaiminīyas, Ślokavārttika.

394. Bhāṣyakāra (Śabarasvāmin). (P. 326 of my edn.). Towards the end, this chapter contains long appropriations of the text of Jayantabhaṭṭa's Nyāyamañjarī. Jayantabhaṭṭa is freely borrowed by Bhoja elsewhere also. (See above Bhoja and Pramāṇācāryas).

Chap. VI. P. 397. *Vyāḍi's* followers (व्याडीया:) (p. 327). (See above separate note on Vyāḍi under Bhoja and Padācāryas).

401. *Vindhyavāsin's* followers (p. 341). (See above separate note on Bhoja and Sāṁkhya).

405. Akṣapāda (Nyāyasūtra II. ii. iv. 9) (p. 335). (See above note on Bhoja and Pramāṇācāryas).

(P. 337 of my edn.). Rāmāyaṇa.

Vol. II.
Chap. VII. (P. 347 of my edn.) Anye; Apare (a Buddhist writer). At the beginning of the chapter (p. 353, my edn.) Dharmakīrti's *Pramāṇavārttika* (Pratyakṣa 37) is quoted anonymously.

(P. 371, my edn.) Ratnāvali, Mālatīmādhava

(P. 398, my edn.) Sāṁkhyas, (Satkāryavāda)

(P. 405, my edn.) *Mahāmāheśvara* (Bhoja's reference to himself): यदि वा नास्य वाक्यस्य य: कश्चिद्वक्ता ; किं तर्हि? पूर्वज्ञै: क्रमागतविश्वपालने नियुक्तो महामाहेश्वर: कोऽपि पुंविशेष: ।

Chap. VIII. P. 79. Mudrārākṣasa (p. 423).

Kālidāsa and *Vikramāditya* (*Kunteśvaradautya*). (P. 423) (See separate note).

P. 429 of my edn. From here onwards, Bhoja draws heavily on Śālikanātha's Prakaraṇapañcikā, Vākyārthamātṛkā, anonymously. (P. 430, my edn.) Bhāṣyakṛt (Śabara).

143. *Subhadrāharaṇa* (p. 471).
Jānakīharaṇa (,,).
Rāmāyaṇa (,,).

152-3. Kundamālā (of Dhīranāga, the printed play) IV. 20 quoted anonymously (p. 480).

Chap. IX. P. 157. Meghadūta (p. 484).
(P. 489 of my edn.) Vājasaneyins.

165. Bhavabhūti and his Uttararāmacarita and Mahāvīracarita (p. 491).

168. Śiśupālavadha (p. 493).

169. Mahābhārata (p. 494).
Rāmāyaṇa (,,).
The *Dvisandhāna Kāvya* of *Daṇḍin*, on the story of the Rāmāyaṇa and the Mahābhārata. (See separate note on Daṇḍin) (p. 494).
Kumārasambhava (p. 494).

170. Bhaṭṭikāvya (p. 494).
Dharmābhyudaya (p. 495).
Mudrārākṣasa (p. 495).
Mālatīmādhava (,,).
Antarātmacarita (,,).
Mahābhārata (,,).

239. A verse from Bilhaṇa's Caurapañcāśikā (अद्यापि तत्कनककुण्डलघृष्टगण्ड etc.) cited anonymously. (P. 553)

242. Akṣapāda. (Nyāyasūtras, II. ii. 61 on Upacāra). (P. 556); also Bhaṭṭa (Kumārila).
(Pp. 558 ff., my edn,): a long portion derived from the Tantravārttika.

263. Praśastapāda. (on Tamas) (p. 574).

Chap. X. P. 295. Bāṇa.

296. Āḍhyarāja.
Sāhasāṅka.

324. Bhāmaha.
Vāmana
358. Bhāravi.
Kālidāsa.

Chap. XI. P. 410. Nirdoṣadaśaratha (Act VI of Rājaśekhara's Bālarāmāyaṇa).
Mahāvīracarita.
Veṇīsaṁhāra.
Harivaṁśa.
Śākuntala.
Chalitarāma.
Tāpasavatsarāja.
411. *Vikrāntaśūdraka.*
Jānakīharaṇa.
Kumārasambhava.
412. Abhijñānaśākuntala.
Harṣacarita.
427. *Mādhavikā* (Ākhyāyikā).
Harṣacarita.
Upākhyānas of Nala, Sāvitrī and *Ṣoḍaśarājas.* (16 Kings) (Mahābhārata). (See separate note).
428. *Govinda-ākhyāna.*
Pañcatantra.
Dhūrtaviṭa (saṁvāda) (the Bhāṇa of Īśvaradatta published in the Caturbhāṇī)
Kuṭṭanīmata (of Dāmodara)
Nidarśanas of Mayūra (peacock) and *Mārjāra* (cat)
Ceṭaka (a specimen of the type called Pravahlikā).
Gorocanā (Kṣudrakathā called Manthullī).
Anaṅgavatī (Kṣudrakathā called Manthullī).
Matsyahasita (a Maṇikulyā)
Kādambarī.
Līlāvatī (a Kathā in Prakṛt; printed).
Śūdraka-kathā (a Parikathā).
Indumatī (a Khaṇḍakathā).
429. *Citralekhā* (an Upakathā).
Bṛhatkathā. (See separate note).
Damayantī (a Campū).
Vāsavadattā (a Campū).
Mahābhārata (a Parva-bandha; the only Parva-bandha).
Rāmāyaṇa (a Kāṇḍa-bandha; the only Kāṇḍa-bandha).
Hayagrīvavadha (of Meṇṭha; a Sarga-bandha Mahākāvya) (See separate note).
Setubandha (an Āśvāsaka-bandha).

Abdhimathana of *Caturmukha* (a Sandhi-bandha).
Bhīmakāvya (an Avaskandha-bandha).
Bhaṭṭikāvya (a Kāvya-śāstra).
Mudrārākṣasa (a Kāvya-śāstra).
430. *Ratvilāsa* (a Śāstra-kāvya).
Kāmandakīya (Nītisāra) (a Śāstra-kāvya).
Saptaśatī (of Hāla).
Vṛndāvana (Yamaka-kāvya).
Meghadūta.
Yaduvaṁśa (a Saṁhitā).
Dilīpavaṁśa (a Saṁhitā).
The *Śṛṅgāra Prakāśa* of Bhoja itself (an instance of an all-comprehensive and encyclopaedic treatise called Sāhitya-prakāśa).
433. Harṣacarita.
Raghuvaṁśa.
Harivilāsa (a Mahākāvya).
Hayagrīvavadha.
434. *Mārīcavadha* (a Prākṛt Kāvya).
Kādambarī.
Setubandha.
Rāvaṇavijaya (a Prākṛt Kāvya).
435. Kirātārjunīya.
Śiśupālavadha.
Mālatīmādhava.
436. *Rāvaṇavijaya, Harivijaya* and *Setubandha.*
(Interpolations in these texts. See separate note).
Hariprabodha (a Yamaka Kāvya).
Raghuvaṁśa.
Rāmāyaṇa.
Kumārasambhava.
Āḍhyarāja.
Sarvasena (author of Harivijaya).
Pravarasena.
Govinda (a poet).
Caturmukha (a poet; author of the Apabhraṁśa Kāvya, *Abdhimathana*).
Haravilāsa of Rājaśekhara.
Bhāravi's Kirāta (arjunīya).
Māgha's Śiśupālavadha.
Kṛṣṇacarita (a Mahākāvya).
Uṣāharaṇa.
Śūdrakakathā of *Pañcaśikha.*
Uttararāmacarita.
438. *Harivijaya* (of Sarvasena).

Śiśupālavadha.
Kumārasambhava.
Raghuvaṁśa.
Kirātārjunīya.
Kādambarī.
Śākuntala.
Harivijaya.
Setubandha.
Śiśupālavadha.
Kirātārjunīya.
Rāvaṇavijaya.
Raghuvaṁśa.
Rāmacarita (of Abhinanda).
Jānakīharaṇa.
Setubandha.
Harivijaya.
Raghuvaṁśa.
Harivaṁśa (a Mahākāvya).
Kumārasambhava.
Kirātārjunīya.
Śiśupālavadha.
Hayagrīvavadha.
Kumārasambhava.
Kirātārjunīya.
Śiśupālavadha.
Setubandha.

439. Harivijaya.
Rāvaṇavijaya.
Jānakīharaṇa.
Raghuvaṁśa.
Kuvalayāśvacarita (a Mahākāvya).
Kumārasambhava.
Jānakīharaṇa.
Subhadrāharaṇa.
......bhāratī? (for Nāyikā-varṇana).
Bṛhatkathā.
Mālatīmādhava.
Harṣacarita.
Kādambarī.
Harivijaya.
Rāvaṇavijaya.
Kirātārjunīya.
Śiśupālavadha.
Hayagrīvavadha.
Bhaṭṭikāvya.
Udyogaparvan (Mahābhārata).

Harivijaya.
Rāmāyaṇa.
Kādambarī.
Śiśupālavadha.
Harivijaya.
Kirātārjunīya.

440. Kirātārjunīya.
Raghuvaṁśa.
Harivijaya.
Śiśupālavadha.
Kumārasambhava.

441. Setubandha.
Kirātārjunīya.
Śiśupālavadha.
Kumārasambhava.
Jānakīharaṇa.

443. Kumārasambhava.

444. Mālatīmādhava.
Daṇḍin's *Dvisandhāna Kāvya.*
Dhanañjaya's Dvisandhāna Kāvya.
Kumārasambhava.
Kīcakavadha.

446. Purāṇas.
Kirātārjunīya.

Chap XII. P. 451. Kumārasambhava.
Hayagrīvavadha.
Bṛhatkathā.
Bṛhatkathā, Kathāmukhalamba.
Udayanodaya (a Mahākāvya).
Kādambarī.
Śiśupālavadha.
Harṣacarita.
Rāmacarita.
Lakṣmīsvayaṁvara.
Subhadrāharaṇa.

457. *Uṣāharaṇa.*
Caturdārikālābha.

458. Ratnāvalī.

465. Nāgānanda.
Ratnāvalī.

467. *Rāsakāṅka* (Bhejjala's *Rādhāvipralambha*).

The Ratnāvalī and the Veṇīsaṁhāra are cited at every step in this chapter on the construction of Drama, and so are not noted further in this list.

470. *Mālatikā* (a Vīthī).
471. *Rāmābhyudaya* (of Yaśovarman).
472. *Kṛtyārāvaṇa.*
473. *Indulekhā* (a Vīthī).
Pullasaka Rūpaka (a drama).
474. *Mālatikā* (a Vīthī).
475. Śākuntala.
Mālatīmādhava.
476. *Prayogābhyudaya.* (a Prakaraṇa quoted also in the Nāṭyadarpaṇa).
Mṛcchakaṭika.
480. *Pārthavijaya* (a drama by Trilocana).
Mudrārākṣasa.
481. Mṛcchakaṭika.
Rāmāyaṇīya Nāṭakas.
Bhāratīya Nāṭakas.
Tāpasavatsarāja.
482. Vikramorvaśīya.
Devīcandragupta (a Prakaraṇa of Viśākhadeva).
Tāpasavatsarāja.
483. *Pārthavijaya.*
Devīcandragupta.
Kṛtyārāvaṇa.
484. *Abhisārikāvañcita* of Viśākhadeva.
Devīcandragupta.
Tāpasavatsarāja.
485. Mudrārākṣasa.
486. *Pārthavijaya.*
Tāpasavatsarāja.
(Svapna) Vāsavadatta.
487. *Kṛtyārāvaṇa.*
Mālavikāgnimitra.
Devīcandragupta.
488. *Rāmābhyudaya.*
Mudrārākṣasa.
525. Abhijñānaśākuntala.
528. Mālatīmādhava.
Abhijñānaśākuntala.
529. Uttara (rāma) carita.
530. *Rāghavānanda.*
531. Uttara (rāma) carita.
533. Mālatīmādhava.
535. Uttara (rāma) carita.
Rāghavānanda.
Mahāvīracarita.

536. *Chalitarāma.*
539. Abhijñānaśākuntala.
541. (Mahā) Vīracarita.
Uttara(rāma)carita.
542. Mālatīmādhava.
544. Śākuntala.
Mālatīmādhava.
546. Mahā (vīra) carita.
547. Mālatīmādhava.
548. Mālatīmādhava.
549. Uttara (rāma) carita.
550. *Mukuṭatāḍita* (of Bāṇa, drama).
551. Mālatīmādhava.
Śākuntala.

Vol. III.

11. Kundamālā (printed play, IV. 20 quoted anonymously)
21. Uttara(rāma)carita.
302. Kāma Sūtras.
304. Kāma Sūtras.
311. A poet Harṣa (?) and Śaka-ari (Vikramāditya). The verse describes the munificence of Śakāri to a poet when he read his Śloka. The name of the poet is found in the MS. as Harṣa, but as the word Harṣa does not fit in with the metre, it is read as *Hariṣa.* (See separate note).
372. Vikaṭanitambā (quotation of Rājaśekhara's verse on her poetry).
404. Meghadūta.
Uṣāharaṇa.
Kādambarī-Prathama Khaṇḍa.
Haravijaya (of Ratnākara).
Nāgānanda.
Mālatīmādhava.
Kumārasambhava.
Tāpasavatsarāja.

Vol. IV.

Chap. XXV. P. 441. Kāṇāda-Kapiñjala (Kāpila)-Pātañjalas. (Those who do not accept Upamāna as a separate Pramāṇa, Kaṇāda, Kapila and Patañjali).
445. *Vindhyavāsin* (See note above).
446. Bhagavān Akṣapāda.
Dharmakīrti (On Anupalabdhis; see note above).

Chap. XXVIII. P. 479. Kumārasambhava.
Harṣacarita? a corruption for some other name.
Dārumatī (may be *Cārumatī*), said to be an Ākhyāyikā.
Rāmāyaṇa (the verse cited is from Bhaṭṭi-Kāvya).

Śūdrakakathā—Harimatīvṛttānta. (A Prākṛt passage is quoted).

480. *Bṛhatkathā—Nandaprabodhana.*
. . . . . . sūri (*Trailokyasundarī* of Rudra ?).
Damayantī (the Campū mentioned above in Ch. XI).

481. Tāpasavatsarāja.
Vinayavatyupayamana (marriage of Vinayavatī and Śūdraka, some romance on Śūdraka).
Nalopākhyāna (Mahābhārata).
Satyavatīvaraṇa (Mahābhārata, marriage of Śantanu and Satyavatī).
Padmāvatī-vivāha (any Udayana play having Padmāvatī's marriage in its plot).
Mālatīmādhava.
Uttaropayamana (Mahābhārata).
Rāmāyaṇa.
Līlāvatī (referred to above in Ch. XI).
Kaliṅgasenālābha (a Lambha of the Bṛhatkathā).
Kumārasambhava.
Madirāvatīvivāha (Bṛhatkathā).
Nāgānanda.
Caturdārikālābha (the Lambha of that name in the Bṛhatkathā or the later poem based on it referred to previously in Ch. XII).
Karpūrikālābha. (Bṛhatkathā).
Mālatīmādhava.
Kundamālā (different from the published play of that name).
Śākhinīsamvāda (?)
Īrṣyāluvipralambha (?)
Sātikarṇīharaṇa (?)
Śākhāviśākhopākhyāna (?) (a romance on Mūladeva's life).
Sāgarikāvipralambha (Ratnāvalī).
Karpūramañjarī.

482. Kādambarī.
Kathāpīṭha (the story of Vararuci's marriage with Upakośā: Bṛhatkathā's opening Lambha).
Mādhavīniṣkrayaṇa. (Story of Hariścandra. May be the *Hariścandra-carita* quoted by Bhoja elsewhere).
Mālatīmādhava.
Rāmāyaṇa.
Kādambarī.
Śantanu's marriage with Satyavatī arranged by his son Satyavrata Bhīṣma.

Kathāmukhalambha. (Bṛhatkathā story of Gopāla and Pālaka).

490. *Samudraghoṣa* and other Dūtas. (See note on *Trailokyasundarī*).
Uṣāharaṇa.

498. Kumārasambhava.

502. In this chapter on Dautya in love-affairs, the Mālatīmādhava is quoted at every step.

508. Kāmasūtrakāras.

517. Kaliṅgasenā-lābha (of the Bṛhatkathā); (the story of Geṇṭākarāla; a *Paiśācī* passage is quoted).

530 Mālatīmādhava.

531. Mālatīmādhava.

570. Jānakīharaṇa.
Subhadrāharaṇa.
Kumārasambhava.
Śiśupālavadha.

Chap. XXXIII. P. 798. Gaṇakāras (Authors of the Gaṇapāṭha, Vyākaraṇa).

803. Dhanurveda.

Chap. XXXVI. P. 909. Nāgānanda.

910. Śākuntala.
Hariścandra-carita.
. . . . . . rāmāyaṇa (?) (not the Bālarāmāyaṇa).

911. *Harivaṁśa.*
Vikramorvaśīya.
Tāpasavatsarāja.

912. *Madālasopākhyāna.*
Mālavikāgnimitra.
Vikrāntaśūdraka.

913. Raghuvaṁśa.
Kādambarī.

I. ŚRAVYA-KĀVYAS

Kālidāsa's Kuntaleśvara-dautya

We find in Bhoja's *S. K. Ā.*, Ch. II. p. 168 a verse with the following comments given as an illustration for a second variety of the Śabdālaṁkāra called Paṭhiti, in which a verse gives another meaning by the mere change of a main word, or the case (Vibhakti) only.

तत्र प्रकृतितो (अन्यथाकरणं) यथा–

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद् ज्ञातकर्णोत्पलानि ।
पिबतु मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ।।

अत्र त्वयीत्यस्य स्थाने मयीति यदा पठ्यते तदैतत् प्रार्थनावाक्यमपि अनुमतिवाक्यं भवति ।

According to this comment by Bhoja himself, some speaker speaks to somebody on behalf of the King of Kuntalas; and the person addressed gives the same verse as his response, changing त्वयि into मयि, thereby permitting the act mentioned.

This verse occurs in a similar context in Bhoja's *Śṛ. Pra.*, where Bhoja gives it while illustrating Ūha-naiyāyikī Vyapekṣā, *i.e.*, simply Ūha. Fortunately, Bhoja gives some more details about the speaker and the person addressed by him in the *Śṛ. Pra.*.

अथ नैयायिकी—यत्र पूर्वोक्तमेव वाक्यमर्थान्तरे वक्त्रादिभिः (वक्त्रन्तरादिभिः) ऊहयित्वा निवेश्यते, तामूहनैयायिकीमामनन्ति । । तद्यथा—**कालिदासः** किं **कुन्तलेश्वरः** करोतीति **विक्रमादित्येन** पृष्ट उक्तवान्—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद् व्यक्तकर्णोत्पलानि ।
पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ।।

इदमेव ऊहयित्वा **विक्रमादित्यः** प्रत्युवाच—

पिबति मधु सुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ।। Ch. VIII. p. 79, Vol. II.

The *Śṛ. Pra.* is a later work of Bhoja, written with greater pains and knowledge of other works. It can be seen that Bhoja amplifies his observation in the *Śṛ. Pra.* We are however not sure whether, even in the *Śṛ. Pra.*, Bhoja is quoting from a work on the theme directly, for we know him already as having borrowed quite a lot from Rājaśekhara; and Rājaśekhara it is who is the first writer to quote this verse असकलहसितत्वात् etc. Rājaśekhara gives it to illustrate the 'haraṇa' of a part of a Pada, reproducing another's verse itself with just the change of a part of the word.

पादैकदेशग्रहणमपि पदैकदेशोपलक्षणपरम् । यथा–

असकल * * * * * व्यक्तकर्णोत्पलानि ।
पिबति मधु * * * **त्वयि** * * * ।।

यथा चोत्तरार्धे—**पिबति** * * **मयि** * * । Pp. 60-61. *K. M.* Gaek. Edn.

Here पिबति changed into पिबतु is a change of पदैकदेश and त्वयि into मयि is a change only of the प्रकृति, the locative being intact. Thus this is a case of पदैकदेश-अन्यथाकरणम् ।

In the three texts from which we have quoted above, *S. K. Ā.* and *Śṛ. Pra.* of Bhoja and *K. M.* of Rājaśekhara we have variations in most vital words. *S. K. Ā.* reads पिबतु त्वयि. The *Śṛ. Pra.* on the other hand substitutes पिबति and corresponding to it, we have the introductory remark of Bhoja, किं कुन्तलेश्वरः करोति इति विक्रमादित्येन पृष्टः । A करोति in the question must bring forth the answer पिबति, and पिबतु can be justified only when we know more about the contents of this Kāvya and the mission on which Kālidāsa went. The *Śṛ. Pra.* further

makes Vikramāditya's reply पिबति, मयि which can be understood only with a questioning Kāku. The *K. M.* reads the speech of Kālidāsa like the *Śṛ. Pra.* पिबति, त्वयि and the reply of Vikramāditya like the *S. K. Ā.*, पिबतु, मयि. In the face of such variation, we have to decide which is correct.

If *S. K. Ā.* readings are correct, the King of the Kuntalas was inferior and subordinate to Vikramāditya, who perhaps sent his poet Kālidāsa to the King of the Kuntalas and see how he was conducting himself. Kālidāsa perhaps smoothens the strained relations and pleads to Vikrama on Kuntala's behalf to allow him to enjoy himself with his harem. This, Vikrama consents to. If *Śṛ. Pra.* is correct, Kālidāsa must be understood to reveal to Vikrama that Kuntala is care-free and is merry with his wives, at which Vikrama is either glad or is surprised. No clue to this personal relationship between the two kings is found here. The verse may lead to the inference that very friendly relations existed between the paramount power of Vikrama and the subordinate Kuntala; Kālidāsa was simply at the latter's court for no great purpose, except to be his court-poet for some time. On his return Vikrama asks about Kuntala generally and the poet eulogises the King by this verse, in which Vikrama's valour is extolled. Vikrama is so powerful and protects his vassals, who, shifting the burden of protection to the sovereign, give themselves up to pleasure. In *K. M.*, the reading पिबतु, मयि in Vikrama's reply may mean "O! let him be enjoying." To make any definite statement, we must have a surer textual authority, and not a text which varies thus in each quotation of it. The only facts that we gather from the quotation in the *Śṛ. Pra.* is that poet Kālidāsa came from Kuntala to Vikramāditya and that the former was a smaller power. We cannot even infer from this that it was Vikrama who was the first patron of Kālidāsa or that he sent Kālidāsa on an embassy to Kuntala, and that this verse is said by Kālidāsa on his return to Vikrama's court.

When we stand perplexed in this manner, Kṣemendra promises some help to clarify the matter a little more. In his *Aucityavicāracarcā*, he seems to tell us that poet Kālidāsa wrote a poem called *Kunteśvaradautya*, "Embassy to the King of Kunta(la)", that he was the court-poet of Vikramāditya, the suzerain power, that he went as an ambassador to the court of a subordinate power, *viz.*, that of the King of Kuntala, that he was not immediately and properly honoured, that he preferred to squat on the ground, and when, perhaps, asked to rise up and take a seat, he gave out a magnanimous verse that one should value sitting on Mother Earth more than on any other seat.

अधिकरणौचित्यं यथा **कुन्तेश्वरदौत्ये कालिदासस्य**—

इह निवसति मेरुः शेखरः क्ष्माधराणाम्
इह विनिहितभाराः सागराः सप्त चान्ये ।
इदमहिपतिभोगस्तम्भविभ्राजमानं
धरणितलमिहैव स्थानमस्मद्विधानाम् ।।

अत्र महाराजदूतोऽपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य कार्यवशेन भूमावेव उपविष्टः प्रागल्भ्यगाम्भीर्येण एवं ब्रूते यथास्मद्विधानां वसुधातल एव * * * स्थानं युक्तम् ।

K. M. Gucchaka I. pp. 139-140

Firstly, one may be tempted to think that Kālidāsa is simply a character in a piece called *Kuntaleśvaradautya* and the speaker of this verse as a character in the story and that he is not the poet-author of the *Kuntaleśvaradautya*. But it must be borne in mind that Kṣemendra is citing the names of poets and criticising or complementing them and therefore it is not possible to make Kālidāsa only a character in the theme. However it is not clear that *Kuntaleśvaradautya* is a regular *poem* written by Kālidāsa. Kālidāsa perhaps did go on an embassy from Vikrama to Kuntala, but he perhaps did not write up his mission as a *poem* afterwards. Perhaps his embassy was part of the facts people knew of the poet's life and he said a few verses in Kuntala's court and again at Vikrama's. All that remains of this embassy is some Muktakas relating to this embassy, current in tradition. Two of these verses are Kṣemendra's इह निवसति and Rājaśekhara's and Bhoja's असकलहसितत्वात्.

If this *Kunteśvara*-or *Kuntaleśvara-dautya* is taken as a genuine work, a Kāvya, of the great Kālidāsa himself, how are the consequences issuing from it to be fitted in the two prominent views on the date of Kālidāsa? The theorists who assign Kālidāsa to the first century B.C. and hold him as the court-poet of Vikramāditya of Ujjain who inaugurated the Vikrama Era in 57 B.C., will have to hold that it is this Vikramāditya who figures in the *Kuntaleśvaradautya*. The Kuntaladeśa was then ruled by the Sātavāhanas, with their capital at Pratiṣṭhāna, and the Kuntaleśvara figuring in the *Kuntaleśvaradautya* is some Sātavāhana of Pratiṣṭhāna.[1] What kind of relations between the two caused a Dautya between them by such a personality as poet Kālidāsa, it is not possible to know now.

The theorists who hold Kālidāsa as a court-poet of Candragupta II Vikramāditya easily explain things. They have harnessed these two quotations from Kālidāsa's *Kuntaleśvaradautya* for proving their theory of Kālidāsa's date.

In an article in the *JBORS*. XII, Rev. H. Heras interprets these quotations in the *Śṛ. Pra.* and *Aucityavicāracarcā* and says that the Kuntala King referred to in Kālidāsa's *Kuntaleśvaradautya* is the Kadamba King Bhagīratha. Candragupta II Vikramāditya sent Kālidāsa on an embassy to Bhagīratha to arrange for a marriage alliance between the two powers. The suggestion of marriage as the purpose of the embassy is said to gain strength by the fact that Candragupta II arranged for a diplomatic marriage with the family of the Vākāṭakas.[2]

G. M. Moreas states the same theory more elaborately in chapter III on Bhagīratha in his book on the Kadambakula (pp. 19-22). He says: "Indeed it will not be far from the truth if we suggest that the historic embassy of Candragupta II Vikramāditya to the Kuntala King mentioned in the *Śṛ. Pra.* by poet

[1] Without any new evidence, we cannot say anything on the identity of these kings. From more recent contributions on the Sātavāhanas, it appears that the same Sātavāhanas were ruling at two headquarters, Ujjain and Pratiṣṭhāna, that Vikramāditya of Ujjain is also a Sātavāhana and that the Sātavāhana or Śālivāhana of the Southern Kingdom who founded the Śālivāhana Śaka at 78 A.D., was also a Vikramāditya. Confusion is created by this fact regarding the two personalities, Vikramāditya and Sātavāhana.

[2] Heras wrongly gives the *Aucityavicāracarcā* as the work of Hemacandra. Kṣemendra is its author and Hemacandra is the author of the *Kāvyānuśāsana*. Moreas repeats Heras' error.

Bhoja, probably took place in the reign of this king." The King referred to is Kadamba Bhagīratha 380-420 A.D. Kadamba kings were exclusive owners of the title of Kuntaleśvara. Moreas further suggests: Candragupta II was at this time dreading invasion from Hūṇas and was making marriage alliances with powerful kings in the south. One such marriage alliance seems to be an offer of a princess of the Gupta court to Kadamba Bhagīratha. Kālidāsa was entrusted with the delicate task of negotiating this marriage. The *Kuntaleśvaradautya* is a result of this embassy. Bhagīratha's power was then in the ascendent and so he did not offer a seat to the ambassador from the Gupta court.

Dr. S. Krishnaswamy Ayyangar has drawn his own conclusions from this *Kuntaleśvaradautya* in his two articles on the Vākāṭakas in the *ABORI*. V. pp. 31-54 and in the *Quarterly Journal of the Mythic Society*, XV. pp. 160-162.[1] Dr. Ayyangar identifies the Kuntaleśa to whom Kālidāsa goes on an embassy according to this Kāvya as Vākāṭaka Pravarasena II, author of the *Setubandha*, contemporary and grandson of Candragupta II Vikramāditya. The fourth Vākāṭaka king named Rudrasena II married Prabhāvatīgupta, daughter of Deva (Candra)gupta and Kuberanāgā. Their son is Pravarasena II. Prabhāvatīgupta was regent for her young son for some time and Pravarasena came to rule himself even in his maternal grandfather's reign.

This Vākāṭaka Pravarasena II, contemporary and grandson of Candragupta II Vikramāditya, is the author of the Prākṛt poem *Setubandha*. According to the commentary called *Rāmasetu* on the *Setubandha*, Kālidāsa revised this poem. Pravarasena was in Vikramāditya's (Candragupta's) court, according to the author of the *Rāmasetu* on *Setubandha*.

Dr. Ayyangar quotes the evidence of the verse असकलहसितत्वात् etc. from the *K. M.*, *S. K. Ā.*, and *Śṛ. Pra.* and holds the embassy of Kālidāsa from Vikramāditya as one from Candragupta II to this Pravarasena II. He justifies the name Kuntaleśa for the Vākāṭakas with the argument that the early Vākāṭaka king Pṛthvīsena I claims to have conquered the Kuntalas and that probably the Kuntalas were still under the Vākāṭakas. He cites the authority of a poem called *Bharatacarita* (canto I) which refers to the *Setubandha* as written by Kuntaleśa.[2]

[1] In both the articles, Dr. S. K. Ayyangar wrongly says that the verse असकलसितत्वात् is quoted by Kṣemendra in his *Aucityavicāracarcā*.

In the latter article he says that he is informed by Mr. A. Rangaswami Saraswati that the *Śṛ. Pra.* refers to the stanzas of a work of a royal poet, Devagupta by name, and is given as a colloquy between this royal personage and Kālidāsa. This is wrong information. Bhoja mentions no author named Devagupta, either while quoting the colloquy referred to or elsewhere.

See also *J.O.R.*, Vol. I. p. 89.

[2] On p. 72 of his article in the *ABORI.*, referred to above, he interprets the verse असकलहसितत्वात् etc. wrongly. He says: "Vikramāditya construed the "त्वयि" with "पिबतु" and charged (Kālidāsa) with making a report of an ambiguous import. According to Rājaśekhara, the change of "पिबति" into "पिबतु" and त्वयि into मयि alters the sense completely and that was presumably what was suggested as an emendation by Vikramāditya.". The import is not ambiguous and Vikramāditya did not presume to suggest an improvement upon Kālidāsa. The verse is cited by Bhoja as a case of Ūha and by Rājaśekhara, of Haraṇa, and the import has been explained by us above.

In his article in the *Quarterly Journal of the Mythic Society*, Dr. Ayyangar argues that Vākāṭakas were Bhojas. Y. R. Gupte points out (*Journal of Indian History*, Vol. V) that the Vākāṭakas were the old Bhojas, Vidarbhas and Krathakaiśikas. Kālidāsa is traditionally represented as having been patronised by Bhoja; and taking this Bhoja as the King of Dhārā of the 11th century, scholars laughed at the tradition. The Bhoja who patronised Kālidāsa is Vākāṭaka Pravarasena II, author of the *Setubandha*, in the production of which work Kālidāsa collaborated (pp. 401-407).

A. Rangaswamy Sarasvati has something to say on the *Kunteśvaradautya* in a Note on it in the *Quarterly Journal of the Mythic Society*, XV. pp. 269-76. He goes (p. 271) a step further and suggests that *Kunteśvaradautya* is a drama and calls it twice a historical drama (p. 272)! According to him, the Kuntaleśa in the *Kuntaleśvaradautya* was a favourite feudatory of Vikramāditya; he offered Kālidāsa a seat but the poet preferred to squat on the floor. He adds: Rāmagiri (Rāmaṭeka in Madhya Pradesh) was a temporary capital of the Vākāṭakas as can be gathered from a grant which Prabhāvatīgupta made from the feet of the Lord of Rāmagiri.[1] It is during Pravarasena's sojourn at Rāmagiri that Kālidāsa who accompanied his patron, wrote his lyric *Meghasandeśa*, which mentions Rāmagiryāśrama as the temporary abode of the forlorn Yakṣa. It was Kālidāsa himself separated from his own wife that sent that cloud-messenger.

The suggestions of Heras and Moreas cannot meet with much favour. The verse quoted by Rājaśekhara and Bhoja, असकलहसितत्वात् etc. prohibits any suggestion of the purpose of the embassy as marriage negotiations. Had Kālidāsa been sent to arrange for the marriage of a Gupta princess with Bhagīratha, the question of Vikramāditya on the return of the poet would not have been—किं कुन्तलेश्वरः करोति? and Kālidāsa's reply would have been different; at any rate, the great poet would not have referred to Kuntaleśvara as enjoying himself with his harem.

More definite ideas can be made out of Kṣemendra's quotation and comments on the verse इह निवसति etc. Firstly Kṣemendra tells us that its author is Kālidāsa and his work is called *Kunteśvara-(Kuntaleśvara)-dautya*. As already pointed out, it is not improbable that *Kunteśvaradautya* does not mean exactly a poetic composition but refers to the incident in Kālidāsa's life and career, *viz.*, his embassy from Vikramāditya to Kuntaleśa; and there might have been handed down in tradition a few stray verses (muktakas) which Kālidāsa said at both the courts as the ambassador. Kṣemendra's comments clearly say:

i. Kālidāsa was the Dūta of a suzerain power, महाराजदूतोऽपि.

ii. The poet went as Dūta to a vassal's court, सामन्तास्थाने.

iii. He however did not receive the seat of honour due to him as a representative of the Mahārāja, स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य.

iv. Kālidāsa could not resent; for he had come for the achievement of something with the favour of the Kuntala King. The purpose of the embassy depended on a favourable reply from the Kuntala king. This is clearly borne out by the words कार्यवशेन भूमावेव उपविष्टः । So, Kālidāsa chose to sit on the ground and

v. Perhaps when Kuntala realised his discourtesy and asked him to rise up and take a seat, Kālidāsa spoke this verse, with all his magnanimity—प्रागल्भ्यगाम्भीर्येण ।[1]

[1] It is extremely doubtful if this is the Rāmagiri of the *Meghadūta*.

We want further evidences and fresh discoveries on the subject to say anything more of the *Kunte(tale)śvaradautya* of Kālidāsa.

The Hayagrīvavadha and another Work of Bhartṛmeṇṭha

It is known very well that there was a Mahākāvya called the *Hayagrīvavadha* and that its author was Bhartṛmeṇṭha. Kalhaṇa's *Rājataraṅgiṇī*, III. 260-2, mentions poet Bhartṛmeṇṭha and his poem, the *Hayagrīvavadha*. He was honoured by the poet-king Mātṛgupta of Kashmir in the first half of the sixth century.

हयग्रीववधं मेण्ठः तदग्रे दर्शयन्नवम् ।
आसमाप्ति ततो नापत् साधु साध्विति वा वचः ।।
अथ ग्रथयितुं तस्मिन् पुस्तकं प्रस्तुते न्यधात् ।
लावण्यनिर्याणभिया तदधः स्वर्णभाजनम् ।।
अन्तरज्ञतया तस्य तादृश्या कृतसत्कृतिः ।
भर्तृमेण्ठः कविर्मेने पुनरुक्तं श्रियोऽर्पणम् ।। III. 260-262.

Meṇṭha read out his poem to Mātṛgupta who did not even speak appreciative words in the course of the reading. Sad in heart, Meṇṭha proceeded to tie his manuscript but before he placed his manuscript down, the king placed a gold plate under it.

The *Śārṅgadharapaddhati* ascribes the well-known verse लिम्पतीव तमोऽङ्गानि etc. found in the *Mṛcchakaṭika* to Vikramāditya and Meṇṭha jointly. Further, Vallabhadeva's *Subhāṣitāvali*, 1718,

अतसीपुष्पसङ्काशं खं वीक्ष्य जलदागमे ।
ये वियोगेन जीवन्ति न तेषां विद्यते भयम् ।।

is ascribed to Viṣamāditya, evidently a mistake for Vikramāditya, and this verse is attributed to Meṇṭha by Śārṅgadhara. Though the first ascription of 'Limpatīva etc.', is not correct, the two ascriptions together point to the fact that Bhartṛmeṇṭha was patronised by some Vikramāditya with whom his name is coupled. Kalhaṇa describes in his *Rājataraṅgiṇī* III. 125-240, that king Harṣa *Vikramāditya* of Ujjain sent Mātṛgupta as king of Kashmir. This Harṣa Vikramāditya, father of Śilāditya, can be placed in the first half of the sixth century.

[1] The appeal of the idea in this verse had led to its getting detatched from the Kālidāsa-episode and becoming suitable for any apocryphal association. In the *Prabhāvakacarita* (N. S. Press edn., pt. I, p. 308), it is narrated that King Siddharāja of Aṇahillapaṭṭana once went to meet Devabodha, poet and philosopher, at the latter's place; there the King squatted on the ground and recited this verse इह निवसति मेरुः etc. to Devabodha. It is said here that the verse was written by Siddharāja's court-poet Śrīpāla!

This as well as the verse over the joint names of Meṇṭha and Vikramāditya show that Meṇṭha was first in Harṣa Vikramāditya's court and from there he went to Mātṛgupta's court or *vice versa*.

Many references to poet Meṇṭha are available in the works of other poets; he seems to have been held in high esteem by all writers. Rājaśekhara has two verses on him. One praises his Vakrokti:

वक्रोक्त्या मेण्ठराजस्य वहन्त्या सृणिरूपताम् ।
आविद्धा इव धून्वन्ति मूर्धानं कविकुञ्जराः ।।

Meṇṭha means an elephant-driver and Rājaśekhara puns here on the word. Hence the poet is also known as Hastipaka. The prefix Bhartṛ evidently signifies high respect as in the name Bhartṛhari, but the significance of the addition of the 'Rāja' by Rājaśekhara in the above verse (मेण्ठराजस्य) is not known.

In the prologue to his drama, *Bālarāmāyaṇa*, Rājaśekhara refers to Meṇṭha. He says that Vālmīki incarnated himself as Bhartṛmeṇṭha and then as Bhavabhūti and then as Rājaśekhara.

बभूव वल्मीकभवः पुरा कविः ततः प्रपेदे भुवि भर्तृमेण्ठताम् ।
स्थितः पुनर्यो भवभूतिरेखया स वर्तते सम्प्रति राजशेखरः ।।

This verse can mean only one thing regarding Meṇṭha, that, like Vālmīki, Bhavabhūti and Rājaśekhara, Meṇṭha also has to his credit a poem or a drama on the story of the *Rāmāyaṇa*. Thus, besides his *Hayagrīvavadha* mahākāvya, there is some other work on the story of *Rāmāyaṇa* by Meṇṭha.

Rājaśekhara has yet a third reference to him, in his *K. M.* He says that Bhartṛmeṇṭha was examined at Viśālā even as Kālidāsa and others. Viśālā was the capital of the Avantis and was Ujjayinī itself[1]; Rājaśekhara says:

उज्जयिन्यां काव्यकारपरीक्षा—

इह कालिदासमेण्ठावत्रामररूपसूरभारवयः ।
हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह **विशालायाम्** । *K. M.*, p. 55

Padmagupta praises Meṇṭha in his *Navasāhasāṅkacarita* I. 5. Meṇṭha had become so established that Padmagupta describes him as "purāṇa."

तत्त्वस्पृशस्ते कवयः पुराणाः श्रीभर्तृमेण्ठप्रमुखा जयन्ति ।
निस्त्रिंशधारासदृशेन येषां वैदर्भमार्गेण गिरः प्रवृत्ताः ।।

Padmagupta hails Meṇṭha as having achieved the very difficult Vaidarbha style. Kuntaka tells us that the Vakrokti-dominated style is the Vicitra style and Rājaśekhara has specially praised Meṇṭha for his Vakrokti. But Parimala finds the Vaidarbhī or the Sukumāra style of Kuntaka in Meṇṭha.

The *Udayasundarīkathā* has a verse on Meṇṭha:

स कश्चिदालेख्यकरः कवित्वे प्रसिद्धनामा भुवि **भर्तृमेण्ठः** ।
रसप्लवेऽपि स्फुरति प्रकामं वर्णेषु यस्योज्ज्वलता तथैव ।।

---

[1] See also *Meghadūta*, 30: पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम्, where the Pūrvoddiṣṭā Purī is Ujjain.

From these verses of praise by Rājaśekhara and others, it appears that Meṇṭha was as much a master of Rasa as of Vakrokti. He was able to adopt the flashing Vakrokti for his expression and yet concentrate on Rasa and idea. Alaṁkāra did not mean in him a neglect of Rasa. Thus only can we reconcile Rājaśekhara's praise of Meṇṭha for his Vakrokti and Padmagupta's praise of him for Vaidarbhī.

To come to his Mahākāvya *Hayagrīvavadha*. Bhoja's *Śṛ. Pra.* gives it as the example for Sargabandha. महाकाव्यम्—

यस्मिन्नितिहासार्थान् अपेशलान् पेशलान् कविः कुरुते ।
स **हयग्रीववधादिप्रबन्ध** इव सर्गबन्धः स्यात् ।। P. 429, Vol. II. *Śṛ. Pra.*

Bhoja gives us also the first verse of the poem to illustrate the Vastunirdeśa type of Maṅgala.[1]

वस्तुनिर्देशो यथा **हयग्रीववधे**—

आसीद्[2] दैत्यो हयग्रीवः सुहृद्वेश्मनि[3] यस्य ताः ।
वदन्ति स्म[4] बलं बाह्वोः सितच्छत्रस्मिताः श्रियः ।। P. 433, Vol. II. *Śṛ. Pra.*

Canto 1 is therefore in Anuṣṭubhs.

On p. 145 of his *S. K. Ā.*, Bhoja quotes an Anuṣṭubh verse as illustration for the Śabdālaṁkāra called Samuccaya-mudrā.

जातश्चायं मुखेन्दुस्ते भ्रुकुटीप्रणयः पुरः ।
गतं च वसुदेवस्य कुलं नामावशेषताम् ।।

In his Vṛtti, Bhoja explains it as the description of Hayagrīva's great prowess—Hayagrīva-prabhāvātiśaya. We have here another verse from the *Hayagrīvavadha* of Meṇṭha, most likely from canto one.

On p. 438, Vol. II, *Śṛ. Pra.*, Bhoja refers to it as containing description of 'night'. Similarly, he refers to Mantra or 'Cabinet meeting' as occurring in *Hayagrīvavadha*. This refers most likely to the Devas meeting to find out a way to do away with Hayagrīva. On p. 439, *ibid.*, Bhoja mentions it to illustrate Kāryasiddhi, *i.e.* the killing of the demon Hayagrīva in the end. On p. 451, (chap. 12) *ibid.*, Bhoja instances it as a poem based on Purāṇic story, Aitihāsika.[5]

The whole of the first canto of this poem (*HV.*) is given up to a description of the anti-hero, the demon Hayagrīva, whom Viṣṇu destroys. There is an interesting discussion on this canto. Pointing out Rasa-doṣas, Hemacandra says that the unimportant accessory must not be over-delineated, as the description of Hayagrīva is done in the *HV*.

---

[1] Kṣemendra also quotes this in his *Suvṛttatilaka* as the opening verse of the *HV*.
[2] 'Asti' in *Kāvyamīmāṁsā*, p. 89.
[3] 'Veśmasu', *ibid.*, and Kṣemendra.
[4] 'Prathayanti', *ibid.*, and Kṣemendra.
[5] Hemacandra copies these references from Bhoja's *Śṛ. Pra.*, on pp. 335-337 of his *Kāvyānuśāsana*.

अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनं यथा––**हयग्रीववधे** हयग्रीवस्य । *K. A.*. p. 121.

Hemacandra considers it improper that a whole canto of eulogy should have been devoted to the anti-hero. With all due respect to his Guru, Rāmacandra differs on this point.[1] The *Nāṭyadarpaṇa* gives some other illustration for over-development of the accessory, Aṅga-augrya and criticises Hemacandra's illustration of the flaw with the description of Hayagrīva in the *HV*.

केचिदत्र **हयग्रीववधे** हयग्रीववर्णनमुदाहरन्ति । स पुनः वृत्तदोषः, वृत्तनायकस्य अल्पवर्णनात् । तत्र हि रसः सविशेषतः वध्यस्य शौर्यविभूत्यतिशयवर्णनेन भूष्यत इति । *N. D.* GOS. pp. 174-5.

As Daṇḍin says, it is natural that poets describe at length the prowess of the enemy and extol the hero by saying that the hero vanquished such an enemy.

वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि ।
तज्जयान्नायकोत्कर्षकथनं च धिनोति नः ।। *K. Ā.* I. 22

Therefore Rāmacandra is right in his justification of the lengthy description of Hayagrīva in the poem.

Tilaka's commentary on the *Kāvyālamkāra-sāra-saṅgraha* of Udbhaṭa quotes a verse from this first canto, describing the sway of Hayagrīva (p. 44, Gaek. Edn.). Tilaka quotes it to illustrate Paryāyokta Alaṁkāra.

(यदा) हयग्रीवदर्शने शक्रैरावणौ निर्मदौ जातौ इति वक्तव्ये––

यं प्रेक्ष्य चिररूढापि निवासप्रीतिरुज्झिता ।
मदेनैरावणमुखे मानेन हृदये हरेः ।।

इति भङ्ग्यन्तरेण अभिधीयते तदा पर्यायोक्तता ।

Rāghavabhaṭṭa quotes this wrongly as Bhāmaha's illustration of Paryāyokta on p. 10 (N. S. Edn.) of his *Śākuntalavyākhyā*.

On p. 89 of the *K. M*. we find Rājaśekhara giving the following हयग्रीवं प्रति––

दानवाधिपते भूयो भुजोऽयं किं न नीयते ।
सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ।।

and this also is evidently from the *Hayagrīvavadha*. Hemacandra cites this in his *K. A. Viveka* under I. 10 and immediately after this the following which also appears to be from the *Hayagrīvavadha*:

महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।
यस्य नाशनिनिष्पेषनीराजितमुरःस्थलम् ।।

The following quoted at the end of the first chapter of Mammaṭa's *Kāvyaprakāśa* is also from the *Hayagrīvavadha*:

विनिर्गतं मानदमात्ममन्दिराद् भवत्युपश्रुत्य यदृच्छयापि यम् ।
ससम्भ्रमेन्द्रद्रुतपातितार्गला निमीलिताक्षीव भियामरावती ।।

[1] Another instance of Rāmacandra's independence of thought is his criticism of Abhinavagupta on p. 28.

This is found perhaps towards the end of canto I.

In Ruyyaka's *Alaṁkārasarvasva*, another verse, perhaps again from canto I from this poem is quoted (p. 142, N. S. Press Edn., under Paryāyokta):

स्पृष्टास्ते नन्दने शच्याः केशसम्भोगलालिताः ।
सावज्ञं पारिजातस्य मञ्जर्यो यस्य सैनिकैः ।।

अत्र हयग्रीवस्य कार्यमुखेन स्वर्गविजयो वर्णितः ।

There are some verses attributed to Meṇṭha in the anthologies and there is no evidence to find out whether any of them forms part of the *Hayagrīvavadha*. We have already referred to verses over the joint names of Vikramāditya and Meṇṭha. The *Sūktimuktāvali* of Jalhaṇa (Mad. MS.) gives three verses of Meṇṭha.

मधु च विकसितोत्पलावतंसं शशिकरपल्लवितं च सौधपृष्ठम् ।
मदनजनितविभ्रमा च कान्ता फलमिदमर्थवतां विभूतयोऽन्याः ।।

भर्तृमेण्ठस्य P. 435 (GOS. Edn. p. 303). (Also *Sbhv*. 2233 and *Śp*. 3953) This is an oft quoted verse. See *S. K. Ā.* p. 287.

यदृच्छासिद्धिषु प्रेम गुरुपूजास्वनादरः ।
व्याधिद्वयमिदं लक्ष्म्याः क्षितौ ख्यातमनौषधम् ।।

सुहृद्भिराप्तैरसकृत्परीक्षितं स्वयं च बुद्ध्या परिचिन्तितात्ययम् ।
करोति कार्यं खलु यः स बुद्धिमान् स एव लक्ष्म्या यशसश्च भाजनम् ।।
भर्तृमेण्ठस्यैतौ ।। P. 579 (GOS. Edn. p. 404)

Jalhaṇa and Vallabhadeva attribute to Meṇṭha the verse विपदि धैर्यमथाभ्युदये क्षमा now found in the *Nītiśataka* of Bhartṛhari.

Vallabhadeva, *Subhāṣitāvali*, has besides those noted above:

268: इदं हि माहात्म्यविशेषसूचकं वदन्ति चिह्नं महतां मनीषिणः ।
मनो यदेषां सुखदुःखसम्भवे प्रयाति नो हर्षविषादवश्यताम् ।।
1462: जनमजितमपीच्छता विजेतुं निशितदशार्धशरं धनुर्विमुच्य ।
अतिरभसतयोद्यता स्मरेण ध्रुवमसि यष्टिरिहाङ्गनाभिधाना ।।
1903: महद्भिरोघैः तमसामभिद्रुतो भयेऽप्यसम्मूढमतिः क्रमन् क्षितौ ।
प्रदीपवेषेण गृहे गृहे स्थितः विखण्डय देहं बहुधेव भास्करः ।।

Śārṅgadhāra also gives this as a verse of Meṇṭha (1903).

The following verses are attributed to Meṇṭha in the *Saduktikarṇāmṛta* (Panjab Ori. Ser.): pp. 80, 81, 255, 256:

वाचो माधुर्यवर्षिण्यः नाभयः शिथिलांशुकाः ।
दृष्टयश्च चलद्भ्रूकाः मण्डनान्यन्ध्रयोषिताम् ।।
तथाप्यकृतकोत्तालहासपल्लविताधरम् ।
मुखं ग्रामविलासिन्याः सकलं राज्यमर्हति ।।

and two verses on the elephant which were probably responsible for the name Hastipaka for Meṇṭha:

घासग्रासं गृहाण त्यज करिकलभ प्रेमबन्धं करिण्यां
पाशग्रन्थिव्रणानामविरतमधुना देहि पङ्कानुलेपम् ।
दूरीभूतास्तवैते शबरवरवधूविभ्रमभ्रान्तदृष्टा
रेवातीरोपकण्ठच्युतकुसुमरजोधूसरा विन्ध्यपादाः ।।

(Meṇṭha in *Skm.*, Hastipaka in *Sbhv.* 640).

त्यक्तो विन्ध्यगिरिः पिता भगवती मातेव रेवा नदी
ते ते स्नेहनिबन्धबन्धुरधियः तुल्योदया दन्तिनः ।
त्वल्लोभान्ननु हस्तिनि स्वयमिदं बन्धाय दत्तं वपुः
त्वं दूरे ध्रियसे लुठन्ति च शिरःपीठे कठोराङ्कुशाः ।।

In the recently published *Subhāṣitaratnakośa* of Vidyākara (HOS.), there is one more verse of Meṇṭha (1559):

हरिरलसविलोचनस्सगर्वं बलमवलोक्य पुनर्जगाम निद्राम् ।
अधिगतपतिविक्रमास्तभीतिर्न तु दयितापि विलोकयांचकार ।।

and another given over the name Hastipaka (1161):

अम्भोमुचां सलिलमुद्गिरतां निशीथे ताडीवनेषु निभृतस्थितकर्णतालाः ।
आकर्णयन्ति करिणोऽर्धनिमीलिताक्षा धारारवं दशनतकोटिनिषण्णहस्ताः ।।

Rājaśekhara's Haravilāsa

Even before the discovery of the *Śṛ. Pra.*, scholars knew that Rājaśekhara had written a Mahākāvya called *Haravilāsa*. It is perhaps in one of the preliminary cantos of this poem that we have to place the several verses on poets and poetesses found as Rājaśekhara's in Jalhaṇa's *Sūktimuktāvalī*.

Of this *Haravilāsa* of Rājaśekhara, we learn the following facts from Bhoja's *Śṛ. Pra.* Bhoja says in two references that the last verse of each of its cantos bears the mark of the name Rājaśekhara which at once signifies the poet as well as his patron God, Candraśekhara or Śiva.

कविभावाङ्कितसमाप्तिवाक्यत्वं स्वनामाङ्कता * * * **यथा राजशेखरस्य हरविलासे** ।
चतुर्मुख-गोविन्द-**चन्द्रशेखर**-इष्टदेवतानामाङ्कता च पूर्वोक्तेषु पूर्वोक्तानामिति ।।

P. 437, Vol. II, *Śṛ. Pra.* Chap. XI

In the illustrations of Citra-bandhas in the IInd chapter of *S. K. Ā.*, Bhoja quotes two verses which contain the mark (*Aṅka*) of the name Rājaśekhara. They are evidently from the 'Citra Sarga' of the *Haravilāsa*. They are:

1. *S. K. Ā.* pp. 234-5. अष्टपत्रमेव कविनामाङ्कं यथा—राताव्द्याधिराज्या etc. अत्राङ्कः—'**राजशेखर**कमल', The word 'Kamala' here means that the verse is a Padmabandha. The notes to the GOS. Edn. of the *KM.* (p. 27) notices also this verse as most likely a verse from Rājaśekhara's *Haravilāsa*.

2. Similarly an Anuṣṭubh on pp. 239-240 *S. K. Ā.*, seems to be from this poem of Rājaśekhara. द्विशृङ्गाटकबन्धो यथा—

करासञ्ज वशेशं खगौरव स्य कलारसम् ।
सन्धाय वलयां शङ्कामगौरीं मे वनात्मक ।।
* * *

अत्राङ्कः—'**राजशेखरस्य**'।

On p. 262 of the *S. K. Ā.*, the following Anuṣṭubh is found as an illustration for Vastu-nirdeśa: अस्त्युद्दामजटाभार-भ्रान्तगङ्गाम्बुशेखरः ।
आदिदेवो हरो नाम सृष्टिसंहारकारणम् ।।

This may be the opening verse of the story proper of *Haravilāsa*.

In the *Sūktimuktāvali* of Jalhaṇa (Madras MS.) Vol. II. pp. 517-518, (pp. 362-3, GOS. edn.) four Anuṣṭubhs describing the Himalayas are given over the name of Rājaśekhara. Perhaps these are taken from the Himavad-varṇana in *Haravilāsa*, to which Rājaśekhara might have devoted a canto.

From other sources, we get more definite extracts from Rājaśekhara's *Haravilāsa*. Hemacandra gives a verse from the सुजनस्तुति-दुर्जननिन्दा section of a preliminary canto of the *Haravilāsa*.

सुजनदुर्जनस्वरूपं यथा **हरविलासे**—
इतस्ततो भषन् भूरि न पतेत् पिशुनः शुनः ।
अवदाततया किञ्च न भेदो हंसतः सतः ।। *K. A. Vyā.* p. 335

Some commentaries on the *Amarakośa* quote from *Haravilāsa*. Some of these quotations are definitely given as from *Haravilāsa*, while some are quoted with the mention of Rājaśekhara's name only.

Sarvānanda's *Ṭīkā-sarvasva* on the *Amarakośa* (T. S. S.). Part I. p. 170:

ईकारान्तोऽपि आशीशब्दोऽस्ति, 'आशीमिव कलामिन्दोः' इति **राजशेखरः** ।

Āśī in Āśīviṣa means Sarpadaṃṣṭrā. This bit आशीमिव कलामिन्दोः is also quoted by Bhānuji and Rāyamukuṭa and in the same context.

Part II. p. 63. The name Bradhna (Sūrya) has the form Budhna also, which Rājaśekhara has used in the *Haravilāsa*. तथा च **राजशेखरः**—

निवेश्य बुध्ने चरणं स्मितानना भुजेन काण्डं कलयावलम्ब्य च । इति ।।

That this is from the *Haravilāsa* is proved by its quotation with the express mention of its source in an anonymous commentary on the *Amarakośa* in the Madras Govt. Oriental MSS. Library (R. 3356). It says on p. 201: तथा च **हरि(र)विलासे राजशेखरः**—"निवेश्य बुध्ने चरणे स्मितानना भुजेन काण्डं कलयावलम्बते" इति ।

This commentary gives on p. 128 another quotation also आशीमिव कन्याम् अधारि with the words यदाह **राजशेखरः** । This is quoted also by Rāyamukuṭa and Ujjvaladatta (2. 28). From this it appears that the *Haravilāsa* uses Āśī (Īkārānta) in two places.

Part II. p. 318. Sarvānanda gives another bit from Rājaśekhara:

'वरतनुर्वातूलतां लङ्घिता' इति **राजशेखरश्च** ।

Vidyāvinodha Nārāyaṇa's commentary on the *Amarakośa* (Mad. MS R. 3645) has three quotations, two said to be from Rājaśekhara and one definitely

given as from *Haravilāsa*. The former two also are likely to be from that poem.

P. 331. अवतरति विहाय ब्रह्मदण्डं प्रचण्डं सकलजननभाजां कल्पितान्ते कृतान्ते ।
समरशिरसि यस्य प्राप्तभङ्गो धुताङ्गः खुरविधुतधरित्रीचित्रकायो लुलायः ।।

This verse describes the defeated Yama coming on his beaten buffalo. The verse is from that context in which the Devas, defeated by some Asura, the anti-hero in the *Haravilāsa*, appeal to some higher power, most likely Śiva himself, for help. The context would resemble canto II, *Kumārasambhava*. As in the *Haravijaya* of Ratnākara, it is Śiva's destruction of some Asura that seems to be the theme of Rājaśekhara's *Haravilāsa*.

P. 423. " सग्रैवेयस्त्वमपि फणिना पार्वतीहारहार " इति **राजशेखरः** ।
P. 840. " दशाननक्षिप्तक्षु(खु)रप्रखण्डितम् " इति **हरविलासे** प्रयोगः ।

Kṣurapra and Khurapra mean the same thing, an arrow with a horse-shoe face. The verse in *Haravilāsa* must be read with Khu for Kṣu lest the metre should be spoiled.

It is plain from these references that *Haravilāsa* abounded in 'Apūrva-prayogas'.

Harivaṁśa—Mahākāvya and Purāṇa

Bhoja refers to *Harivaṁśa* thrice. Two are mere references and the third is a quotation of a verse in the Śārdūlavikrīḍita metre.

1. The first reference is in connection with avoiding of aspects of the original story in the source which are inappropriate, Prabandha-doṣa-hāna which Bhoja describes as Anaucitya-parihāra. For instance, Rājaśekhara has changed the story of the *Rāmāyaṇa* in his *Bālarāmāyaṇa* by making a demon and a demoness personate as Daśaratha and Kaikeyī and banish Rāma to the forest in the absence of Daśaratha and Kaikeyī. The poet thought, that by this change, he saved the characters of Daśaratha and Kaikeyī. Bhoja multiplies such changes of the mythological stories made by poets and one of these instances is as follows:

अनङ्गावतारस्य प्रद्युम्नस्यैव जन्मान्तरपत्नी रतिः मायावती, न गुर्वङ्गनेति **हरिवंशे**—।
P. 410. Vol. II.

2. On p. 438. (Vol. 2. chap. XI), Bhoja refers to *Harivaṁśa* as containing the description of seasons, Ṛtu-varṇana.

3. In the last chapter of the *Śr. Pra.*, a verse is quoted from the *Harivaṁśa* portraying the fickle love of Kṛṣṇa for the cowherdesses which illustrates the type of love given by Bhoja as 'अल्पकारणापनेय', perishable when the slightest cause for forgetting occurs. Kṛṣṇa has left Bṛndāvana and Gokula for his capital at Dvāravatī or Dvārakā and has completely forgotten his former loves at the Gokula; and the Gopīs, in their pangs of separation, address this message for Kṛṣṇa to some wayfarer passing by them.

यथा **हरिवंशे** वासुदेवः(?)—
पान्थ द्वारवतीं प्रयासि यदि हे तद्देवकीनन्दनो
वक्तव्यः स्मरमन्त्रमोहविवशा गोप्यो न नामोज्झिताः ।

एताः केतकपुष्पधूलिपटलैरालोक्य रम्या दिशः
कालिन्दीतटभूमयोऽपि तव रे नायान्ति चिन्तास्पदम् ।।[1]

It is clear from these references that this *Harivaṁśa* is a *Kāvya*[2] *of some poet* based on all the stories in the *Harivaṁśa Purāṇa*, considered as a supplement to the *Mahābhārata*. The third reference proves it beyond doubt, for this verse पान्थ द्वारवतीं etc. cannot be and is not found in the Purāṇa.[3] The second reference cannot decide the point we are considering. The first reference is a problem.

Bhoja says that in *Harivaṁśa* the conditions are bettered; Māyāvatī, wife of Pradyumna is not given, as in the source, as an elder's (foster-father's also in this case) wife whom the young Pradyumna attracted and was made to love, but it is explained that Māyāvatī was Pradyumna's own wife, Rati herself, who was his wife when he himself was Manmatha. The natural meaning of this passage is that the source gave a version which did not speak well of the character of Pradyumna and that a later poem based on the Purāṇa bettered the situation by depicting Māyāvatī as the same as the one who was previously Rati.

But the *Harivaṁśa Purāṇa* itself gives the story with the improvement mentioned by Bhoja. The story of Pradyumna, Māyāvatī and Śambarāsura is found also in the *Viṣṇu Purāṇa* and the *Bhāgavata* and these also contain only the 'purified' version, if we may say so, of the story. There is no trace of 'गुर्वङ्गनागमन' in any of these three Punāṇic sources.

In the *Harivaṁśa Purāṇa*, Ch. 107, Nārada tells Pradyumna:

स्मर त्वं पूर्वकं भावं कामदेवोऽसि मानद ।
हरकोपानलाद्दग्धः तेनानङ्ग इहोच्यसे ।।
त्वं वृष्णिवंशजातोऽसि रुक्मिण्या गर्भसम्भवः ।
जातोऽसि केशवेन त्वं प्रद्युम्न इति कीर्त्यसे ।।
आहृत्य शम्बरेण त्वम् इहानीतोऽसि मानद ।
सप्तरात्रे त्वसम्पूर्णे सूतिकागारमध्यतः ।।
वधार्थं शम्बरस्य त्वं ह्रियमाणोऽप्युपेक्षितः ।
केशवेन महाबाहो देवकार्यार्थसिद्धये ।।

---

[1] The *Saduktikarṇāmṛta* (Bib. Ind. Ed., p. 79) gives this verse as somebody's (कस्यापि) under the subject-head Gopī-sandeśa. The following readings are available: केतक**गर्भ**धूलि for केतकपुष्पधूलिः, **शून्या** दिशः for **रम्या** दिशः and तरवो for तव रे.

This verse is given by Rūpagosvāmin in his *Padyāvalī* as that of a later writer named Paramānanda, author of *Śṛṅgārasaptaśatikā* (Dr. Keith. *Skt. Lit.* p. 202). Rūpagosvāmin must be mistaken. Keith's readings: गोप्योऽपि for गोप्यो न, केलिकदम्बधूलि for केतकपुष्पधूलि, तव भोः for तव रे, चित्तास्पदं for चिन्तास्पदम् ।

[2] The Tanjore Library has a *Harivaṁśa* Mahākāvya upon which the great Appayya Dīkṣita has commented. It was written by one Govindamantrin attached to the Koṇḍavīḍu chiefs and has thus to be distinguished from the *Harivaṁśa* Mahākāvya quoted by Bhoja.

Aufrecht (*Catalogus Catalogorum*), mentions a *Harivaṁśa* Kāvya, which is noticed in Bühler's *Report of Search for Samskrit MSS. in Gujarat during 1871-72.*

[3] The speaker of the verse 'Pāntha dvāravatīm' is seen in the mss. as Vāsudeva, but this is not possible.

यैषा मायावती नाम भार्या वै शम्बरस्य तु ।
रतिं तां विद्धि कल्याणीं तव भार्यां पुरातनीम् ॥
*　　*　　*　　*
हते तु शम्बरे वीर वैष्णवास्त्रेण संयुगे ।
गृह्य मायावतीं भार्यां द्वारकां गन्तुमर्हसि ॥ Śls. 46-53.

When Pradyumna returns to Dvārakā with Māyāvatī as his wife, Kṛṣṇa explains everything to Rukmiṇī:

मा च ते शम्बरस्येयं पत्नीति भवतु व्यथा ।
मन्मथे तु गते नाशं गते चानङ्गतां पुरा ॥
कामपत्नी न कान्तैषा शम्बरस्य रतिप्रिया ।
मायारूपेण तं दैत्यं मोहयत्यसकृच्छुभा ॥
न चैषा तस्य कौमारे वशे तिष्ठति शोभना ।
आत्ममायामयं रूपं कृत्वा शम्बरमाविशत् ॥
पत्न्येषा मम पुत्रस्य स्नुषा तव वराङ्गना ॥ 108. 25-28

The story is this: a son named Pradyumna is born to Kṛṣṇa and Rukmiṇī; Śambarāsura takes away the son immediately after his birth, as he hears that that son would kill him (Śambara). Child Pradyumna is thrown into the sea by Śambara but a big fish swallows him and within its body the child lives. Fishermen bring fishes for Śambara's kitchen and when Śambara's wife cuts one, she sees a very beautiful boy within it. She rears him most carefully and when he grows into youth, she falls in love with him; Pradyumna is helped by Śambara's wife, Māyāvatī, to kill Śambara and then both leave for Dvārakā as husband and wife. Nārada is sent in the middle to explain things once to Māyāvatī and then to Pradyumna. Nārada says that Māyāvatī is really Rati herself, the wife of Pradyumna who was but an Avatāra of Manmatha.

The *Viṣṇu Purāṇa* gives the story in section 5, Ch. 27. Here it is more plainly stated that young Pradyumna was reared by Māyāvatī as son. Māyāvatī is expressly mentioned as Śambara's wife. It is plainly stated that when Pradyumna grows into a youth, Māyāvatī makes love-advances to him and he protests that she is his mother and should not behave in that manner.

नारदेनैवमुक्ता सा पालयामास तं शिशुम् ।
बाल्यादेवातिरागेण रूपातिशयमोहिता ॥
स यदा यौवनाभोगभूषितोऽभून्महामते ।
साभिलाषा तदा सापि बभूव गजगामिनी ॥
मायावती ददौ तस्मै मायास्सर्वा महामते ।
प्रद्युम्नायानुरागान्धा तन्न्यस्तहृदयेक्षणा ॥
प्रसज्जन्तीं तु तां प्राह स कार्ष्णिः कमलेक्षणाम् ।
मातृत्वमपहायाद्य किमेवं वर्तसेऽन्यथा ॥

It is then that Māyāvatī reveals to him who he and she herself were in reality. Pradyumna kills Śambara and returns to Kṛṣṇa and Rukmiṇī, at Dvārakā, with Māyāvatī as his wife. There is then a brief explanation by Nārada of how

Māyāvatī is not Śambara's wife, but Rati, the wife of Pradyumna in his former state of Manmatha. In the *Harivaṁśa,* Kṛṣṇa himself tells this to Rukmiṇī, and at some greater length.

The *Bhāgavata* goes most in the direction of emphasising the Rati-aspect of Māyāvatī.

The problem now is to decide whether Bhoja means that the Purāṇic stories of Pradyumana and Māyāvatī were vitiated by the former's grave sin of Gurutalpagamana and that a later poet-author of a Mahākāvya called *Harivaṁśa,* as indicated by the verse 'Pāntha Dvāravatīm', touched up the story in respect of this moral question involved, or whether by *Harivaṁśa* Bhoja refers to the Purāṇa *Harivaṁśa* itself which can also be taken as a Kāvya. We cannot say without further evidence whether the touched-up versions of the Purāṇas as seen above are later or on seeing the explanation of Māyāvatī as Rati herself in the latter *Harivaṁśa* Kāvya, Bhoja thought that the Purāṇas did not say so and presumed that the Purāṇa contained an objectionable version. But Bhoja who quotes from *Mārkaṇḍeya Purāṇa,* cannot be taken as not acquainted with the *Viṣṇu* and *Harivaṁśa Purāṇas.*

Some New Mahākāvyas

In Ch. XI of the *Śṛ. Pra.,* Bhoja describes the various features that go to beautify a Mahākāvya, *i.e.* Prabandha Guṇas and Prabandha Alaṁkāras which secure Rasa-aviyoga in a Prabandha as a whole. Here he illustrates from a number of Mahākāvyas in Sanskrit and Kāvyas in Prākṛt. Some of them are available to us now; some are already known to us from other sources though they are lost now; and some we come to know of from Bhoja for the first time now. We shall first notice the last class of hitherto unheard of Mahākāvyas in Sanskrit. We shall deal with the Prākṛt poems under a separate head.

1. *Harivilāsa*

Bhoja quotes the opening verse of this poem to illustrate the Āśis type of Maṅgala. Its author is not known and no further reference to it is available in the *Śṛ. Pra.* or elsewhere.

आशीर्यथा **हरिविलासे—**

ओमित्येतत् परं ब्रह्म श्रुतीनां मुखमक्षरम् ।
प्रसीदतु सतां स्वान्तेष्वेकं त्रिपुरुषीमयम् ॥ P. 433, Vol. II. *Śṛ. Pra.*

While reproducing this reference from Bhoja, Hemacandra gives the name of the poem wrongly as *Haravilāsa. K. A.* p. 338.

This *Harivilāsa* has to be distinguished from the *Harivilāsa* of Lolimbarāja (published in the *Kāvyamālā,* Gucchaka xi). Lolimbarāja was the court-poet of King Harihara, contemporary of Bhoja. Lolimbarāja was perhaps patronised by Bhoja also, for there is a verse in the form of a conversation between Bhoja and Lolimbarāja. (See Editorial Note, *K. M.* Gucchaka xi. pp. 94-95). Lolimbarāja's *Harivilāsa* does not open with the above given verse.

2. *Kṛṣṇacarita*

Śr. Pra., Vol. II, Ch. XI. p. 437—

Bhoja is speaking here of the favourite words with which poets mark the last verse of the cantos of their poems. He speaks of the several varieties of this 'word-ensign', 'Aṅka', and one of them is Maṅgalāṅka, a word signifying an auspicious thing such as Abhyudaya, Jaya and Ānanda.

In this connection Bhoja says that there is a Kāvya called *Kṛṣṇacarita* which has the word 'Abhyudaya' in the last verse of its cantos.

मङ्गलाङ्कता यथा —अभ्युदयः **कृष्णचरिते** ।

Nothing more is known of this Mahākāvya.

3. *Uṣāharaṇa*

Bhoja refers to this Mahākāvya thrice. The first reference is in the context in which the above-mentioned *Kṛṣṇacarita* is referred to. The last verses of the cantos of the *Uṣāharaṇa* also have an auspicious word, Maṅgalāṅka. They have the word 'Jaya'—victory.

मङ्गलाङ्कता यथा * * * जय **उषाहरणे** ।

Bhoja then refers to the *Uṣāharaṇa* in the next, *i.e.*, the XIIth chapter while dealing with the five stages through which all action unfolds itself. Bhoja classifies action in drama or epic as of three kinds, dependent on divine help, dependent purely on human effort and dependent on both. The stages are differently called in the three cases, Avasthās, Samsthās and Samavasthās. The stages of the first, the Avasthās, are called Ārambha, Prasava, Udbheda, Kiñcit-śeṣa and Samāpti. Bhoja cites the *Uṣāharaṇa* and works of similar theme as instances of the 'Avasthās' of action dependent on Daiva.

तत्र आरम्भप्रसवादयोऽवस्थाः **उषाहरणादिषु** ।

Uṣāharaṇa is the story of how through the magical powers of her friend Citralekhā, Uṣā, daughter of Bāṇāsura, manages secretly to bring her lover, Aniruddha, Kṛṣṇa's own son, into her apartments and live together with him. Bāṇa comes to know of this and puts the prince in prison. Kṛṣṇa and his party arrive and deliver Aniruddha who then marries Uṣā. The hero does nothing here.

In Vol. III. p. 404., Bhoja mentions *Uṣāharaṇa* as containing the description of Sambhoga after Prathamānurāga.

The author of the poem is not known. It has to be distinguished from a later *Uṣāharaṇa*, a Kāvya in vogue among the Mādhvas.

4. *Subhadrāharaṇa*

This is another Mahākāvya whose author is not known and to which a few references are made by Bhoja. *Subhadrāharaṇa* is on Arjuna's marriage with Subhadrā, sister of Kṛṣṇa.

P. 452. Vol. II. Bhoja defines Bīja as the germ of action in the hero and that it is found in the very names of compositions, *Rāmacarita* and *Śiśupālavadha*.

Compositions named after the heroines also have the same significance, for instance, *Lakṣmīsvayamvara*, and *Subhadrāharaṇa*.

एतेन नायिका अपि व्याख्याताः यथा **लक्ष्मीस्वयंवरः, सुभद्राहरणमिति** ।

There is a similar reference to the name of *Subhadrāharaṇa* along with *Jānakīharaṇa* as instance of names giving the Mahāvākyārtha or the theme of the poem on p. 143, Vol. II.

On p. 439. Vol. II, it is referred to as containing description of the heroine.

5. *Lakṣmīsvayamvara*

In the second reference given above under *Subhadrāharaṇa* Bhoja refers to a *Lakṣmīsvayamvara* which also seems to be a Mahākāvya, with the plot of Lakṣmī marrying Viṣṇu, a sequel to the churning of the ocean.

6. *Kuvalayāśvacarita*

'Kuvalayāśva (Ṛtudhvaja)-Madālasā' form a great love-pair whose love Bhoja refers to as the most steadfast, not removable by any amount of effort. In that connection, Bhoja quotes the *Mārkaṇḍeya Purāṇa*, (Madālasopākhyāna section), which is the original. Few are the poetic works based on this theme and the only one scholars know of till now is the *Madālasācampū* of Trivikrama Bhaṭṭa, author of *Nalacampū*. Bhoja has given us one more poem on the theme, the *Kuvalayāśvacarita* [1]

On p. 439 Bhoja refers to it along with *Kumārasambhava*, *Jānakīharaṇa* and *Subhadrāharaṇa*, as containing description of the Nāyikā. नायिकावर्णनं यथा **कुवलयाश्वचरिते** etc.

The existence of an old work on this theme is borne out by a quotation in Vāmana's *K. A. Sū Vṛ.* V. ii. 31—अनुचरी प्रियतमा मदालसा । The *Sāhityamīmāṃsā* (T.S.S.) refers to the theme of the love of Kuvālayāśva and Madālasā and the loss of the latter (p. 98).

7. *Udayanodaya*

Up till now, we were familiar only with dramas on the romances of King Udayana. There is of course the *Unmādavāsavadatta* which Śaktibhadra mentions as a *Kāvya* of his in the prologue to his play *Āścaryacūḍāmaṇi*. Bhoja gives us a Mahākāvya named *Udayanodaya* on the story of Udayana.

In Ch. XII Bhoja classifies plots into those derived from Purāṇas or Itihāsas (Itihāsāśraya), those based on old stories (Kathāśraya) and those invented by the poet himself. Bhoja cites the *Udayanodaya* to illustrate the second, — Kathāśraya-itivṛtta Mahākāvya.

[1] In later times, Viśvanātha, author of the *Sāhityadarpaṇa*, wrote a *Kuvalayāśvacarita* in Prākṛt, which he quotes in the third chapter of his *Sāhityadarpaṇa*. The *Nāṭakalakṣaṇa-ratnakośa* quotes several times from a *Māyāmadālasā* Nāṭaka. Besides the *Mārkaṇḍeya*, some other Purāṇa-texts also seem to narrate this story; see *Śivapurāṇa*, D. No. 2363, Madras Govt. Ori. MSS. Library, ch. 46: *Kuvalayāśvacaritānuvarṇana*.

कथाश्रयमित्येतेन बृहत्कथादिप्रतिपन्नप्रख्यातोदात्तनायकचरितविषयतामपि महाकाव्यादेः प्रबन्धस्य अभिधत्ते । यथा **बृहत्कथायाः** कथामुखचन्द्र (लम्ब) प्रतिपन्ने (न्न) से (वत्से) श्वरचरित**मुदयनोदये** । P. 451. Vol. II. *Śṛ. Pra.*, Ch. XII.

Bhoja gives the *Udayanodaya* as based on the Udayana-stories in the second Lambaka of the *Bṛhatkathā.*

Since the words found in the passage are महाकाव्यादेः प्रबन्धस्य, it may be argued that we cannot be sure that *Udayanodaya* is a Mahākāvya and that it too may be a drama. But the examples here cited are all Mahākāvyas, a Kathā and an Ākhyāyikā, *Kumārasambhava*, *Hayagrīvavadha*, *Kādambarī* and *Harṣacarita*; no drama is mentioned here.

MAHĀBHĀRATA

Textual Criticism—" Vyāsa-kaṣṭa "

On p. 436. Vol. II Ch. XI of the *Śṛ. Pra.*, there is a very interesting discussion which affords material for the textual criticism of the *Mahābhārata*, and the three Prākṛt Kāvyas, *Rāvaṇavijaya*, *Harivijaya* and *Setubandha.* Bhoja is considering a feature of Kāvyas in general, *viz.*, the habit of poets ending a canto in a different metre,—Bhinnavṛtta-sargāntatva. Bhoja adds that by Sarga, one should not mean the cantos of a Sarga-bandha Mahākāvya only, but also the Parva-bandha, Kāṇḍa-bandha, Sandhi-bandha, etc. and that by Vṛtta is meant all kinds of metre in general. At once an objection arises from some quarter which says that the feature of the canto ending in a different metre does not pertain to those Prākṛt Kāvyas whose cantos are called Āśvāsakas, Kāvyas like *Setubandha* and the lost *Rāvaṇavijaya* and *Harivijaya.* They are written to the very end in only one metre, but we actually find other kinds of metres in *Setubandha* etc.; the reply of these critics is that certain misguided savants were responsible for interpolating these verses in a different metre, even as *Vyāsa-kaṣṭa.* Thus, as an example for the interpolated pasages, these critics cite something called " *Vyāsa-kaṣṭa* ".

ननु च आश्वासकबन्धेषु तत्समाप्तावपि न च्छन्दोभेद उपलभ्यते । तथा हि रावणविजयहरिविजय-सेतुबन्धेषु आदितः समाप्तिपर्यन्तम् एकमेवच्छन्दो भवति । गलितकानि तु **व्यासकष्टवत्** कैरपि विदग्धमानिभिः उपक्षिप्तानीति तद्विदो भाषन्ते । P. 436. Vol. II.

What is this Vyāsa-kaṣṭa, the well-known illustration for interpolation according to the critics? Rājaśekhara's *Pracaṇḍa-pāṇḍava* throws some light on the phrase " Vyāsa-kaṣṭa ". Here Vālmīki and Vyāsa are made to speak of '*Kāvya-kaṣṭa*' in the latter's epic, the *Mahābhārata.*

वाल्मीकिः—किन्तु श्रुतमस्माभिः यदुत अतिविरसे **काव्यकष्टे** अभिनिविष्टोऽसि ।
व्यासः—इदमुपाध्यायपादेभ्यो विज्ञाप्यते—

विनायको यः शिवयोरपत्यम् अर्धं पुमानर्धमिभश्च देवः ।
स वर्तते भारतसंहितायां वृतस्तपोभिर्मम लेखकोऽत्र ॥

तेन च च्छलयितुमुपक्रान्तः—" यदुत, बाढमहं ते लिपिकरः, किं पुनः येन रंहसा लिखेयं, तेन यदि न सन्दृभसे, तत्ते विघ्नस्स्यात् । ततो मयापि प्रतिच्छलितः—ओमित्यस्तु । किं पुनः भवता भावयता लिखितव्यम् । अतः **काव्यकष्टे** अभिनिविष्टोऽस्मि । "

The ' Kāvya-kaṣṭa ' mentioned here is identical with Bhoja's " Vyāsa-kaṣṭa ". This Vyāsa-kaṣṭa or Kāvya-kaṣṭa in the *Mahābhārata* refers to those verses in the *Mahābhārata* which are specially designed puzzles which do not yield their meaning quickly. Such verses must have been numerous and spread through the whole length of the epic and this obscurity of certain verses of the epic, which might have been a fact, must have given rise to the popular imagination inventing this story of Vyāsa stipulating with Gaṇeśa his scribe, the condition that Gaṇeśa must understand first what he writes. Gaṇeśa asked Vyāsa when the latter requested him to be his scribe whether Vyāsa could compose with the speed in which he would write and Vyāsa gave the counter-condition that Gaṇeśa must understand and write. To gain time, Vyāsa now and then gave Gaṇeśa a hard nut and while Gaṇeśa was trying to crack it, Vyāsa finished composing a good lot of verses ahead. Thus Vyāsa interspersed his composition with 8,800 hard nuts, Kāvya-kaṣṭa, or *Śloka-kūṭa* or *Grantha-granthi* as they are variously called. The following is the well-known Gaṇeśa episode in the *Mahābhārata*: *Mahābhārata*, BORI. edn., Appendix to Ādiparvan, p. 884:

लेखको भारतस्यास्य भव त्वं गणनायक । * * *

श्रुत्वैतत् प्राह विघ्नेशः यदि मे लेखनी क्षणम् । लिखतो नावतिष्ठेत तदा स्यां लेखको ह्यहम् ॥
व्यासोऽप्युवाच तं देवम् अबुद्ध्वा मा लिख क्वचित् । ओमित्युक्त्वा गणेशोऽपि बभूव किल लेखकः ॥
ग्रन्थग्रन्थि तदा चक्रे मुनिर्गूढं कुतूहलात् ॥ * * * *

तच्छ्लोककूटमद्यापि ग्रथितं सुदृढं मुने । भेत्तुं न शक्यतेऽर्थस्य गूढत्वात् प्रश्रितस्य च ॥
सर्वज्ञोऽपि गणेशो यत् क्षणमास्ते विचारयन् । तावच्चकार व्यासोऽपि श्लोकानन्यान् बहूनपि ॥

The number of such verses of obscure meaning are given in the verse:

अष्टौ श्लोकसहस्राणि अष्टौ श्लोकशतानि च ।
अहं वेद्मि शुको वेत्ति सञ्जयो वेत्ति वा न वा ॥

found in the midst of the above verses.

Scholars working on the text of the *Mahābhārata* have applied themselves only to the Gaṇeśa-episode and have unfortunately not devoted any attention to search the text of the *Mahābhārata* for these 8,800 hard nuts mentioned in this episode. Firstly, these verses must be interesting by themselves and when collected, they would form a set of a good lot of verses which could be omitted as interpolation by those who consider them so. I think that the ' hard nuts ' in Vyāsa are earlier and perhaps genuine. In course of time, in the many reshapings which the epic underwent, the significance and meanings of some verses were naturally lost in obscurity. And it is to explain away these obscure passages that the popular imagination must have invented the Gaṇeśa-episode. Many have discussed the Gaṇeśa-episode but the allied ' hard nuts ' are dealt with by only one writer on the subject, V. Venkatachellam Iyer, author of " Notes of a study of the Preliminary chapters of the Mahābhārata ".

Venkatachellam Iyer discusses both these questions on pp. 24, 28-32 and 42. He first points out the absurdity found at the outset when Vyāsa tells Brahmā, that he *has composed* the epic and that he wants a copyist and when Vyāsa affirmedly tells us that to gain time for *composing*, he gave hard nuts to Gaṇeśa. Vyāsa tells Brahmā: कृतं मयेदं भगवन् काव्यं परमपूजितम् ।
He then points out that the mention of Sañjaya in connection with the un-understandability of these 8,800 verses is itself un-understandable. Mr. Venkatachellam Iyer says:

"Let us proceed to examine the data about the 8,800 verses. The whole thing sounds like a tale that it really is. But it is contradictory of the recital above that Vyāsa had the whole poem ready composed for recitation. If that was so, there was no need for any device to gain time to compose. It looks rather as if the Ṛṣi composed while he dictated, as rhapsodists do.

"Where these 8,800 verses are to be found in the text is an enigma. They do not exist except in the invention of the compiler of this chapter. Verses passing the comprehension of ordinary human intelligence, much less of divine, are not to be met with in the text. *No commentator has marked these verses or offered any clue by which they could be identified* (Italics ours).

"Where then are these verses to be found? Echo answers, where? The Bhārata has been translated into the more progressive vernacular dialects and it does not appear that the translators came across these verses. It is singular that if these verses existed in the texts they should not have caused a pause or surprise to the audience, either of Vaiśampāyana or of the Sauti. * * * * But there is not a single instance of interruption * * * * * *

"If Gaṇeśa's text was 100,000 verses, the average hiatus was at the end of every ten or eleven verses, indicating a rather halting flow of inspiration for one who was a Ṛṣi and an Avatāra and who badly wanted a divine shorthand writer. But I shall presently show that Gaṇeśa's text was of 24,000 verses. If that was so, it betrays a lamentable want of capacity on the part of the Ṛṣi as he must have come to a stand-still at the end of every two or three verses.

"Again, we are to assume that the Ṛṣi, who was at a loss for a verse following in sense and order, was able to compose on the spur of the moment and by a collateral mental effort, a verse or two which the divine Gaṇeśa should require to construe like a school-boy."

Finally, Mr. Venkatachellam Iyer proposes a solution, by reading the Gaṇeśa's episode between the lines. He says that it is possible that the original *Mahābhārata* had only 8,800 verses, that in course of time, it expanded and people invented the Gaṇeśa-tale to explain away the 8,800 old verses of the epic. But he has overlooked the fact that it is unimaginable that the real original work of a poet's genius (the 8,800) was so hard and obscure. Perhaps Venkatachellam Iyer would reply that the alleged obscurity is a lie and there is, as he has expressly stated on p. 30 (see above), no verse in the epic surpassing human intelligence, much less divine intelligence.

The Vyāsa-kaṣṭa mentioned by certain critics in the discussion in Bhoja refer to these 8,800 verses, which these critics, more boldly than their modern counterparts, pronounced as interpolations. Bhoja himself answers not this question

of interpolation. In the view of these critics who considered these 8,800 Vyāsa-kaṣṭas as interpolations, it is needless to add that the tale of Gaṇeśa copying the epic is also an interpolation.

Bühler, says Winternitz (fn. p. 80 *Ind. Ant.*, 1898), was of opinion that "Rājaśekhara knew the Gaṇeśa-legend from the Devanāgarī version of the Mahābhārata". "To the omission of the story in Kṣemendra, Bühler attached little importance, since even more characteristic features of the epic are omitted by him."

In his article on the South Indian Recension of the *Mahābhārata* in the *Indian Antiquary*, 1898 (p. 79), Winternitz says that the Gaṇeśa-episode was evidently invented to enhance "the profoundness of its (the epic's) teaching.' Winternitz discusses the Gaṇeśa-episode in *JRAS.* 1898, p. 147, where he points out that the South Indian recension omits the Gaṇeśa-episode and discusses further the question of Gaṇeśa being that early (*Ibid.* Pp. 380-4). He adds that Rājaśekhara invented the Gaṇeśa-episode, even as he invented the meeting of Vālmīkī and Vyāsa! But he soon adds that the legend was current for a long time before it was inserted in the *Mahābhārata*. As against Bühler, he says that Kṣemendra's omission of the Gaṇeśa-episode is significant and opines that even though the legend is older than 900 A.D., it was not part of the text in Kṣemendra's time. Its omission in Kṣemendra and the South Indian MSS., and the late origin of Gaṇeśa in the Hindu pantheon argue for its being an interpolation.

The Prolegomena (p. lxxv) to the Ādiparvan of the BORI. Edn. of the *Mahābhārata* also says: "Only a *very late* interpolation in *some inferior Devanāgirī* MSS., speaks of the text as having been written down by Gaṇeśa to the dictation of Vyāsa, a fantastic story that we may ignore with easy conscience."

The reference in Bhoja proves:

1. Before the time of Bhoja (and Kṣemendra, who was of almost the same time) North India knew the Gaṇeśa-episode, but it is not true that all Devanāgarī MSS. had it. Scholars there were who freely held it as interpolation.

2. The question of interpolation is not so serious with reference to the Gaṇeśa episode as with that part of the epic called Vyāsa-kaṣṭa, the 8, 800 verses, which a verse found now in the midst of the Gaṇeśa episode, gives as the 'hard nuts' (Kāvya-kaṣṭa) which Vyāsa and Śuka alone understood, Sañjaya did or did not and Gaṇeśa did after a good deal of time. The critics referred to by Bhoja held these 'hard nuts' as interpolated by self-styled savants, Vidagdhamānins.[1]

[1] However the belief in these 'hard nuts', referred to as Vyāsa-kaṣṭa, Vyāsa-ghaṭṭa, Vyāsa-kūṭa, Vyāsa-guṭṭa and so on in different parts of the country, seems to have taken root and some commentaries are supposed to have been written especially to explain these knotty verses. But when we actually examine the MSS. of these commentaries, we do not find any reference to these knotty verses, although, quite in keeping with the difficulties of the Great Epic, some commentaries naturally call themselves *Viṣamaśloka-ṭīkā* (Vimalabodha himself), *Nigūḍhapadabodhinī* and so on. D. No. 1966, Madras Govt. Ori. MSS. Library, called *Lakṣābharaṇa* (different from Vādirāja's *Lakṣālaṅkāra*) is said to deal with 'Vyāsaghaṭṭas' but does not really do so. In *JBORS.* XXVIII. pp. 217-8, a commentary on the *Mahābhārata* is described as explaining the same 'Vyāsa-kūṭa', but the work seems to be the same as R. 5263 of the Madras Govt. Ori. MSS. Library. In the Indian Museum Collection, now deposited in the Asiatic Society, Calcutta, MS. no. 10129 (87 leaves) is called *Vyāsa-kūṭavyākhyā*.

SETUBANDHA

Textual Criticism—Interpolations

Bhoja says in Ch. XI of the *Śṛ. Pra.* (p. 436. Vol. II) that one of the features of a Prabandha is the finishing of a canto in a different metre— भिन्नवृत्तसर्गान्तत्वम् । Here, the word Vṛtta, adds Bhoja, means all varieties of metre, and Sarga stands to signify not merely the divisions called Sargas in a Mahākāvya, but all kinds of divisions in all kinds of Kāvya, Parva-bandha, Kāṇḍa-bandha, Sandhi-bandha etc.

A difficulty arises here. Some critics hold that the feature of the end of a canto being in a different metre is met with only in Sarga-bandha, and in Āśvāsaka-bandhas, Prākṛt Kāvyas like *Rāvaṇavijiya, Harivijaya* and *Setubandha*, only one kind of metre, *viz.*, the Skandhaka, is employed all through. But these critics are faced with contradictory reality; for they find in the current texts of *Setubandha* etc., other kinds of metre, Galitaka for instance. The reply to this is given by some that the Galitakas, like the so-called 'hard nuts' of Gaṇeśa in the *Mahābhārata*, are really interpolated into the texts of *Setubandha* etc. by misguided savants. The original objectors who held that Āśvāsaka-bandhas are in a single metre to the end explain this phenomenon in a different way. They are not favourable to the view that they constitute interpolations. They explain that, though they appear to be in a different metre, they *may* really be some variety of the Skandhaka itself, and Prākṛt prosody speaks of numerous varieties of Skandhakas and other metres of the Mātrācchandas class. Bhoja himself does not reply to any of the issues created in the train of the initial objection. He seems to accept that surely some Āśvāsaka-bandhas like the *Setubandha* are in a single metre all through. But there are also Āśvāsaka-bandhas, says Bhoja, like the *Hariprabodha* (Yamaka Kāvya) which vary the metre at the end. The *Hariprabodha* changes to Puṣpitāgrā at the end of the canto. Therefore Bhoja concludes that it is really for giving variety and interest that poets change the metre at the end of a canto, whether the poem is a Sarga-bandha, a Sandhi-bandha or an Āśvāsa-bandha.

What is most interesting here is the free view of some old critics who considered that certain verses in the three Prākṛt poems, *Rāvaṇavijaya, Harivijaya* and *Setubandha* were interpolations.

ननु च आश्वासकबन्धेषु तत्समाप्तावपि न छन्दोभेद उपलभ्यते । तथा हि **रावणविजय-हरिविजय-सेतुबन्धेषु** आदितः समाप्तिपर्यन्तम् एकमेव च्छन्दो भवति । गलितकानि तु व्यासकष्टवत् कैरपि विदग्धमानिभिरुपक्षिप्तानीति तद्विदो भाषन्ते ।

मैवम् ; मात्राच्छन्दसां स्कन्धकादीनां छन्दोविचितिषु एकैकस्यापि अनन्तभेदत्वात् । P. 436. Vol. II. *Śṛ. Pra.*

The *Setubandha* is available to us and can be examined in the light of this passage. But we have an initial difficulty in the shape of the word 'Galitaka'. The above passage says that some consider the Galitakas as interpolation. From the context, we must understand by the Galitaka, a *metre and that different from*

Skandhaka. The reply to this theory of interpolation is that this Galitaka is not a different metre but *may* be one of the numerous varieties of Skandhaka; texts on prosody speak of many sub-varieties for each variety of Mātrācchandas. But this reply takes shelter under a vague and general remark and is not clear or bold enough to point out what variety of Skandhaka this Galitaka is. As a matter of fact, the texts on Prākṛt metres or other treatises on metres speak of no metre or sub-variety of any metre called Galitaka.

Kālidāsa's *Vikramorvaśīya* IV. 56 is called Galitaka (masc.) and Raṅganātha interprets it as a kind of dance, nāṭya-viśeṣa. We know that many dances were named after the musical compositions or their Tālas and many musical compositions themselves were named after the names of the metres employed in them. Therefore it is not improbable that Galitaka is the name of the metre of *Vikramorvaśīya* IV. 56.

Hemacandra comes to our help here in understanding the word Galitaka. From his remarks we learn that Galitaka is not exactly the name of a metre, but is a particular type of poetry, *verses marked by alliteration*. In the passage quoted above from the *Śṛ. Pra.*, Bhoja refers to critics who spoke of interpolations in the three Prākṛt poems *Rāvaṇavijaya, Harivijaya* and *Setubandha*. We cannot pursue the matter at all with reference to the lost *Rāvaṇavijaya*. But we know more of the *Harivijaya* of king Sarvasena, though it is also lost. It is particularly with reference to these Galitakas in this *Harivijaya* that Hemacandra mentions it. Says Hemacandra:

अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनं यथा * * * यथा वा विप्रलम्भशृङ्गारे नायकस्य कस्यचित् वर्णयितुमनुक्रान्ते कवेः **यमकाद्यलङ्कारनिबन्धरसिकतया** महाप्रबन्धेन समुद्रादेः । तथा हि **हरिविजये** ईर्ष्याकुपितसत्यभामानुनयनप्रवृत्तस्य हरेः पारिजातहरणव्यापारेण उपक्रान्तविप्रलम्भस्य वर्णनप्रस्तावे **गलितक**निबन्धनरसिकतया कविना समुद्रवर्णनमन्तरा गडुस्थानीयं विस्तृतम् ।

K. A., p. 121.

It is exactly this context in the *Harivijaya* that the discussion in Bhoja refers to. Lest these Galitakas should cause the violation of the principle that Āśvāsaka-bandhas are to be in a single metre (Skandhaka) from beginning to end, the critics figuring in the passage in the *Śṛ. Pra.*, hold them as interpolations. Hemacandra takes them as genuine parts of the poet's own original work and, from the point of view of Rasaucitya, Hemacandra criticises them as disproportionate and out of place. If the view of the interpolation-theorists is true, Sarvasena would be saved from the criticism of Hemacandra.

Taking the two words in the above passage यमकाद्यलङ्कारनिबन्धरसिकतया and गलितकनिबन्धरसिकतया, we have to suppose that Galitakas mean something like the expression Citrakāvya, writing dominated by sound effects, chiefly by the Śabdālaṁkāra of Yamaka.

When we turn from Hemacandra to some works on prosody, we find the same relation of Galitaka to Yamaka emphasised; at the same time some metrical peculiarities of Galitaka are also mentioned. Ch. IV of Virahāṅka's *Vṛttajātisamuccaya*[1] describes (verses 89-105) the following varieties of Galitaka

[1] Prof. H. D. Velankar, *JBBRAS*. N. S. V, VIII.

(mentioned as Galitā): Sampiṇḍita Galitā, Udgatā Galitā, Mukha Galitā, Pada Galitā, Viṣama Galitā and Mālā Galitā. That Yamaka is an *integral part of the Galitā* is seen not only from the final verse (IV. 106)

सर्वासामेव गलितानां यमकबन्धं कुर्वन्ति कविवृषभाः ।

but also from the definitions of the individual Galitā-varieties too; Udgatā Galitā is the Samudgaka metre but with Yamaka in the beginning of the first two ardhas; the Khaṇḍodgatā metre gives Mukha Galitā if the feet have Yamaka in the end; if the metre Vibhūṣaṇa has Samudgaka-yamaka, it is one variety of Pada Galitā.

In the *Kavidarpaṇa*[1] also, while reference is made to the metrical make-up of Galitaka, emphasis is laid on Yamaka; in fact, to begin with, all verses barring Gāthā, Daṇḍaka and the like, are generally held to be Galitakas if they happen to have Yamaka in the feet.

इह हि गाथादण्डकादिवर्जं **सर्वच्छन्दांसि यमकिताङ्घ्रीणि सामान्येन गलितकानि** । सर्वगलितकानि सानुप्रासानि यमकिताङ्घ्रीणि सामान्येन **खञ्जकानि** । सर्वखञ्जकानि एकेन द्वाभ्यां त्रिभिर्वा छन्दोभिः दीर्घीकृतानि सामान्येन **शीर्षकानि** । सर्वा अपि जातयः सामान्येन **रासकम्** । * * * * * * * * विशेषात्तु द्वौ पञ्चमात्रौ, द्वौ चतुर्मात्रौ, एकस्त्रिमात्रो गलितकम् । **यमकिताङ्घ्रित्वाद्** भूरिभेदं चेदम् । * * Pp. 85-6.

Hemacandra, in his *Chandonuśāsana*, IV. 25-48. (*Singhi Jain Ser.*) gives the same definition of Galitaka as is found in the *Kavidarpaṇa*, but mentions a number of its varieties, only a few of which we learn from Virahāṅka's work.[2] From Hemacandra's treatment again, we gather that Galitakas are distinguished not only by their mātrā-variations, but by the position and nature of Yamakas too in them.[3]

The *Jānāśrayī Chandoviciti*, a much earlier treatise on prosody, mentions the Galita under the Jātis; though in definition this work speaks of its quantity, in illustration, Yamaka is found to be a characteristic of it.

इदानीमन्याश्च काश्चिज्जातयो लोक(के) प्रचरन्त्यो वक्ष्यन्ते । प्रतिपदं पञ्चार्धं गलितम्, पञ्च गणाः, गणस्यार्धं च पादे पादे भवन्ति चेद् गलितं नाम भवति । यथा—

न स्मरसि किं त्वदीरितशरभासुरतानाम् अटवीषु चोग्रकेसरिशरभासुरतानाम् ।
अथवा वसन्तकस्य दृष्टचा निशातदन्तस्य प्रातर्बाधाय शरन्निशातदन्तस्य ॥

In none of the above treatises is Galitaka dealt with as a variety of the Skandhaka; on the other hand, where its metrical character is described, it is

[1] Ed. by Prof. H. D. Velankar, *ABORI*. XVI. i-ii. pp. 44 ff.

[2] Hemacandra's Galita-varieties are: Upagalita, Antargalita, Vigalita, Saṁgalita, Śubhagalita, Samagalita, Mukhagalita, Mālāgalita, Mugdhagalita, Ugragalita, Sundarāgalitaka, Bhūṣaṇāgalitaka, Vilambitāgalitaka, Khaṇḍodgatāgalitaka, Prasṛtāgalita, Lambitāgalita, Vicchittigalita, Lalitāgalita, Viṣamāgalita, Muktāvaligalita, Rativallabhagalita and Hīrāvaligalita.

[3] Each foot here has 22 mātrās. *Vikramorvaśīya*, IV. 56, calls itself 'Galitaka', explained by Raṅganātha as a dance; many dances took their names after their songs, the songs in turn after their metres; here the verse has in its four feet 23, 26, 28 and 20 mātrās respectively; and it has no Yamaka.

found to be occasionally a separate and different metre, but generally a variety of another metre having its characteristic in Yamaka and in the nature and position of the Yamaka; Yamaka is an invariable characteristic of Galita.[1] With this in view, if we examine the *Setubandha*, we get the following analysis:

1. Skandhakas forming the main metre and having no Yamaka.
2. Verses of the same length as the Skandhaka but having Yamaka.
3. A few verses shorter than the normal metre of the poem, Skandhaka, and having Yamaka.
4. Long verses (printed in four lines) having Yamaka.
5. And a few longer verses (also printed in four lines) having Yamaka.

The following shows the analysis of the Yamaka verses (Kāvyamālā edn.):

There are no Yamaka verses at all in cantos IV, V and X-XV.

Verses shorter than Skandhaka having Yamaka: Cantos I-III nil; VI-VIII nil. Canto IX verses 43, 44, 47 and 50.

Verses like Skandhakas, but with Yamaka: Canto I. 59; II. 23, 26, 29, 30; III. 15, 20, 49; VI and VII nil; VIII. 4; IX. 18, 40, 42, 46, 49, 72, 82, 88.

Verses longer than Skandhaka having Yamaka: I nil; II. 24, 27, 31, 33; III. 45, 46, 47, 48; VI. 48, 53, 56, 59, 62, 68; VII. 43, 47, 49, 51, 60, 62; VIII. 61, 63, 65; IX nil.

Longer verses with Yamaka: I-III nil; VI. 65; VII. 59, 61; VIII, IX nil.[2]

In the above, except the verses of the same length as the Skandhaka, the rest cannot be taken as varieties of that metre. They appear to be in metres other than the Skandha[3] and the general reply of some of the critics, who do not accept the interpolation theory, that these Galitakas may be only Skandhaka-varieties, is therefore not tenable. While on one side, the commentator does not say anything of the metres of these verses, works on prosody, on the other, do not show such varieties of Skandhaka; according to the *Vṛttaratnākara* and Nārāyaṇa's commentary thereon the Skandhaka has sixty-four mātrās and its varieties, Nandā etc., are born, not by the increase or decrease of its mātrās, but only by the different disposition of the long and short.

If therefore Āśvāsaka-bandhas are only in a single metre, the Skandhaka, these 47 Yamaka verses in the *Setubandha* would, according to a school of critics mentioned by Bhoja, form interpolations. If along with these the Yamaka verses in the *Harivijaya* too, referred to more specifically by Hemacandra, are also interpolations, Sarvasena whom Kuntaka places with Kālidāsa would be saved from the criticism of lack of taste levelled at him by Hemacandra.[4]

[1] See also *Jour. of the Uni. of Bombay*, Nov. 1933, 'Apabhramśa metres', pp. 157-185.

[2] The 1959 Calcutta edn. of the *Setu* by Basak has all these verses, although in this edn. there is difference in the order of the verses.

[3] The text of the *Śr. Pra.* reads गलितकानि तु, but if the reading is गलितकादि तु, then this circumstance of other non-Skandhaka verses with Yamakas could also be taken as meant in the observation in Bhoja.

[4] Later, however, the view gained ground that the Galitaka-verses were genuine. In fact, Viśvanātha modifies the very definition of an Āśvāsaka-bandha so as to include the condition that Galitakas are to be used in some places:

प्राकृतैर्निर्मिते तस्मिन् सर्गा आश्वाससंज्ञकाः ।
छन्दसा स्कन्धकेनैतत् क्वचिद् गलितकैरपि ॥ *Sāhityadarpaṇa*, VI, p. 326

Kumāradāsa's Jānakīharaṇa

Bhoja mentions the *Jānakīharaṇa* in Ch. XI along with standard Kāvyas, *Kumārasambhava*, *Raghuvaṁśa* etc. to illustrate the different aspects of the Mahākāvya. First on pp. 143, 411-12, Vol. II, the name *Jānakīharaṇa* is mentioned as referring to the larger sense-unit called the *prabandha-ekārthībhāva* and as the name of a prabandha. On pp. 439 and 441, vol. II, it is mentioned, along with some other kāvyas, as an example of a work having descriptions of Nāyaka and Nāyikā, and of *ratotsava* in a special manner. On p. 570, Vol. IV again, it is mentioned to illustrate in its title the pivotal idea of the story, *bīja*.

Besides these references, actual citations of six verses from the *Jānakīharaṇa* are found in the *Śṛ. Pra.* These verses which are all anonymously cited, occur in *JH* as I. 28, I. 84, VIII (87), X. 86, XVI. 43 and 44.

The *Jānakīharaṇa* of Kumāradāsa was first published in part, having been restored from the Sinhalese *Sanna*. MSS. of the full work then became available in South India and the Madras Govt. Oriental Library has a full manuscript of the poem in 20 cantos (R. 2935). Bhoja's citations are valuable as the third one is found only in the South Indian MS. of the *JH.* now preserved in the London School of Oriental and African Studies, and the last two are from a canto beyond the portion of the poem available in print or restoration from the Sinhalese. For further discussion on this, I may refer to the edition of the unpublished portion of the poem, with a Thesis thereon, produced under my supervison.[1]

The well-known verse ' अयि विजहीहि . . . . . वरतनु सम्प्रवदन्ति कुक्कुटाः ।। usually ascribed to Kumāradāsa is also quoted in the *Śṛ Pra.* anonymously; but this verse does not belong to the *Jānakīharaṇa*.

Three Yamaka Kāvyas

1. *Kīcakavadha*

Much value does not now attach to Bhoja's reference to the *Kīcakavadha*, a Yamaka Kāvya by Nītivarman, since the work has been published. (See Dr. De's Edn.). In Ch. XI, Bhoja refers to a context in it as an illustration of the fifth variety of *double entendre*:

पञ्चमस्य यथा **कीचकवधे** द्रौपदी विराटमभिभाषमाणा तेनैव वाक्येन युधिष्ठिरादीन् अभिभाषत इति । P. 444. Vol. II. *Śṛ. Pra.*

The situation referred to in this passage occurs in canto III of the *Kīcakavadha* (from śl. 6 onwards). Draupadī is talking to Virāṭa and the same speech is successively addressed to her lords, to Yudhiṣṭhira first, then to Arjuna and last to Bhīma (śl. 23). In śl. 34 Bhīma replies in a similar speech in śleṣa, addressing Virāṭa and Draupadī simultaneously.

[1] C. R. Swaminathan, Motilal Banarsidas, Delhi, 1977. Two earlier editions of the full text appeared from Allahabad, 1966 and Ceylon, 1967.

As Dr. S. K. De points out in the Introduction to his edition of the *Kīcakavadha* (p. xix), Bhoja's *S. K. Ā.*, quotes anonymously *Kīcakavadha* I. 3 and 10, यस्याहुरतिगम्भीरम् etc., and तस्य अरिजातं नृपतेः etc. See *S. K. Ā.*, pp. 177 and 167, K. M. Edn. A further anomymous quotation from this poem made in the *Śṛ. Pra.* is दैवादपत्नमच्छायं etc., *K. V.* III. 2. See *Śṛ. Pra.* my edn., p. 421.

2. *Hariprabodha*

There is a single reference, containing the quotation of a verse, to the *Hariprabodha*. It is in connection with the change of metre at the end of a canto that Bhoja quotes it. Bhoja says that all kinds of Kāvya would do well to adopt the practice of finishing the cantos in a different metre. His critics say that Āśvāsaka-bandhas, *i.e.*, Kāvyas especially in Prākṛt, whose cantos are called Āśvāsas, like the *Setubandha* must be excepted, for, an Āśvāsaka-bandha must be in a single metre from beginning to end. To this Bhoja replies that there is the Āśvāsaka-bandha called the *Hariprabodha* in which a canto in Āryāgīti metre ends with a Puṣpitāgrā.

आश्वासकसन्धिबन्धयोस्तु सर्वत्र एकमव छन्दो भवति । तन्न सम्यक् । आश्वासकबन्धेऽपि भिन्नवृत्तान्तदर्शनात् । तद्यथा **हरिप्रबोधे** आर्यागीतिच्छन्दोनिबद्ध-आश्वासकान्ते पुष्पिताग्रा भवति—

भगवति शयिते विभावरीणां द्युतिमपहृत्य यशो विभावरीणाम् ।
गतमसि सितया विभावरीणां सघनमहस्समता विभावरीणाम् ।।

P. 436. Vol. II. *Śṛ. Pra.*

Though its cantos are called Āśvāsas, the *Hariprabodha* is not a Prākṛt Kāvya, but is a Sanskrit Kāvya. The above-quoted verse proves it, as also the following remark of Hemacandra who says that Āśvāsaka-bandhas occur in Sanskrit too.

प्रायोग्रहणात् संस्कृतभाषयापि आश्वासकबन्धो **हरिप्रबन्धा(प्रबोधा)दौ** न दुष्यति ।

P. 337, *K. A.*

Hemacandra reproduces in his commentary on his *K.A.*, on p. 330, the passage above quoted by us from the *Śṛ. Pra.*

Vāmana's *Kāvyālaṁkāra Sūtra* and *Vṛtti* iv. i. 2. (pp. 103-4 Vani Vilas Edn.), quotes a verse from the *Hariprabodha* to illustrate Akṣara-yamaka.

स चायं **हरिप्रबोधे** दृश्यते, यथा—

विविधधववनाना नागगर्द्धर्द्धनानाविविततगगनानानाममज्जज्जनाना ।
रुरुशशललनानानावबन्धुं धुनाना मम हि हिततनानानाननस्वस्वनाना ।।

Bhoja also quotes this verse. See *S. K. Ā.*, p. 180. Vāmana is the earliest writer known who quotes the *Hariprabodha*.

It is clear from these, as also from the quotations collected below from another work, that the *Hariprabodha* is a complete Yamaka Kāvya.

Sarvānanda's *Ṭīkāsarvasva* on the *Amarakośa* quotes from the *Hariprabodha*. Part 1. Pp. 33, 56, 176 and 182. T. S. S.

i. P. 33. Yamaka with Sunāsīra, read also as Śunāsīra.

गुर्वीं वहन् सदानवलक्ष्मी कृत्यांगदां शुनासीरेण ।
अनुवलितोऽञ्जलिमुकुलं लक्ष्मीकृत्यांगदांशुनासीरेण ।।

इति **हरिप्रबोधयमके** तालव्यादिरपि ।

ii. P. 56. Yamaka with Saudāmanī.

खेऽन्तं जगाम काञ्चनसरसमसौदामनीलता धामास्तम् ।
कुवलयमिव सरजस्सरसमसौ दामनीलता धामास्तम् ।।

iii. P. 176. Pārāvāra is used as Pārāpāra also in a *Hariprabodha* Yamaka.

पारापारशब्दोऽप्यत्र । तथा च **हरिप्रबोधसन्दष्टयमकम्**—
सतमास्सतमालतया पारापारायतः सदावो दावः ।
लोकालोकानुकृतिः सह्य स ह्ययमनभ्रकूटैः ।। इति ।

The second and the third reference are repeated in Rāyamukuṭa's commentary on the *Amarakośa*, Adyar MS. p. 159 and 404.

iv. P. 182. The last reference given by Sarvānanda tells us that one Kīrtimatālaṁkāra (?) wrote a commentary on the *Hariprabodha*. The name of the commentator is corrupt.

ददृशुश्चिरमुडुकरिणी सहस्रमन्तं सुधामदं सकलम् । इत्यत्र **हरिप्रबोधे कीर्तिमतालङ्कार(?)-प्रणीतटीकायाम्** ' उडवः आपः ' इति व्याख्यातम् ।

The author of this Yamaka Kāvya is not known.

3. *Vṛndāvana Yamaka*

The *Śṛ. Pra.* mentions the *Vṛndāvana* as an example of the type of composition called Saṁghāta, a minor poem, a class to which the *Meghadūta* too belongs.

एकप्रघट्टके यस्त्वेककृतो भवति सूक्तिसमुदायः ।
सङ्घातः स निगदितः **वृन्दावनमेघदूतादि** ।।

See Hemacandra also, p. 341.

No quotations from this poem occur in the *Śṛ. Pra.* but there are other works which quote from the *Vṛndāvana*, a Yamaka Kāvya. It is quoted by commentators on the *Amarakośa*, Sarvānanda, Rāyamukuṭa, etc. and by Ujjvaladatta in his *Uṇādivṛtti*.

The *Vṛndāvana* Yamaka-kāvya is available in MSS., as well as in print. Jivananda's *Kāvyasaṁgraha* Ist and IInd editions (1861, 1867), Haeberlin's Anthology and a Bombay edition (*Kāvyakalāpa*, 1864) present the text, without however uniformity in the number of verses. Some of the citations from the poem referred to above are not found in the printed text.

From the text itself (verses 7-12, *Kāvyasaṁgraha* 1861 text ; India Office MS. 3911), one Mānāṅka, son of King Ugrasena, is seen as the author of the

poem. No other particulars are known of the author except that he had a predilection for writing Yamaka-kāvyas and produced another poem of this class called *Meghābhyudayakāvya* (see Jesalmere Catalogue, GOS., p. 59). Bhoja's reference clinches the lower limit to his date ; but whether he is to be distinguished or not from his namesake who commented upon *Mālatīmādhava* and the *Gītagovinda* who also calls himself a king, we are not in a position to decide. A good number of MSS. read his name as Mālāṅka.[1]

TWO SAṀHITĀS

Yaduvaṁśa and Dilīpavaṁśa

The Saṁhitā is one of the types of Śravyakāvyas given by Bhoja. It is long and collects together the stories of several personalities of one dynasty. The well-known *Raghuvaṁśa* of Kālidāsa must be a Saṁhitā according to Bhoja. Bhoja gives us two unknown and lost poems as examples of the Saṁhitā, a *Yaduvaṁśa* and a *Dilīpavaṁśa*, the former on Kṛṣṇa and his ancestors, and the latter on Rāma and his ancestors.

यस्यां सन्धीयन्ते मनीषिभिर्विप्रकीर्णवृत्तान्ताः ।
सा संहितेति कथिता **यदुवंश-दिलीपवंशादि** ।। P. 430, Vol. II. *Śṛ. Pra.*

See also Hemacandra, p. 341.

Aufrecht notices a *Yaduvaṁśa* Kāvya by Kāśīnātha, which is later. The N.W. Provinces MSS. Catalogue (I. 604 and II. 54) notices an anonymous *Yaduvaṁśa* Kāvya and adds the remark that the poem resembles the *Raghuvaṁśa*.

We have got much less to say of the name *Dilīpavaṁśa*. It cannot be taken as just another name for Kālidāsa's *Raghuvaṁśa* which Bhoja quotes elsewhere with the name *Raghuvaṁśa*.

Kāvya Śāstra

Bhoja gives in his classification of poetic compositions into various types, a type called Kāvya-śāstra. It is defined on p. 429, Vol. II, and is illustrated by the *Bhaṭṭi Kāvya* and the *Mudrārākṣasa*. The Kāvya-śāstra is a poetic composition, chiefly a poem, a Mahākāvya, which achieves, by the way, an extraneous purpose of illustrating or expounding or inculcating the principles of other serious subjects on the Puruṣārthas of Dharma, Artha, Kāma and Mokṣa, and such branches of knowledge as Grammar. Bhoja mentions some new Kāvyas (poems and plays) belonging to this category in chapter IX. The Kāvyas mentioned here are *Bhaṭṭi Kāvya* (Vyākaraṇa), *Dharmābhyudaya* (Dharma), *Mudrārākṣasa* (Artha), *Mālatīmādhava* (Kāma), *Antarātmacarita* (Mokṣa) and *Mahābhārata* (all the four Puruṣārthas). The *Dharmābhyudaya* and the *Antarātmacarita* are additions to our knowledge.

---

[1] On *Vṛndāvana* Yamaka and its author, see also the paper of Sivaprasad Bhattacharya on the subject, submitted to A.I.O.C., VIth Session, and subsequently published by Varendra Research Society, Rajshahi.

1. *Dharmābhyudaya*

Bhoja refers to this poem thus :

यच्च अन्यदाचक्षाणः अन्यदप्याचष्टे तदपि प्रासङ्गिकम् ।
यथा— * * *
एवं **धर्माभ्युदयादौ** धर्मशास्त्रम् * * ।
अन्तरात्मचरितादौ मोक्षशास्त्रम् * * । P. 170, Vol. II, *Śṛ. Pra.*

This Dharma-śāstra Kāvya called *Dharmābhyudaya* is not the *Dharmaśarmābhyudaya* of Haricandra, a poem on the life of the fifteenth Tīrthaṅkara, Dharmanātha.

2. *Antarātmacarita*

Of this Mokṣa-śāstra Kāvya also, mentioned in the passage quoted above, we know nothing more.

Śāstra Kāvya

One of the 24 kinds of poetic compositions mentioned, described and illustrated is the Kāvya-śāstra, a technical subject, dealt with in Kāvya-manner. In Ch. XI (p. 429-430), Bhoja gives two examples of the Artha and the Kāma śāstras, dealt with in Kāvya-manner, the *Kāmandakīya* (*Nītisāra*) and the *Rativilāsa*.

1. *The Kāmandakīya*

The work referred to by Bhoja is the *Nītisāra* of Kāmandaka, in Anuṣṭubh verses, which has been published in the Bib. Ind. series and in the T.S.S. This work was traditionally considered as a Śāstra in Kāvya garb, since its sections are called sargas. Dr. Keith notices in his *Skt. Literature* (p. 462) that "its commentary ascribes to it the character of a great Kāvya".

The commentary called *Jayamaṅgalā*, also printed in the T.S.S. Edn., points out this Kāvya character of the work in its comments on 1. 7 :

एवं च मन्दबुद्धीनां सुबोधत्वज्ञापनार्थं काव्यचिह्नभूतं सर्गोपनिबन्धनप्युपपन्नम् । P. 5

A verse-quotation from it in the *Śṛ. Pra.* has already been pointed out. See above p. 753.

2. *The Rativilāsa*

This is a treatise on Kāmaśāstra in Kāvya-garb and is a rare work. It is not available now. The earliest reference to it is found in Bhoja. Rāghava Bhaṭṭa quotes a passage from it in his *Śākuntala Vyākhyā*:

(P. 76. N.S. Edn.) अथ अनुरागेङ्गितमित्यधिकृत्य उक्तं **रतिविलासे**—'विलम्बस्तु पथि व्याजात् परावृत्यापि दर्शनम्' इत्यादि ।

Dakṣiṇāvarttanātha quotes it in his gloss on the *Meghadūta* (T.S.S. LXIV. pp 59-60: तथा **रतिविलासे**- 'परमा तु रतिर्यूनामिष्टा यामावसायिकी' इति ।

Maṅkha (1127-1149)—author of the *Śrīkaṇṭhacarita*—in his commentary on his own *Kośa*, quotes on the word Rati as meaning rata, the last line of an introductory verse of the *Rativilāsa*.

तत्सिद्धये **रतिविलासमतोऽभिधास्ये** ।[1]

UPĀKHYĀNAS

1. *Ṣoḍaśa-rāja Upākhyāna*

Bhoja illustrates the type of literature called Upākhyāna by three specimens, two of which are very well known, the stories of Nala and Sāvitrī, and the third of which is called Ṣoḍaśa-rāja Upākhyāna.

नलसावित्री-षोडशराजोपाख्यानवत् प्रबन्धान्तः ।
अन्यप्रबोधनार्थं यदुपाख्याति तदुपाख्यानम् ।। P. 427, Vol. II. *Śṛ. Pra.*

Vide also p. 339, Hemacandra.

The Ṣoḍaśa-rāja Upākhyāna is also from the *Mahābhārata*. Bhoja is referring here to the stories of the sixteen kings in Chs. 55-70, in the Droṇa Parvan of the *Mahābhārata*. The section itself is called in the colophons 'Ṣoḍaśa-rājakīya.'

Yudhiṣṭhira is weeping over the loss of young Abhimanyu and Vyāsa consoles him with stories of great kings, all of whom have passed away. Vyāsa narrates the story of a king called Sṛñjaya who had a very beloved son named Svarṇaṣṭhīvī, an 'all-gold son,' whom robbers stole and butchered in the hope of getting gold out of his body. Sṛñjaya was weeping pitiably when Nārada appeared and consoled him with the stories of great kings who had all passed away and compared to whose loss, the loss of Svarṇaṣṭhīvī was nothing. Thus Nārada narrates to Sṛñjaya the stories of sixteen kings Marutta, Suhotra, Aṅgarāja, Śibi, Rāma (son of Daśaratha), Bhagīratha, Dilīpa, Māndhātā, Yayāti, Ambarīṣa, Śaśibindu, Gaya, Rantideva, Bharata, Pṛthu and Paraśurāma. The succeeding canto calls this section :

पुण्यमाख्यानमायुष्यं श्रुत्वा **षोडशराजकम्** ।[2] Droṇa Parvan 71, Śl. 1

This section satisfies Bhoja's definition of Upākhyāna. It occurs in the midst of a big work—प्रबन्धान्तः and it is for enlightening Sṛñjaya and through this story, Yudhiṣṭhira,—अन्यप्रबोधनार्थम् ।

---

[1] Edn. Th. Zachariae, p. 37, Extracts from commentary, verse 284. See Richard Schmidt, (*Beitrage Zur Indischen Erotik*, p. 68) who also mentions this reference.

[2] On this Upākhyāna, see my paper 'Pañcamahāśabda', *Indian Linguistics*, 1958, p. 309.

2. *Madālasā Upākhyāna*

Bhoja gives the love of Kuvalayāśva for Madālasā as an example of love of the type called Māñjiṣṭharāga which has no death. In this connection Bhoja quotes two verses from *Mādalasā Upākhyāna*.

महाप्रयत्नेनापि अपनेतुमशक्यं माञ्जिष्ठरागम् । यथा **मदालसोपाख्याने** मदालसायां कुवलयाश्वस्य—

श्रेणीभूतामिवाशासु निखातामिव चेतसि ।
प्रोतामिव विकल्पेषु राजसूनुरमंस्त ताम् ॥

इदं चाह—

यदि सा मम तन्वङ्गी न स्याद् भार्या मदालसा ।
अस्मिन् ज(न्मनि नान्या मे) सा (भ)वित्री सहचारिणी ॥

P. 912, Vol. IV. *Śṛ. Pra.* Ch. 36

The *Madālasā Upākhyāna* quoted by Bhoja here is to be found in the *Mārkaṇḍeya Purāṇa*, where the story of Kuvalayāśva (*alias* Ṛtudhvaja) and Madālasā begins from Ch. 18. The second Anuṣṭubh quoted by Bhoja with the words इदं चाह viz., यदि सा मम तन्वङ्गी etc. is found as Śls. 20-21 in Ch. XXI of this section of the *Mārkaṇḍeya Purāṇa*.

But the first verse which describes how much the prince was filled with Madālasā is not found anywhere in the Purāṇa. Some explanations are possible: the first verse श्रेणीभूताम् etc. formed part of the text of the Purāṇa known to Bhoja; it is an interpolation; it is from some later poet's Kāvya based on the story of Madālasā, *i.e.*, both the verses quoted by Bhoja as from *Madālasā Upākhyāna* are from some Kāvya on the story of Madālasā and Kuvalayāśva taken from the *Mārkaṇḍeya Purāṇa*. While the last suggestion does not seem to hold good because of Bhoja's mention of the source as 'Upākhyāna' which can refer primarily only to a part of a Purāṇa or an Itihāsa, the similarity of expression in the first verse श्रेणीभूताम् etc. to some well-known lines in Bāṇa and Bhavabhūti would make the last suggestion plausible.

Ākhyānas—Māra, Sāmba and Govinda

Bhoja gives a type of Śravya Kāvya called Ākhyāna and defines it thus (pp. 427-8, Vol. II):

आख्यानकसंज्ञां **तत्** लभते **यद्यभिनयन् पठन् गायन्** ।
ग्रान्थिक एकः कथयति **गोविन्दवद्** अवहिते सदसि ॥

The Ākhyāna is similar to Upākhyāna. It is also a Purāṇic story and a self-contained part of it. It is called Ākhyāna when a reciter (Grānthika) expounds it reciting, singing and gesturing. *Govinda*-ākhyāna is an example. See also Hemacandra, p. 339.

Earlier, Bhoja refers to three Ākhyānas, on Māra (Cupid) Sāmba, (Kṛṣṇa's son through Jāmbavatī) and Govinda (Kṛṣṇa), in Ch. III. He refers to these as instances of compositions in prose and verse in an equal measure and of all kinds.

विजातीयाभ्यामपि **मारसाम्बगोविन्दाख्यानकादौ** । p. 232, Vol. I.

Thus these Ākhyānas are separate compositions by poets on Purāṇic stories. They are written in prose and verse, of all kinds, with neither predominating. These are taken as libretto by popular Bharatācāryas or Kathakas or Grānthikas, who sing them, recite them and interpret them through gesture. This Ākhyāna is a form of Uparūpaka and Bhoja must have dealt with it under Dṛśyakāvya. It was prevalent all over India in ancient days and is now represented by the Kathaka of North India, the Kathākālakṣepa and Purāṇa-pravacana of South India, as also the Prabandham Kūttu of Kerala, for which the well-known Nārāyaṇa Bhaṭṭa, author or *Prakriyāsarvasva*, *Nārāyaṇīya*, etc., wrote many such purāṇic Prabandhas. See also above p. 599, chapter on Types of Poetic Composition.



New Ākhyāyikās

Mādhavikā

Though we hear of Ākhyāyikās in the *Mahābhāṣya*, we have no early specimen of it. Our notion of an Ākhyāyikā is based on Bāṇa's *Harṣacarita*.

To the list of our lost Ākhyāyikās *Bhaimarathī*, *Sumanottarā* and *Vāsavadattā* (*M.Bhā.*), we must add one more now, *Mādhavikā*, which Bhoja mentions as an example of Ākhyāyikā, along with the *Harṣacarita*.

सा आख्यायिकेति कथिता **माधविका-हर्षचरितादि** । P. 427, Vol. II. *Śṛ. Pra.*

We are not able to make any guess regarding the story of this Ākhyāyikā from its name.

In the Madras Govt. Oriental MSS. Library, there is a commentary on the *Amarakośa* by one Vidyāvinoda Nārāyaṇa (R. 3645). This commentary quotes Bhoja's definition of Ākhyāyikā from his *Śṛ.Pra.* and besides quotes one Madhumādhava on Ākhyāyikā. Madhumādhava also gives *Mādhavikā* as an example of Ākhyāyikā, along with *Vāsavadattā* and *Harṣacarita*.

Rudra's Trailokyasundarī (?)

In Ch. XXVIII, of the *Śṛ. Pra.* devoted to a consideration of the number, nature and mission of love-messengers (दूतकर्म), Bhoja gives the following illustration for a pigeon employed as messenger.

पारावतः समुद्रघोषः . . . . **सूर्या**—यथा—

किं त्वं नैव यशोदया स्तुतवपुः मार्गेण गा(श्चा)रयन्
किं वा नो भवता वराहवपुषा पृथ्वीय(मभ्युद्)धृता ।
नो वा किं(कं)सबलं करोषि समरे विध्वस्तसैन्यं हठा-
दित्थं वैबुधव(न)न्दनीयमहिमा त्वं देव लक्ष्मीपतिः ॥

P. 480, Vol. IV. *Śṛ. Pra.*

The verse above quoted may be a Cāṭu sung by the Dūta-pigeon on some king to whom it is sent as messenger. Samudraghoṣa may be the Pārāvata's

name. The Cāṭu-verse is a case of Sabhaṅga-śleṣa, coupling the king with Lord Kṛṣṇa. वराहवपुषा must be split into वर-आहव-पुषा with reference to the king ; similarly कंसबलम् and कं सबलम्.

The name of the work is unfortunately lost except perhaps for the last syllable र्यां. The penultimate सु may be a mistake.

On p, 13. of his Introduction to his edition of the *Avantisundarīkathāsāra*, Mr. Ramakrishna Kavi says that the Ālaṁkārika Rudraṭa wrote an Ākhyāyikā called *Trailokyasundarī*. He identifies the bit 'र्यां' in the above context in the *Śṛ. Pra.* as end of त्रैलोक्यसुन्दर्याम् and gives Samudraghoṣa as the name of the messenger-pigeon. There is no other evidence whereby we can say that Bhoja quotes from a *Trailokyasundarī* Ākhyāyikā of Rudraṭa.

A *Trailokyasundarī* Kathā by a Rudra is authenticated by a reference to it and its author in Dhanapāla's *Tilakamañjarī* and a reference to and quotation from it in Vardhamāna's *Gaṇaratnamahodadhi*. The former says in Introductory verse 35 (K.M. 85) :

स मदान्धकविध्वंसी **रुद्रः** कैर्नाभिनन्द्यते ।
सुश्लिष्टललिता यस्य **कथा त्रैलोक्यसुन्दरी** ॥

In the next verse, Dhanapāla describes this Rudra as a Prajñānidhi and refers to his son Kardamarāja :

सन्तु कर्दमराजस्य कथं हृद्या न सूक्तयः ।
कविः त्रैलोक्यसुन्दर्याः यस्य प्रज्ञानिधिः पिता ॥

Under verse 64 of his *Gaṇaratnamahodadhi*, Vardhamāna says in his vṛtti (p. 101, Eggeling's edn.) नखं पाणिजः । यथा **रुद्रस्य त्रैलोक्यसुन्दर्यां** हस्तिवर्णने ज्योत्स्नाजनितदन्तवेदनाशङ्कया प्रसादनार्थं पादलग्नानि चन्द्रमण्डलानिव उज्ज्वलानि नखानि धारयन्तम् ।

Dā(Cā?)rumatī

In the context which mentions a Pigeon as messenger, mentions the name Samudraghoṣa and quotes a verse as noticed above, there is another quotation from a work called *Dārumatī* where a Kinnara couple serves as messenger.

किन्नरमिथुनं **दारुमत्यां** यथा––

कनककुण्डलमण्डितगतण्डया जघनदेशनिवेशितवीणया ।
अमरराजपुरे वरकन्यया तव यशो विमलं परिगीयते ॥
P. 479, Vol. IV. Ch. XXVIII

M. Ramakrishna Kavi says in his Introduction to his edition of the *Avantisundarīkathā* that this is *Cārumatī*, an Ākhyāyikā, and that it is by Vararuci. (p. 3. Dakṣina Bhāratī series). Of course, evidence is lacking to support this statement.

TWO NEW CAMPŪS

1. *Damayantī*

Bhoja mentions two examples of the type of composition called Campū, *Damayantī* and *Vāsavadattā*.

सा **दमयन्ती-वासवदत्ता**दिरिहोच्यते चम्पूः ॥ P. 429, Vol. II, *Śṛ. Pra.*

Hemacandra reproduces these two examples on p, 340 in his *K.A.*

There is a second reference in the *Śṛ. Pra.* to this *Damayantī* (Campū), in Ch. XXVIII dealing with Dūtas or love-messengers. A verse is quoted by Bhoja from the *Damayantī* to illustrate swans as messengers. Two swans named Haimantaka and Vasantaka go between Nala and Damayantī.

हंसः––हैमन्तकवसन्तकौ **दमयन्त्यां** नलोपगमने यथा––

प्रसार्य हस्तं निपुणेन तेन धृतस्त . . . धृतविक्रमेण ।
क्रमेण हंसो दमयन्तिकायाः सन्देशकं दिव्यगिराचचक्ष ॥ P. 480, Vol. IV

The earliest Campū known to us and available to us now is the *Nala Campū* of Trivikrama Bhaṭṭa (*c.* 915 A. D.). This *Nala Campū* is known also as Damayantī *Kathā* and, as Aufrecht says, as Damayantī *Campū* also. But it is not this work of Trivikrama which Bhoja mentions and quotes from. This Upajāti verse is not found in the work. The author of this different Campū called *Damayantī* and his date are not known.

The above given verse itself speaks of only one Haṁsa as coming and delivering Damayantī's message to Nala. The introductory remark of Bhoja mentions two swans, Haimantaka and Vasantaka. Perhaps one swan goes from Nala to *Damayantī* and another from Damayantī to Nala.

2. *Vāsavadattā Campū*

In the above-given passage from Ch. XII of the *Śṛ. Pra.*, the second example of Campū given by Bhoja is *Vāsavadattā*. See also Hemacandra, p. 430. This again is a new work unknown to us till now.

This *Vāsavadattā* is a Campū and hence is not the extant *Vāsavadattā* of Subandhu, which is either a Kathā or an Ākhyāyikā, but never a Campū. Similarly this *Vāsavadattā* which is a Campū is different from the *Vāsavadattā* which Patañjali mentions along with *Sumanottarā* and *Bhaimarathī*, as an *Ākhyāyikā* twice (iv. iii. 87 and iv. ii. 60).

The most well-known Vāsavadattā is the queen of King Udayana, and daughter of Mahāsena Pradyota of Ujjain, the heroine celebrated in a long cycle of romances and plays on Udayana of Kauśāmbī. This *Vāsavadattā Campū* might have dealt with her story in Campū style.

From the *Mālatīmādhava* and the *Vīṇāvāsavadatta*, we learn that Vāsavadattā who eventually married Udayana was first betrothed by her father to Sañjaya. This story is absent from the versions of Udayana's story now available to us. It is not seen in the Tamil version also. A verse quoted in the *Abhinavabhāratī* of Abhinavagupta from the *Vāsavadattā Nāṭyadhāra* of

Mahākavi Subandhu, mentions a character named Harṣarakṣita,[1] which we do not come across in other current stories of Udayana. Another detail absent in the current stories of Udayana and Vāsavadattā is the golden palm-grove in Ujjain (Haimam Tāla-druma-vanam) mentioned in Kālidāsa's *Meghadūta.* Perhaps when these lost *Vāsavadattā-s*, the Campū mentioned by Bhoja, the Ākhyāyikā referred to by Patañjali and the Nāṭyadhāra quoted by Abhinavagupta, are recovered, we will have more interesting versions of the Udayana-Vāsavadattā romance.

Matsyahasita—a Maṇikulyā

Bhoja mentions amidst the varieties of Śravyakāvyas a variety named Maṇikulyā, which is a mystery-story, on the face of which one may not be able to see anything.[2] Bhoja says that the *Matsyahasita*, "Laughter of Fish", is an instance of it.

मणिकुल्यायां जलमिव न लक्ष्यते यत्र पूर्वतो वस्तु ।
पश्चात्प्रकाशते सा मणिकुल्या **मत्स्यहसितादि** ।। P. 428, Vol. II, *Śṛ. Pra.*

See also Hemacandra, p. 339.

What is this Matsyahasita? It is not the name of any work as a whole ; it is the name of a story in a work, or rather of a theme or motif. There is a story of the laughter of a dead fish in the *Kathāsaritsāgara* I. v. Śls. 16-28. It is too short but exactly corresponds to the description of Maṇikulyā given by Bhoja. Bhoja may be taken as referring to this Matsyahasita or to a more elaborate story of fish's laughter found in the stories in the *Śukasaptati*, which work Bhoja gives among examples of the Gadya-dominated, mixed prose and verse (miśra) works. In the *Śukasaptati* the story of Matsyahāsya is told in 5-9, within which some sub-stories also appear. The motif is the same and the cause of the laughter of the dead fish is the same secret debauchery of the queen. The king concerned is however Vikramāditya of Ujjain. The meaning of the laughter is revealed by a young but clever daughter of the Brahman preceptor of the king (Bālapaṇḍitā) and by one of the ministers.

Nidarśanas

Bhoja mentions a class of Śravya Kāvya called Nidarśana which is didactic fiction, either direct or couched in parable. In illustration, Bhoja cites a number of works.

[1] In the *Tāpasavatsarāja*, end of Viṣkambhaka of Act I, we have a reference to Harṣarakṣita; the corrupt line here in the Bangalore edn. परिभूय पुन: प्रख्यंममात्यं वर्षरक्षितम् should be read as परिभूयोशन:प्रख्यममात्यं हर्षरक्षितम् । (verse 4, p. 4).

[2] Maṇikulyā has been discussed above on p. 603; for a reference to it by Bhoja himself elsewhere, see his *Śṛṅgāramañjarī* (Singhī Jain Series), text p. 17: कमपि मणिकुल्याभि:, कमपि दृष्टान्तै:, कमपि निदर्शनै: प्रतिबोधयन्ती—।

निश्चीयते तिरश्चामतिरश्चां वा यत्र चेष्टाभि: ।
कार्यमकार्यं वा तन्निदर्शनं **पञ्चतन्त्रादि** ।।
धूर्तविट-कुट्टनीमत-मयूरमार्जारिकादि यल्लोके ।
कार्याकार्यनिरूपणमिह निदर्शनं तदपि ।। p. 428, Vol. II, *Śṛ. Pra.*

See also Hemacandra, p. 339, *K. A.*

Earlier, in Ch. III, Bhoja mentions a class of compositions in both verse and prose, where the latter predominates, गद्यप्रधानमिश्र, and to illustrate it, he cites a few Nidarśana Kāvyas.

उभाभ्यां (सजातीयविजातीयगद्यपद्याभ्यां) **मयूरशुकमार्जारिकादावस्य** (गद्यप्रधानमिश्रस्य) प्रयोगो दृश्यते । P. 232, Vol. I.

Thus the Nidarśana Kāvyas are predominantly in prose. Among the several examples given by Bhoja, we know very well the *Pañcatantra.* Two more also, we know, *Dhūrtaviṭa* which is in all likelihood the *Dhūrtaviṭasaṁvāda* of Īśvaradatta first published in the *Caturbhāṇī* in the Dakshiṇa Bhāratī Series and the *Kuṭṭanīmata* which is the poem of Dāmodaragupta.

Besides these three, Bhoja mentions the stories, Mayūra (peacock), Śuka (parrot) and Mārjāra (cat). The second may refer to the *Śukasaptati* which is didactic and which is Gadyapradhāna-miśra. As we have already seen, Bhoja refers to, as an example of the type of composition called Maṇikulyā, the story of Matsyahasita found in the *Śukasaptati.*

Of the didactic stories called by the names *Mayūra* and *Mārjārikā*, we have yet to discover anything more.

Caturdārikā-lābha

It Ch. XII, Bhoja is considering the construction of the plot, the Avasthās, Arthaprakṛtis, Sandhis etc. He says here that the stages of an action are called Samsthās where human endeavour, Pauruṣa, is the chief agency; and these five Samsthās are called Prārambha, Prayatna etc. The prefix 'Pra' stands for the Prakarṣa denoted by Pauruṣa. Bhoja illustrates the plot in which success is achieved by the hero's own valour and exertion, unaided by divine agency, by a work called *Caturdārikālābha.*

प्रारम्भप्रसवा(वप्रयत्ना)दय: **चतुर्दारिकालाभादिषु प्रबन्धेषु** उपवीथयो (उपाध्यो) गृह्यन्ते ।
P. 457, Vol. II., *Śṛ. Pra.*

Bhoja then refers also the story in the Caturdārikālābha in Ch. XXVIII, Dūta-karman. He mentions Śaktivega as a messenger knowing the secrets and sent to Kanakalekhā and others.

रहस्यमर्मवेदी कनकलेखादीनां शक्तिवेग: **चतुर्दारिकालाभे** । P. 481. Vol. IV.

The Caturdārikā is the story of how a Brahmin youth Śaktivega marries four mysterious damsels and it forms a separate Lambaka of the *Bṛhatkathā.* The story can be known from Somadeva's version. He is lover as well as messenger employed by one to the others. Śaktivega goes in search of the city of Kanakapura and discovers it after great adventures on sea and land, so that he may marry

princess Kanakalekhā who will marry only one who has seen the city of Kanakapura. At Kanakapura, Śaktivega discovers that Kanakalekhā has three sisters, that all of them are doomed by a curse, and that they are in various mortal incarnations, leaving their original lifeless bodies in their place at Kanakapura. The secret of the lifeless bodies is the 'Rahasya' and 'Marman' which Bhoja says Śaktivega knows. He is employed by all the four to rid themselves of their curses.

It is through sheer Utsāha and Puruṣakāra that Śaktivega achieves his succees.

From the first passage where Bhoja says चतुर्दारिकालाभादिषु प्रबन्धेषु, it would appear that some poet has written a separate Kāvya based on the Caturdārikā story of the *Bṛhatkathā*; but there is no other clear evidence for such a separate Kāvya.

KATHĀ LITERATURE

Bhoja mentions among the varieties of non-dramatic poetic compositions Kathā, Parikathā, Khaṇḍakathā, Upakathā and Bṛhatkathā. The last is at once a proper and common name, a type by itself. I have dealt with it in two spearate sections, on the original Paiśācī *Bṛhatkathā* and its Sanskrit version which Bhoja knew.

Kathā is illustrated by two examples, *Kādambarī* and *Līlāvatī*; *Śūdraka* i.e., *Śūdraka Kathā*, is given as an instance of Parikathā; *Indumatī* as a Khaṇḍa Kathā and *Citralekhā* as an Upakathā. Of these the *Kādambarī* is the best known (pp. 428-9. Vol. II).

1. *Līlāvatī*

Bhoja defines a Kathā as written either in prose or verse and in any language: अनियत-गति-भाषा; and it has to involve human as well as divine characters—दिव्यादिव्योभयेतिवृत्तवती । It is to illustrate a Sanskrit Kathā in prose that he mentions *Kādambarī*. It is therefore clear that *Līlāvatī* is a Kathā in verse and in Prākṛt.

That it is in verse is plain from what Hemacandra says: काचित् (कथा) पद्यमयी-यथा लीलावती । P. 338, *K. A.*

In Ch. XXVIII on Dūtas and Dūta-karman, Bhoja illustrates the accomplice who is one's friend from childhood days with a character in the *Līlāvatī*.

सहपांसुक्रीडा कुवलयावली महानुवत्याः लीलावत्याम् । P. 481. Vol. IV. *Śṛ. Pra.*

The *Nyāya-līlāvatī* of Vallabhācārya refers under Ārṣajñāna to the hero and the heroine of this Kathā *Līlāvatī*.

यथा वा स्वेच्छया स्मृतपदार्थसार्थे भवति शालिवाहनो नृपतिः इदानीं शृङ्गारसरसीतीरे देव्या लीलावत्या सह ललितमधुरं सङ्गीतकम् अनुतिष्ठतीति ज्ञानम् । P. 69, N. S. Press Edn.

In the *Dhvanyāloka*, Ud. III (p. 145, K. M. Edn. 1928) there is the following which is obviously a reference to the *Līlāvatī*: ननु नागलोकगमनादयः सातवाहनप्रभृतीनां श्रूयन्ते । In Bāṇa's *Harṣacarita* too (Ch. VIII, pp. 281-2, N. S. Press Edn. 1892) the reference to Nāgārjuna going to Nāgaloka, etc. seems to refer to the *Līlāvatī*.

From these references we come to know that in the Kathā called *Līlāvatī*, the hero and the heroine are King Śālivāhana or Sātavāhana and Līlāvatī, and there is another chief character, a heroine perhaps in a sub-plot, named Mahāṇuvatī (or Mahānumatī) who has an accomplice in Kuvalayāvalī, a friend from her childhood days.

Three MSS. of this work have been known in the Jesalmere and Pattan Bhandars and in the Anup Library, Bikaner, the last with a gloss. Since the present book was originally written, this Kathā has been edited and published by Dr. A. N. Upadhye in the Singhi Jain Series, 31, 1949. This Kathā is in Mahārāṣṭrī Prākṛt, and is indeed a fine specimen of its class.[1] Gāthās from it have been quoted in the *Śṛ. Pra.*

The proper name of the author is not disclosed by the poet who gives his father's name as Bhūṣaṇabhaṭṭa and his grandfather's name as Bahulāditya, (Gāthās 19, 21 and 23.) In Gāthā 23, the word 'Koūhaleṇa' (कौतूहलेन) is taken by the Sanskrit gloss in the Bikaner MS. as referring to the author's name.

2 & 3. *Two Śūdraka Kathās*

i. Bhoja gives a variety of Kathā called Parikathā, a round of tales, defines and illustrates it thus:

पर्यायेण बहूनां यत्र प्रतियोगिनां कला(था)कुशलैः ।
श्रूयन्ते (कथ्यन्ते) शूद्रकवत् जिगीषुभिः परिकथा सा तु ॥
P. 428, Vol. II, *Śṛ. Pra.*

Putting Bhoja and Abhinavagupta together, Hemacandra says on p. 339 of his *K. A.*: एकं धर्मादिपुरुषार्थमुद्दिश्य प्रकारवैचित्र्येण अनन्तवृत्तान्तवर्णनप्रधाना शूद्रकादिवत् परिकथा ।

In both places we find the name simply as *Śūdraka*.

ii. While giving examples of poets sealing the last verses of the cantos of their work with their favourite words, Bhoja mentions a *Śūdrakakathā* which has the 'Aṅka' of the word 'Ānanda'; and this *Śūdrakakathā* is given as a work of Pañcaśikha, who is probably not the old Sāṁkhya writer.

आनन्दः पञ्चशिखशूद्रककथायाम् । P. 437, Vol. II.

iii. A third reference in Ch. XXVIII of the *Śṛ. Pra.* says that in a work called *Śūdrakakathā*, there is an episode in which a heroine named Harimatī figures and an old parrot goes as love messenger. A passage is quoted which is in Prākṛt and completely obscure.

शुको (दूतो) जरत्कीरः शूद्रककथायां हरिमतीवृत्तान्ते जंवदरवइविण ओ प आसइते दब्दकीरुरणिरारिओ भासइ . . . . हारिलख्खजणजुत्तहोदिज्ज इसख्ख अत्तावणि उत्तहो (?) Vol. IV, pp. 479-480.

[1] See my detailed review of Dr. Upadhye's edition of the *Līlāvatī* in *The Hindu*, Madras, Literary Supplement of 6-7-1950.

It is not known where we are to seek for light to interpret this passage.[1] Probably this is also a reference to the same Pañcaśikha's *Śūdrakakathā* referred to by Bhoja earlier.[2]

In this connection, we must examine the *Avantisundarīkathāsara*[3] which contains stories of Śūdraka in all his incarnations and is a series of stories told by many, a real Parikathā. Further, it has in the last verses of its cantos the mark of the word Ānanda which Bhoja gives as the Aṅka of Pañcaśikha's *Śūdrakakathā* in the second passage we have given above from the *Śṛ. Pra.* But the *Avantīsundarīkathāsāra* which is a close summary of Daṇḍin's prose work is different from the *Śūdrakakathā* of Pañcaśikha.

The *Śūdrakakathā* from which Bhoja quotes a Prākṛt passage and which he says contains an episode called Harimatī-vṛttānta in which an old parrot plays the part of messenger, is also a different work. What can this *Śūdrakakathā* be? We hear of only one more *Śūdrakakathā*, that by the associate authors, Rāmila and Somila, which Rājaśekhara praises in the verse:

तौ शूद्रककथाकारौ रम्यौ रामिलसोमिलौ ।
काव्यं ययोर्द्वयोरासीद् अर्धनारीश्वरोपमम् ।।
Sūktimuktāvali, p. 57, Madras MS. GOS. Edn., p. 43

but of which nothing more is known.[4]

In the same context in which the Prākṛt passage from a *Śūdrakakathā* is quoted, Bhoja refers once again to Bandhudatta, the friend and aid of Śūdraka in his marriage with Vinayavatī.

अदृष्टवैकृतो बन्धुदत्तः शूद्रकस्य विनयवत्युपयमने ।
Śṛ. Pra., Ch. XXVIII, p. 481, Vol. IV.

Perhaps this reference is to an episode in the second *Śūdrakakathā* which Bhoja quotes in this same chapter.

The *Avantisundarīkathāsāra* describes the marriage of Śūdraka with Vinayavatī briefly in canto four, Śls. 178, 184 and 185. There is no mention here of Bandhudatta aiding Śūdraka's marriage with Vinayavatī. Therefore Bhoja here refers to the story of Śūdraka according to other versions known to him.

---

[1] In the story of Śūdarka found in the *Avantisundarīkathāsāra* there is no Harimatī or Jaratkīra.

[2] Ratneśvara says (p. 125, *S. K. Ā. Vyākhyā*) that the Parikathā is in Prākṛt but Abhinavagupta says (p. 141, *Locana*) that it may be in Sanskrit or Prākṛt.

[3] First edn. M. R. Kavi, Dakshina Bhāratī Series, 1924; second improved edn. G. H. Sastri, K. S. R. Institute, Madras, 1957.

[4] Dr. Keith says in footnote 4 on p. 129 of his *Sanskrit Drama* that Śūdraka is later the hero of a *Parikathā*, the *Śūdrakavadha*, on the authority of an article on Rāyamukuṭa in the *Z. D. M. G.* XXVIII. All the rare Kāvyas mentioned by Rāyamukuṭa are borrowed from Bhoja's *Śṛ. Pra.* Therefore the name *Śūdrakavadha* is wrong. It should be *Śūdrakakathā*. Śūdraka was not killed (vadha); he himself entered fire: शूद्रोकोऽग्निं प्रविष्टः as the prologue to the *Mṛcchakaṭika* says.

4. *Indumatī*

Indumatī is a Khaṇḍakathā, a small story, having no sub-stories. It is one story in a bigger cycle, re-told separately.

ग्रन्थान्तरप्रसिद्धं यस्याम् इतिवृत्तमुच्यते विबुधैः ।
मध्यादुपान्ततो वा सा **खण्डकथा यथेन्दुमती** ।। P. 428, Vol. II, *Śṛ. Pra.*

It is very likely that the story of Aja and Indumatī in the *Raghuvaṁśa*, cantos V-VIII is retold in this Khaṇḍakathā.

The Khaṇḍakathā is in Prākṛt and in verses. Says Ānandavardhana in Uddyota III of his *Dhvanyāloka*:

खण्डकथासकलकथयोः **प्राकृतप्रसिद्धयोः** कुलकादिनिबन्धनभूयस्त्वाद् दीर्घसमासायामपि न विरोधः ।

5. *Citralekhā*

The subject of this other variety of a small story, Upakathā, is now known Bhoja cites it as an example of Upakathā, a tale which is introduced as an offshoot of some well-known story.

यत्राश्रित्य कथान्तरमतिप्रसिद्धं निबध्यते कविभिः ।
चरितं विचित्रमन्यत् **सोपकथा चित्रलेखादि** ।। *Śṛ. Pra.*, Vol. II, pp. 428-9

See Hemacandra also, p. 340. Rāyamukuṭa owes his knowledge of the Upakathā *Indumatī* to this part of the *Śṛ. Pra.*

6. & 7. *Gorocanā and Anaṅgavatī*

Bhoja mentions as instances of the type of composition called Manthullī, two Kṣudrakathās in the Mahārāṣṭrī Prākṛt. See below under Prākṛta Kāvyas.

PRĀKṚTA KĀVYAS

" अमृतं प्राकृतकाव्यम् "—*Gāthāsaptaśatī* I, 2

Bhoja's *Śṛ. Pra.* opens our eyes to a vast Prākṛt literature. It has been pointed out under the head ' Kathā Literature ' how Bhoja refers to three Prākṛt Kathās, (1) *Līlāvatī*, (2) *Śūdrakakathā* and (3) *Indumatī* Khaṇḍakathā. Bhoja refers to the *Setubandha* often and we have dealt with some evidence in the *Śṛ. Pra.* bearing on the textual criticism of the *Setubandha* under a separate head. The *Gauḍavaho* is quoted. A very large number of the Gāthās of the *Saptaśatī* are quoted. Some of the Gāthās quoted by him can be traced in the collection *Vajjālaggam*. Some Gāthās of the *Līlāvatī* are also quoted in the *Śṛ. Pra.* Besides, Bhoja mentions and quotes other Prākṛt Kāvyas now lost.

4 & 5. *Gorocanā and Anaṅgavatī, two Manthullīs*

Bhoja gives these two as examples of Kṣudrakathās in the Mahārāṣṭrī Prākṛt, of the type called Manthullī which he gives as one of the 24 varieties of Śravya Kāvya:

क्षुद्रकथा मन्थुल्ली येह् महाराष्ट्रभाषया भवति ।
गोरोचनेन (**व**) कार्या **सानङ्गवतीव** वा कविभिः ॥[1]

From a reference in Ch. III, we come to know that the Manthullī is in prose. Bhoja says: तदेतत् (गद्यं) त्रिविधमपि आख्यायिकासु कथासु मधुमल्लिकादिषु (मन्थुल्लिकादिषु) दृश्यते । P. 321, Vol. I.

6. *Ceṭaka, a Pravahlikā*

Bhoja describes the Pravahlikā as a type of Śravya Kāvya, half in Prākṛt (अर्धप्राकृतरचिता), showing the disputes of two over some important thing in an assembly. He illustrates it by *Ceṭaka.*

यत्र द्वयोर्विवादः प्रधानमधिकृत्य जायते सदसि ।
सार्धप्राकृतरचिता **प्रवह्लिका चेटक**प्रभृति ॥ P. 428, Vol. II

See also Hemacandra, p. 339. The Pravahlikā has been discussed at length above, pp. 600-2.

In Ch. III Bhoja (p. 232, Vol. I) refers to *Ceṭaka* along with the *Pañcatantra* as instances of a composition in prose and verse, with prose predominating- पद्यप्रधानमपि तद्वदेव त्रिधा तत्र सजातीयेन पञ्चतन्त्रचकेट-दौ (चेटकादौ) ।

7. *Mārīcavadha*

A Prākṛt Kāvya called *Mārīcavadha* is quoted for Vastūpakṣepa in Ch. XI of the *Śṛ. Pra.*

वस्तूपक्षेपो यथा **मारीचवधे**—
मअपहणिमित्तणिग्गअमइन्दसुण्णं गुहण्णिएऊण ।
लद्धावसरो गहिउण मोत्तिआइं गओ वाहो ॥ Vol. II, p. 434

This is quoted also in *S. K. Ā.* p. 262 where it is found in a less corrupt form. This may be the *Mārīcavadha* of the Rāgakāvya type of Uparūpaka, cited by Abhinavagupta in the *Abhinavabhāratī.* (GOS. Edn. I. pp. 183, 184). See also above in this book, p. ﹏33, under Uparūpakas.

8. *Rāvaṇavijaya*

A Prākṛt Kāvya called *Rāvaṇavijaya* is more frequently referred to by Bhoja. Vādijaṅghāla on Daṇḍin I. 34 mentions it as a poem in the Mahārāṣṭrī Prākṛt. On p. 436 (Vol. II) Bhoja refers to it along with *Setubandha* and *Harivijaya*, as an Āśvāsakabandha, in the Skandhaka metre. It is also said that some critics opine that it contains non-Skandhaka verse of an alliterative type which are interpolations. See above discussion under *Setubandha.*

On p. 434, Vol. II, the Kavipraśamsā from the introductory portion is quoted from this *Rāvaṇavijaya.* पति(कवि)प्रशंसा यथा **रावणविजये**-सुअलं चेणि अब्बद्धं दौहिवएहि कलुसं पसन्नं पठिअं । जणंति कइण कई सुद्धसहावेहि लोअणे हि वहिअअम् ॥

[1] Hemacandra, p. 338. His reading प्रेतमहाराष्ट्रभाषया is wrong. He calls this type Matallikā instead of Manthullī. Here also he is wrong.

For correct reading and chāyā, see Hemacandra, *K. A. Vyā.*, Parikh and Kulkarni (1964), pp. 456, 512. On p. 439, *Śṛ. Pra.* Vol. II, it is mentioned as containing Nāyaka-varṇana and Vāhana-varṇana (Puṣpaka-vimāna).

9. *The Abdhimathana of Caturmukha*

While speaking of poets distinguishing their poems by placing the mark of certain favourite words in the last verse of the cantos of their poems, Bhoja says that a poet named Caturmukha has the 'Aṅka' or mark of his own name (स्वनामाङ्क) which serves also as the Aṅka of his favourite deity Brahmā, *i.e.*, Caturmukha.

स्वनामाङ्कता यथा स्वप्रबन्धेषु गोविन्द-**चतुर्मुखादीनाम्** । चतुर्मुख-गोविन्द-चन्द्रशेखर-इष्टदेवता-नामाङ्कता च पूर्वोक्तेषु पूर्वोक्तानाम् । P. 437, Vol. II.

From a reference in an earlier part of this same chapter, we learn that this Caturmukha is the author of an Apabhraṁśa[1] poem named *Abdhimathana.*

योऽप्रभ्रंशनिवद्धो मात्राच्छब्दोभिरभिमतोऽल्पधियाम् ।
वाच्यस्स सन्धिबन्धः **चतुर्मुखोक्तमब्धिमथनादि** ॥

Caturmukha's *Abdhimathana* on the well-known story of the churning of the ocean belongs to the class called Sandhibandha; that is, its cantos are called Sandhis. Its language is Apabharṁśa and the metre, some variety of Mātrāc-chandas.

See Hemacandra, p. 337 and Vāgbhaṭa, *Kāvyānuśāsanavyākhyā*, K. M. 43 p. 15.

The Apabhraṁśa poet Chaumuha (Caturmukha) mentioned in Jain Apabhraṁśa literature is the same writer as shown by Dr. H. C. Bhayani.[2] According to Bhayani, Caturmukha is quoted profusely in *Svayambhūcchandas* and Caturmukha, who was a leading Aprabhraṁśa poet, composed two more Apabhraṁśa poems on the stories of the *Rāmāyaṇa* and the *Mahābhārata.*

10. *Bhīma Kāvya*

येह् द्विचारिकावाक्(?)ग्राम्यगिरा गीयते गभीरोक्तः ।
सोऽवस्कन्धकबन्धोऽभिधीयते **भीमकुल्या** (**काव्या**)दि ॥
Śṛ. Pra. Vol. II, p. 429

Hemacandra: ग्राम्यापभ्रंशभाषानिबद्धावस्कन्धकबन्धं **भीमकाव्यम्** । P. 337

Vāgbhaṭa also refers to this *Bhīma Kāvya* written in Grāmya Bhāṣā (K. M. Edn., p. 15). The *Bhīma Kāvya* is in a low variety of Apabhraṁśa and its cantos are called Avaskandhas.

[1] Lakṣmīnātha's commentary on *Prākṛta Paiṅgala* I. i says that Vālmīki is Ādikavi for Sanskrit, Śālivāhana for Prākṛt and *Piṅgala for Apabhraṁśa* or Bhāṣā. K. M. Edn. p. 2. For an account of Apabhraṁśa Literature, see P. D. Gune, Introduction to the *Bhavisayattakahā*, GOS. XX; *Apabhraṃśakāvyatrayī.* GOS. XXXVII, and H. L. Jain, *Allahabad University Studies*, I.

[2] H. L. Jain in *Allahabad Uni. Studies*, I. pp. 165, 168 (author of *Paumacaria*). 170, 175 and in *Nagpur Uni. Journal*, Vol. I. pt. 1. Dr. H. C. Bhayani, *J. of the Ori. Inst.*, Uni. of Baroda, VII. 3, pp. 214-224.

11. *Sarvasena's Harivijaya*

Next to the *Setubandha*, this seems to have been the greatest Prākṛt poem and it is a pity we have only quotations from it.

The earliest writer in whose work we meet with the *Harivijaya* of Sarvasena is Ānandavardhana. Ānandavardhana says in Uddyota III that Sarvasena deviated for the sake of Rasa from the original.

इतिवृत्तवशायातां कथंचिद्रसाननुगुणां स्थितिं त्यक्त्वा पुनः उत्प्रेक्ष्यापि अभीष्टरसोचितकथोन्नयो विधेयः—यथा कालिदासप्रबन्धेषु, यथा च **सर्वसेनविरचिते हरिविजये** ।

Dhva. Ā., p. 148, N. S. Press Edn., 1928

Abhinavagupta thus explains Ānandavardhana:

हरिविजये कान्तानुनयनाङ्गत्वेन पारिजातहरणादि निरूपितमितिहासेषु अदृष्टमपि ।

P. 148, *Ibid.*

Kuntaka mentions Sarvasena along with Kālidāsa as a poet of the graceful, genius-dominated Sukumāra style of composition.

एवं सहजसौकुमार्यसुभगानि कालिदास**सर्वसेनादीनां** काव्यानि दृश्यन्ते । तत्र सुकुमारस्वरूपं चर्चणीयम् । *Vakroktijīvita*, De's Edn., p. 71.

Vādijaṅghāla on Daṇḍin I. 34, mentions the *Harivijaya* as a poem in the Mahārāṣṭrī Prākṛt. Hemacandra says that the *Harivijaya* errs in taste once in giving a disproportionately lengthy description of the sea in alliterative verses and that in a situation of Vipralambha Rasa.

अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनं, यथा— * * * । तथा **हरिविजये**—ईर्ष्याकुपितसत्यभामानुनयनप्रवृत्तस्य हरेः पारिजातहरणव्यापारेण उपक्रान्तविप्रलम्भस्य वर्णनप्रस्तावे गलितकनिबन्धनरसिकतया कविना समुद्रवर्णनम् अन्तरा गडुस्थानीयं विस्तृतम् । *K. A.*, p. 121.

But Bhoja tells us (on p. 436, Vol. II) that some critics hold these Galitakas in the three poems *Rāvaṇavijaya*, *Setubandha* and *Harivijaya* as interpolations by self-styled savants.

तथा हि रावणविजय-**हरिविजय**-सेतुबन्धेषु आदितः समाप्तिपर्यन्तम् एकमेव छन्दो भवति । गलितकानि तु व्यासकष्टवत् कैरपि विदग्धमानिभिः उपक्षिप्तानीति तद्विदो भाषन्ते ।

Hemacandra reproduces this view also on p. 337. From what Kuntaka says of him, we cannot take Sarvasena to have erred in the manner described by Hemacandra. It is likely that the alliterative description of the ocean in it is an interpolation. See above under *Setubandha*, textual criticism.

Bhoja has many references in the *Śṛ. Pra.* to this poem. On p. 437, Vol. II, he says that the poem is marked by the word *Utsāha* in the last verse of each Āśvāsa.

तेष्वभिप्रायाङ्कता यथा धैर्यम् आढ्यराजस्य, **उत्साहः सर्वसेनस्य,** अनुरागः प्रवरसेनस्येति ।

In this same Ch. XI, Bhoja mentions it as containing descriptions of city, mountain, sea, seasons, sunset, hero, his vehicle (Garuḍa?), and a drink-party (Pānagoṣṭhī). It is said to describe the conquest of the enemy who himself submits, शत्रूपनतिरूपेण अरिविजयः, and the removal of the Satyabhāmā's anger by effort, *i.e.*, by Kṛṣṇa bringing for her the Pārijāta tree, which Abhinavagupta also expressly mentions. Thus the story of the poem includes Pārijātāpaharaṇa, Kṛṣṇa getting for Satyabhāmā the celestial Pārijāta from Indra's garden.

On p. 439, Bhoja mentions one Satyaka as Dūta in *Harivijaya.*

दूतस्त्रिधा, निसृष्टार्थः, परिमितार्थः शासनहरश्च । तेषु निसृष्टार्थो यथा—उद्योगपर्वणि वासुदेवः, **हरिविजये** सत्यकः ।

From a verse quoted on p. 470 of Bhoja's *S. K. Ā.*, we see that Satyaka goes as Dūta from Kṛṣṇa to Indra, the custodian and owner of the Pārijāta. The Vṛtti says:

अत्र मायाविनो महेन्द्रस्य अभिप्रायः सत्यकेन व्यक्तमेव उद्भिन्न इति व्यक्तोऽयमुद्भेदः ।

According to the commentary here, Satyaka is Kṛṣṇa's charioteer.

In Bhoja's *S. K. Ā.* four Gāthās quoted are identifiable as from the *Harivijaya*, pp. 567, 583 and two on 588. Numerous must be the quotations of an anonymous nature from it found in the *Śṛ. Pra.* Ānandavardhana quotes a verse with the mention of the source as *Harivijaya* to illustrate Padaprakāśadhvani. P. 127, *Dhvanyāloka.*

The *Avantisundarī* (T. S. S. 172) refers to Sarvasena, author of the *Harivijaya* as a king.

राज्ञा **श्रीसर्वसेने**(न) * * * **विजयं हरेः** ।। Śl. 12 at the beginning.

Some Obscure Romances

In Ch. XXVIII of the *Śṛ. Pra.* Bhoja treats of various kinds of love-messengers and illustrates them from a large number of works. Some of the works referred to here are very well known, some are lost works and a third set is of works that are entirely obscure.

1. *Kundamālā*

Vol. IV. *Śṛ. Pra.*, p. 481:

मालाकारो मयूरकः कुसुमगेवास्य(वेगस्य)? **कुन्दमालायाम्** ।

There is no Mālākāra (garlander) or Mayūraka in the drama *Kundamālā* now available.

There is a romantic story of a lady named Kundamālikā in Budhasvāmin's *Bṛhatkathā-Ślokasaṅgraha.* But there too no Mālākāra or Mayūraka figures. Perhaps in some Kāvya based on this Kundamālikā's story, we may meet with the Mālākāra Mayūraka, the accomplice and the hero Kusumageva (vega?). The name Kusumavega is absent from the versions of the *Bṛhatkathā* of Budhasvāmin, Kṣemendra and Somadeva.

2

Vol. IV, *Śṛ. Pra.*, p. 479:

मनुष्याः भवा? प्रभृतयः हर्षचरिते? यथा--

तस्य च सुता कुमारी रूपवती सर्वलक्षणोपेता ।
तां स भवतः प्रयच्छति हच्छो? प्रहितैस्सहास्माभिः ।।

This is not found in the *Harṣacarita* of Bāṇa which contains only one marriage, that of Rājyaśrī, in Ch. IV but has no Dūtas figuring there. Grahavarman Maukhāri himself courts and asks for Rājyaśrī's hand.

The name *Harṣacarita* here is evidently a corruption. It may be *Varṣcarita* and if we get a new version of the *Bṛhatkathā* in Sanskrit, we may look for this verse in the Kathāmukha-lambha where we have the stories of Varṣa, Upavarṣa and others.

3. *Kāmasenā Vipralambha*

Vol. IV. *Śṛ. Pra.*, p. 481:

पीठमर्दो दन्तकः शूद्रवत्सस्य **कामसेनाविप्रलम्भे** ।

The examination of the *Kathāsaritsāgara*, the *Bṛhatkathāmañjarī* and the *Kathākośa* have not produced any fruit in the matter of identifying at least some version of a story with a heroine called Kāmasenā and a hero called Śūdravatsa (?) with a Pīṭhamarda-aid named Dantaka.

4. *Śākhā-Viśākhopākhyāna*

Vol. IV *Śṛ. Pra.*, p. 481:

विटो मूलदेवः चारुलोचनस्य **शाखाविशाखोपाख्याने** ।

This reference is somewhat less obscure than the three noticed above. For, we see in it the mention of the great Viṭa of ancient India, Mūladeva. And stories of Mūladeva are innumerable. We see him and his exploits in the Viṣamaśīla-lambaka in the *Bṛhatkathāmañjarī* and *Kathāsaritsāgara*, and the different *Śūdrakakathās* too might have dealt with his stories. He is a prominent character in some plays too. He figures also in Śūdraka's Bhāṇa, the *Padmaprābhṛtaka*.

But as far as the available Mūladeva-literature shows, we are not in any way better enlightened on the particular story referred to by Bhoja as Śākhā-Viśākhopākhyāna, which as its name indicates is a part in another bigger work. In Kṣemendra, Somadeva, or the *Avantisundarīkathāsāra*, we do not meet with any Cārulocana whom Mūladeva helps in his love-affair.

5. *Śākhinī-saṃvāda*

Vol. IV. *Śṛ. Pra.*, p. 481 : Example of Tāmbūlika as Dūta.

ताम्बूलिकः ताडजवः (?) देवसेनस्य **शाखिनीसंवादे** ।

There is no light available from any quarter to interpret this passage. Perhaps it is a situation in some romance in which a hero called Devasena marries the heroine named Śākhinī. A seller of betel leaves is the accomplice for the hero. The names of the heroine and the accomplice seem to be corrupt.

6. *Īrṣyālu-vipralambha*

Vol. IV. *Śṛ. Pra.*, p. 481: Illustration of Gāndhika as Dūta.

गान्धिको गौधेरकः स्वयंप्रभायाः **ईर्ष्यालुविप्रलम्भे** ।

This again is an obscure reference. Bhoja is surely referring here to some episode in a romance in which the heroine is called Svayamprabhā. There is a story of a jealous husband (Īrṣyālu-kathā) and a vile wife who abandons her husband among the numerous stories in the *Kathāsaritsāgara*. But that has nothing to do with this. There are some Svyamprabhās too in the *Kathāsaritsāgara* but they do not answer to the character here referred to as aided by a scent-seller called Gaudheraka.

7. *Sātikarṇi-haraṇa*

Vol. IV. *Śṛ. Pra.*, p. 481: A liquor-vendor as Dūta.

सौरिकः शाकुनिकः शकुन्तिकायां (या): **सातिकर्णिहरणे** ।

Further aid to unravel the meaning of this passage is lacking. All that we can say is that *Sātikarṇi-haraṇa* may be the name of a work or of a part of it; Sātikarṇi may be Śātakarṇi and may refer to a king of the well-known dynasty of the Āndhrabhṛtyas named Sātavāhanas and Śātakarṇis. Śakuntikā may be the heroine and Haraṇa in the passage may be a mistake for Varaṇa. For Haraṇa usually goes with the name of the heroine as in *Uṣāharaṇa*, *Rukmiṇīharaṇa*, etc. A vendor of liquor, Saurika, figures as an accomplice of the heroine in this story.

Kṣemendra and Somadeva have nothing to answer to any of these names.

I have examined the three available Sanskrit versions of the *Bṛhatkathā*, the *Kathākośa*, the *Śukasaptati* and the recently published story book of Bhoja himself, the *Śṛṅgāramañjarī*[1] but I have not been able to identify any of these seven episodes referred to by Bhoja.

SOME WELL-KNOWN NAMES

1. *Kātyāyana-Vararuci*

On p. 91 (Ch. I) of Vol. I, Bhoja quotes a half-Vasantatilaka containing a a fine Utprekṣā of the celestial Ganges, in the name of Kātyāyana.

तथा च **कात्यायनः**- उत्तारणाय जगतः प्रपितामहेन तस्मात् पदात् त्वमसि रज्जुरिव प्रवृत्ता ।

Popular tradition holds Kātyāyana as identical with Vararuci. Many verses of Vararuci are found in the anthologies and from no less an authority than Patañjali, we learn that Vararuci wrote a Kāvya. A *Vārarucam Kāvyam* is well known to scholars as being referred to in the *Mahābhāṣya* under तेन प्रोक्तम्, Pāṇini IV. iii. 101, Patañjali says here: यत्तेन कृतं, न च तेन प्रोक्तं **वाररुचं काव्यम्** ।

[1] Singhi Jain Series 30, 1959.

One more reference to the *Vararuci-Kāvya* is seen in the Bhāṇa *Pādatāḍitaka* of Śyāmilaka in the collection *Caturbhāṇī*, verse 132: उपगतकाव्यप्रतिभौ **वररुचि-काव्यानुसारेण** ।

Rājaśekhara has the following verse on poet Vararuci given in Jalhaṇa's *Sūktimuktāvali* (P. 57, Madras MS. 4, GOS., Edn., p. 43):

यथार्थता कथं नाम्नि न स्याद्वररुचेरिह ।
व्यधत्त **कण्ठाभरणं** यस्सदारोहणप्रियः ॥

It is the word कण्ठाभरणम् in this verse that we must look upon as embodying the name of the poem of Vararuci. Rājaśekhara often gives the name of the work also.

Another verse in the Anthologies भासो रामिलसोमिलौ **वररुचिः** etc. also mentions Vararuci as a poet.

The *Prākṛtamañjarī* calls Kātyāyana-Vararuci a Mahākavi:

प्रसीदन्तु च वाचस्ता यासां माधुर्यमुच्छ्रितम् ।
प्राकृतच्छद्मना चक्रे **कात्यायनमहाकविः** ॥
व्याकर्तुं प्राकृतत्वेन गिरः परिणतिं गताः ।
कोऽन्यश्शक्तो भवेदस्मात् **कवेः कात्यायनादृते**॥ 5122-3, Keith, IO. Catalogue

Regarding the eulogy on the Ganges in the half verse cited by Bhoja, it may be noted that in the stories about Vararuci in the opening book of the *Bṛhatkathā*, there is mention of Vararuci propitiating Gaṅgā and of the latter appearing before him and presenting him with gold everyday. See *Bṛhatkathāmañjarī*, I, iii, 129 and *Kathāsaritsāgara* I, v. 55.

2. *Cārumatī Ākhyāyikā of Vararuci* (?)

In Ch. 28 (479, Vol. IV) Bhoja quotes a verse saying that it is from a work called *Dā(Cā?)rumatī* in which a Kinnara couple is employed as love-messengers. On p. 13 of his Introduction to his Edn. of the *Avantisundarīkathāsāra*, Mr. M. Ramakrishna Kavi says that this is an Ākhyāyikā by Vararuci. There is however no evidence for this. See above under Ākhyāyikās.

3

It has been noticed in the section on Bhoja and the Śāstrakāras, in the subsection on Bhoja and the Padācāryas that Bhoja attributes to Kātyāyana a Prākṛt grammar called *Prākṛtalakṣaṇa*, different from the *Prākṛtaprakāśa* known to us as a work of Vararuci.

4

About this Kātyāyana-Vararuci, Bhoja has an interesting verse which says in the first line that the almost omniscient Vararuci too was cheated by rogues who made a Caṇḍāla of him. The verse in question is the expression of the Nirveda of somebody who says that he is worse than Vararuci, Bharścu and Prabhākara.

धूर्तैर्यच्छ्वपचीकृतो वररुचिः सर्वज्ञकल्पोऽपि सन्
जीवन्नेव पिशाचतां च गमितः भर्श्चुर्यदभ्यर्च्यधीः ।
छन्दोगोऽयमिति प्रभाकरगुरुः देशाच्च निर्वासितः
मद्वृत्तान्तविजृम्भितेन महता तत्सर्वमल्पीकृतम् ॥
P. 441, *Śṛ. Pra.*, Vol. II, Chap. XI

Current stories of Vararuci, as in Somadeva's *Kathāsaritsāgara* and the *Avantisundarīkathāsāra* do not have any such incident in Vararuci's life.

Āḍhyarāja

We hear of Āḍhyarāja for the first time in one of Bāṇa's introductory verses on poets and their works at the beginning of his *Harṣacarita*. Bāṇa says:

आढ्यराजकृतोत्साहैः हृदयस्थैः स्मृतैरपि ।
जिह्वान्तः कृष्यमाणेव न कवित्वे प्रवर्तते ॥

Some think that Bāṇa calls his patron Harṣavardhana himself, Āḍhyarāja. This is an untenable view. Āḍhyarāja is a poet who has written a work of which the sections are probably called *Utsāhas*. Bhoja proves beyond doubt that by Āḍhyarāja, Bāṇa refers to an author who is not Harṣavardhana.

i. Under the first Śabdālaṁkāra called Jāti which is the choice of appropriate language, Bhoja says that everybody in Āḍhyarāja's kingdom talked Prākṛt, even as everybody in Sāhasāṅka's time spoke Sanskrit.

केऽभूवन् नाढ्यराजस्य राज्ये प्राकृतभाषिणः ।
काले श्रीसाहसाङ्कस्य के न संस्कृतवादिनः ॥ *S. K. Ā.*, p. 123.

From this it is clear that Āḍhyarāja was a king, and a Prākṛt enthusiast. This verse of Bhoja is based on two remarks of Rājaśekhara in his *K.M.*, p. 50:

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा, येन प्राकृतभाषात्मकमेव अन्तःपुर इति समानं पूर्वेण ।
श्रूयते च उज्जयिन्यां साहसाङ्को नाम राजा, तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

Therefore we have to take Āḍhyarāja as another name for Sātavāhana. Ratneśvara also, on the above verse in the *S. K. Ā.*, says:

आढ्यराजः शालिवाहनः । साहसाङ्को विक्रमादित्यः ।

Śālivāhana is the Prākṛt form of Sātavāhana.

That Āḍhyarāja was not a mere patron but was also a poet is known from Ch. XI of the *Śṛ. Pra.* where Bhoja says that "Dhairya" is the word which marks the ending portion of each of the sections of Āḍhyarāja's work.

तेषु अभिप्रायाङ्कता यथा—**धैर्यम् आढ्यराजस्य** । P. 437, Vol. II, *Śṛ. Pra.*

Hemacandra's *K. A.* reproduces this reference but gives the text corruptly, mentioning Māyurāja for Āḍhyarāja (p. 335).

It is clear that Āḍhyarāja was a Prākṛt poet and we also find in the Gāthās collected in the *Saptaśatī* three attributed to one Addharāya (अद्धराअ) I. 26, III, 18 and 34, who may be identical with Āḍhyarāja.

As regards the identification of this Āḍhyarāja-Sātavahana, we have the Sātavāhana who is the compiler of the *Saptaśatī*. The data of *Dhairya* as Āḍhyarāja's signet-word and probably *Utsāha* as the chapter-name of his work point to a work different from and of a totally different character from the *Saptaśatī*.[1] The Sātavāhanas, a dynasty and not an individual's proper name, constitute a problem. They ruled at Pratiṣṭhāna in the Kuntala deśa. The Purāṇas and some inscriptions throw some light on them but their history is not yet fixed. Guṇāḍhya's *Bṛhatkathā*, Śūdraka, Vikramāditya, Kālidāsa, Hāla, Śarvavarman and his *Kātantra*, *Kuntaleśvaradautya*,—these are some of the subjects on which the solution of the Sātavāhana-problem will shed light. See below under *Bṛhatkathā* also.

Regarding the information supplied by Rājaśekhara and Bhoja about Sātavāhana Āḍhyaraja's Prākṛt enthusiasm, there is an interesting story recorded in an anonymous commentary on the *Saptaśatī* of Hāla Sātavāhana, in the Madras Govt. Oriental MSS. Library (R. 23. I. 18-9, pp. 2 and 3):

अत्र किल एवम् अनुश्रूयन्ते (ते)—प्रतिष्ठाननगहगर(नगराधीशेन) रसिकेन सातवाहनेन राज्ञा भगवती भारती उपासिता । सा च प्रसन्ना भूत्वा वरं वृणीष्वेत्याचचक्षे । स तच्छ्रुत्वा भगवति! मदीये स्कन्धावारे . . . . दा मर्त्यलोकवासो न युक्त इत्यवादीत् । उक्तेन राज्ञा तर्हि वत्सरमात्रं स्थातव्यमिति . . . . . दिवसद्वयं भवदीये स्कन्धावारे स्थास्यामीत्युक्त्वा अन्तर्दधे । अतस्तत्कटकवासिनः आबालगोपालं सर्वेऽपि संस्कृतप्राकृतमयं गद्यपद्यप्रायं कर्तुमुपक्रमिरे । तैः कृतेषु कोटीनां गाथानां कदम्बकमाहृत्य सालङ्काराणां गाथानां सप्तशतानि रचितानीत्यर्थः ॥

However, there is not much useful information in this story.

Sāhasāṅka-Vikramāditya

Greater are the difficulties of the Sāhasāṅka-Vikramāditya problem than those of the Sātavāhana problem. The verse from Bhoja on Āḍhyarāja, and the passage from Rājaśekhara quoted above speak of Sāhasāṅka as a patron of Sanskrit. The second reference to Vikramāditya in Bhoja is in connection with the embassy he sent to the King of Kuntalas, in which the great poet Kālidāsa was the ambassador. A third reference is in a verse illustrative of munificence quoted by Bhoja. The verse praises an enemy of the Śakas and a poet of his court whose correct name is not clear.

श्लोकोऽयं **हर्षा**(हरिषा)भिधानकविना देवस्य तस्याग्रतो
यावद्यावदुदीरितः शत(शक)वधूवैधव्यदीक्षागुरोः ।
तावत्तावदुपोढसान्द्रपुलकोद्भेदस्स तस्मै ददौ
लक्षं लक्षमखण्डितं मदजलप्रक्लिन्नगण्ड(ण्डान्) गजम्(जान्) ॥
Śṛ. Pra., Vol. III, p. 311

[1] Tamil Literature mentions *Sātavāhanam* as a work known by the name of the patron-sponsor of the work.

The name of the poet found as Harṣa in the MS. and which cannot fit in the metre, is actually found as Hariṣa in the *Saduktikarṇāmṛta* which has this (no. 2145) as a verse of Amaru on Śakāri's munificence. The form *Hariṣa* for *Harṣa* is found in Vālmīki, *Rāmāyaṇa*, VI. 98.37 (Kumbh. edn.), हरिषसमाकुलितैश्च.

The embassy of Kālidāsa from Vikramāditya to the King of Kuntalas has already been discussed separately.

Bharścu

The *Śṛ. Pra.* quotes, as already noted, an interesting verse on p. 441, Vol. II, Ch. XI, in which somebody in great trouble says that his condition is worse than that of such classic instances of calamity, as Vararuci being made a Caṇḍāla, Bharścu being made a Piśāca while yet alive and Prabhākara being banished out of the homeland on the score of his being a Sāmavedin.

धूर्तैर्यत् श्वपचीकृतो वररुचिः सर्वज्ञकल्पोऽपि सन्
जीवन्नेव पिशाचतां च गमितः भर्श्चुर्यदभ्यर्च्यधीः ।
छन्दोगोऽयमिति प्रभाकरगुरुर्देशाच्च निर्वासितः
मद्वृत्तान्तविजृम्भितेन महता तत्सर्वमल्पीकृतम् ॥

We happen to know something of the personality mentioned in the second line as having been made a ghost while yet alive. And being placed as he is on a par with Vararuci and Prabhākara, there is little doubt that his was a great name in Sanskrit literature. But we have no work of his extant now and no other literary evidence shedding light on his tragic story.

The *Śārṅgadharapaddhati* gives an Anuṣṭubh over a name Bharścu:

कामं प्रियानपि प्राणान् विमुञ्चन्ति मनस्विनः ।
इच्छन्ति न त्वमित्रेभ्यः महतीमपि सत्क्रियाम् ॥ भर्श्चोः Śl. 252

The name is variously given as Bharścu, Bharvu and Bhaścu. *Saduktikarṇāmṛta*, Śl. 930 which is *Subhāṣitāvali* 1329 (anon.), is quoted as a verse of one Bharvu, whom Aufrecht identifies with our Bharścu.

विकल्परचिताकृतिं सततमेव तामीक्षसे
सदा समभिभाषसे समुपगूहसे सर्वदा ।
प्रमोदमुकुलेक्षणं पिबसि पाययस्याननं
तथापि च दिवानिशं हृदय हे किमुत्कण्ठसे ॥

Vallabhadeva gives this verse anonymously. Over the name Bhaścu, he gives two verses, कामं प्रियानपि प्राणान् etc. (513) quoted above, which Śārṅgadhara also gives as Bhaścu's, and another beautiful verse which is quoted in the *Dhvanyāloka*:

आहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि ।
गन्तुमना अपि पथिकः सङ्कोचं नैव शिथिलयति ॥ Śl. 1838

Jalhaṇa's *Sūktimuktāvali* (p. 344, Madras MS. GOS. p. 235) also attributes this verse आहूतोऽपि etc. to Bharścu. Vallabhadeva attributes another verse (637) नीवारप्रसवाग्रमुष्टिकबलैः etc. to Bhaścu but Kṣemendra gives it in his *Aucityavicāracarcā* as a verse of Muktāpīḍa.

In the introductory verses to his *Kādambarī*, Bāṇa says

नमामि भर्त्सोः(भर्वोः) चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् ।
समस्तसामन्तकिरीटवेदिकाविटङ्कपीठोल्लुठितारुणाङ्गुलि ॥

Bhartsu in the above verse has another variant Bharvu. Peterson prefers to take the reading ' भर्वोः ' genitive dual of Bharu which means Hari and Hara. As Kane has pointed out, this will mean redundance. According to the commentators Bhānucandra and Siddhacandra, Bharścu is Bāṇa's Guru, preceptor. The royal house of Maukharis of Kānyakubja, who were related to the house of Harṣavardhana of Sthāṇvīśvara, had Bharścu as their family preceptor.

Prabhākara

The verse given above refers in the third line to an important incident in the life of the great Mīmāṃsā writer named Prabhākara, who is generally referred to as Guru. The verse says that even such a great man as he was banished out of the village by others of that place because of their prejudice that Prabhākara was a Sāmavedin: छन्दोगोऽयमिति **प्रभाकरगुरुः** देशाच्च निर्वासितः ।

Chandoga is to be taken not as Sāmavedin in general but as *Kauthuma-śākhin* Sāmavedin.[1]

In Kerala, some legends are narrated about Prabhākara, but their authenticity is not borne out.[2]

Two Poetesses

Vijayāṅkā and *Vikaṭanitambā*

Bhoja quotes the two verses of Rājaśekhara on these two poetesses.

In Ch. II (Vol. I. p. 85) Bhoja says that there are men who talk incorrect Sanskrit like the sages who said, when speaking outside the sacrifice, ' Yarvāṇaḥ tarvāṇaḥ ' (Patañjali), and women who are masters of Sanskrit. In illustration of the latter, Bhoja quotes Rājaśekhara's verse on Vijjikā.

योषिदपि कदाचिद् आश्रितप्रागल्भ्यात् पुंवद्वक्ति, यथोच्यते—

सरस्वतीव कार्णाटी **विजयाङ्का** जयत्यसौ ।
या वैदर्भगिरां भूमिः कालिदासादनन्तरम् ॥

Vikaṭanitambā

Verses of Vikaṭanitambā are anonymously quoted by Bhoja and others and in the anthologies too, we come across her verses. Rājaśekhara has a verse on her, in which he extols her poetry as sweeter than the words of one's beloved.

के **वैकटनितम्बानां** गिरां गुम्फेन रञ्जिताः ।
निन्दन्ति निजकान्तानां न मौग्ध्यमधुरं वचः ॥

[1] See my *The Present Position of Vedic Recitation and Vedic Śākhās*, 1962, pp. 2, 9.

[2] See Madras Uniersity Sanskrit Series 3, pt. ii, *Bṛhatī* of Prabhākara Miśra, Introduction, pp. 20-21.

This verse is quoted by Bhoja in Ch. XXII (Vol. III. p. 372) to illustrate a variety of public love, प्रकाशानुराग called Punarbhūviṣayānurāga. The implication of this quotation of this verse for Punarbhū-anurāga, love towards a widow, is not clear.

There is however definite light on quite another aspect of her private life. In Ch. XXIX Bhoja gives the following verse (P. 562 Vol. IV) in illustration of an aspect of ' Dautyakarman '. Vikaṭanitambā's Dūtī says:

पृष्टः काले वदति स माषं तद्विपरीतं सस्यहिरण्ये ।
लुम्पति चोष्ट्रे रं वा षं वा तस्मै दत्ता **विकटनितम्बा** ॥

This verse with explanatory remark and a slightly different first line is quoted by Namisādhu in his commentary on Rudraṭa (P. 73. K.M. Edn.).

यथा **विकटनितम्बायाः** पतिमनुकुर्वाणा सखी प्राह—

काले माषं सस्ये मासं वदति शकासं यश्च सकाशम् ।
उष्ट्रे लुम्पति रं वा षं वा तस्मै दत्ता विकटनितम्बा ॥

The friend and messenger who goes between the poetess and her husband pities the fate of the woman who is a master of Sanskrit and a poetess but who has been given away (dattā) to an illiterate fellow who cannot pronounce three cerebrals together in a conjunct consonant and will change a cerebral into a dental and a dental into a palatal.

I have fully dealt with these two poetesses in my paper ' Sanskrit and Prākṛt Poetesses ' in the *Quarterly Journal of the Mythic Society*, Bangalore, Vol. XXV, Nos.1-3.

Some New Poets

Rājaguru

While illustrating that variety of Citra Kāvya in which the poet mentions his name, his work's name etc., Bhoja quotes an instance of ' Caturaṅka ',— " 4-marks ", a verse शुद्धं बद्ध etc. Bhoja then gives the Aṅka locked in it thus:

अत्राङ्कः—शुभ्रतरवाचा बद्धचितिचक्रं **राजगुरुणेदं** सादरमवादि । P. 236. *S. K. Ā.*

Since the *Śṛ. Pra.* hurries over these parts dealt with elaborately in the *S. K. Ā.*, it does not quote this verse in its very brief treatment of Citra.

Of this poet Rājaguru we know nothing more. Rājaguru is probably not the proper name of the poet. Evidently he wrote a Mahākāvya like Bhāravi, Māgha and others.

Govinda and *Caturmukha*

In Ch. XI, of the *Śṛ. Pra.* Bhoja speaks of the various kinds of marks with which some poets seal the last verse of each canto of their works. Such marks are certain pet-words like श्री and लक्ष्मी of Māgha and Bhāravi, the names of the authors themselves or the names of the deities dear to the respective authors. As examples of the two latter cases of marking with the poet's own name and with their patron-deity's name, Bhoja says:

1. स्वनामाङ्कता यथा स्वप्रबन्धेषु **गोविन्द-चतुर्मुखादीनां**, यथा राजशेखरस्य हरविलासे ।
2. **चतुर्मुख-गोविन्द**-चन्द्रशेखर-इष्टदेवतानामाङ्कता च पूर्वोक्तेषु पूर्वोक्तानाम् ।

P. 437, Vol. II. Ch. XI. *Śṛ. Pra.*

Rājaśekhara and Candraśekhara in these two passages refer to the same poet, the well-known dramatist and Ālaṁkārika who has written a long Mahākāvya, now lost, called the *Haravilāsa*. In the last verse of each canto of this *Haravilāsa*, we find the name Rājaśekhara which refers to the poet as well as God Śiva, there being a pun on Rājaśekhara which means Candraśekhara.

Similarly poets Govinda and Caturmukha have laid the word Govinda and Caturmukha in the last verse of each canto of their poems. Govinda refers to the poet's name as well as to God Kṛṣṇa and Caturmukha, to the poet as well as God Brahmā.

Caturmukha, we come across in another reference in the *Śṛ. Pra.* from which we come to know that he wrote the Apabhraṁśa Kāvya called *Abdhimathana*. See above section on New Prākṛt Kāvyas.

Govinda is met with only here and nothing more is known of him or his work than that he used the word 'Govinda' as a mark in the last verse of each canto of his work.

Hari, Vṛddha (?) and *Śāli*

While illustrating how the flaw of Gūḍhārtha is not a flaw in certain cases, in the Vaiśeṣika-guṇa sub-section in the main section of Guṇas, Bhoja gives in the *S. K. Ā.* a Gāthā of which the Chāyā is as follows:

अस्मादृशा अपि कवयः, कवयो **हरि-वृद्ध-शालि**-प्रमुखा अपि ।
मण्डूकमर्कटा अपि खलु भवन्ति हरिसर्पसिंहा अपि ॥ P. 80. *S. K. Ā.*

Here, a very modest poet says how small poeple like him are also writers along with such poets as Hari, Vṛddha and Śāli. Hari may mean Bhartṛhari and Śāli, King Śālivāhana or Sātavāhana, in whose name we have the *Saptaśatī*. Vallabhadeva's *Subhāṣitāvali* mentions a Vaidya *Hari*-candra, *Hari*-bhaṭṭa and *Hari*bhūta. The compound may as well be split as Harivṛddha and Śāli or Hari and Vṛddhaśāli. Moreover, in the foot-note on p. 80 of the N.S. Edn. of the *S. K. Ā.*, we find a variant for Harivṛddha, viz., हरिअन्द (हरिचन्द्र). If that is the correct reading, we have here only two old poets referred to, Haricandra and Śālivāhana. A Haricandra is mentioned as the author of the prose work praised by Bāṇa in the introductory verses in his *Harṣacarita*: **भट्टारहरिचन्द्रस्य** गद्यबन्धो नृपायते and Rājaśekhara refers to a Haricandra as a poet examined in Ujjain:

हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् । *K. M.* p. 55.

Sarvānanda (1159 A.D.) quotes a Hari in his commentary on the *Amarakośa* as the author of *Saṁkṣiptabhārata* (p. 16. Part I, T.S.S. Edn.). He is probably different. The *Saduktikarṇāmṛta* (p. 5, Śl. 9) contains a Śārdūlavikrīḍita on Sūrya over the name Hari.

Since these names occur in a Prākṛt Gāthā, evidently extracted from the first chapter of some Prākṛt poem and since we know Sātavāhana (Hāla) as patron of and author in Prākṛt, we may venture to suggest that Haricandra or Hari and Vṛddha, if two poets are really meant here, are Prākṛt poets. Namisādhu on Rudraṭa II. 19 quotes a Gāthā from a Hari, mentioning eight Anuprāsa-varieties (Vṛttis). The verse is evidently from the preliminary part of the opening chapter of some Prākṛt poem by one Hari.

तथा ह्यष्टौ **हरिणोक्ताः**, यथा—

महुरं फरुसं कोमलमोजस्सि निठ्ठुरं च ललियं च ।
गंभीरं सामण्णं च अद्ध भणितीं उनायच्चा ॥

There were innumerable Prākṛt poets; Piṅgala's Prākṛt Prosody (I. 64) refers to three poets Śarabha, Śeṣa and Śaśadhara, according to Lakṣmīnātha's commentary; and there are the numerous poets mentioned in the *Saptaśatī* itself.

DAṆḌIN

त्रयोऽग्नयस्त्रयो देवाः त्रयो वेदास्त्रयो गुणाः ।
त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥

According to this well-known eulogy of Rājaśekhara on Daṇḍin, Daṇḍin wrote three works. One of these three is the important Alaṁkāra treatise *Kāvyādarśa*.

Nobody now seriously contends that the two words "Chandoviciti" and "Kalāpariccheda" in the beginning and last portions of the *Kāvyādarśa* represent two works of Daṇḍin on Metres and the Sixty-four Arts respectively. The former simply refers to 'Prosody' as such and the latter refers to a further chapter of the *K. Ā.*, which Daṇḍin wrote but which has now been lost.[1]

The other theory that *Mṛcchakaṭika*, attributed to Śūdraka, is a work of Daṇḍin is also dead now.

What is the second work of Daṇḍin? We must consider here the *Daśakumāracarita* now current as a prose romance written by Daṇḍin. An examination of the various recensions of the *Daśakumāracarita* has proved that the whole text contains three parts, the introduction, main story and supplement, in 5, 8 and 1 Ucchvāsas respectively. These are not marked, organic or artistic divisions of the story but are irregular. Thus the main and central part begins and ends abruptly and that alone is believed to be the genuine work of Daṇḍin. The Pūrva and Uttara Pīṭhikās are by other different hands and it must also be noted that there is more than one Pūrvapīṭhikā and also more than one Uttarapīṭhikā. Therefore it seems likely that the original work of Daṇḍin was partly lost both at the beginning and at the end, a portion escaped and is represented by the central eight chapters, now called the *Daśakumāracarita*. As in the case of the *Mahāvīracarita* and Bhoja's *Rāmāyaṇa Campū*, many scholars tried to compose the missing parts, after the composing of those parts by the first writer who must have read the original.

---

[1] See Katre, S. L., *JBBRAS.*, XXVI, 1950-51, pp. 94-98. See also the comments on this word in Daṇḍin IV. 49, in the commentaries of Taruṇavācaspati and his son Keśava Bhaṭṭāraka.

The Original Work

I have been holding the opinion that the original second work of Daṇḍin in prose is not called the *Daśakumāracarita*, but that it is called the *Avantisundarī*. A small part at the beginning of the *Avantisundarī* was published in 1942 in the Dakshina Bharati Series, Madras, and a larger part of it was discovered by the Curator's Office, Trivandrum. On the basis of both of these, the smaller and larger fragments, some articles were published in research journals, bringing to light the several new data revealed by them on literary history and the date of Daṇḍin and the identity and nature of his prose work. I may refer here to the detailed note given by me on the *Avantisundarī* in Volume I of the *New Catalogus Catalogorum*, to my paper 'Notes on Some Ancient South Indian Political Geographical Names: III, Pallava' in the *Annals of Oriental Research*, University of Madras, V. ii, where I drew attention to a citation of the *Avantisundarīya* of Daṇḍin in a lexicon, and to my detailed review of the larger *Avantisundarī* fragment, T.S.S., in 1954 in the *Journal of the Travancore* (now *Kerala*) *University MSS. Library*, Vol. VII, end.

Some scholars accepted the *Avantisundarī* as the third work of Daṇḍin but they took the *Daśakumāracarita* also, along with the *Avantisundarī*, as another prose work of Daṇḍin. This is not possible; the *Daśakumāracarita* is included in the *Avantisundarī* which represents the full original; it is of the *Avantisundarī* that the beginning and end were lost, the central eight chapters alone survived under the title *Daśakumāracarita*, and the missing beginning and end were written up by different late writers. It is significant that the name *Daśakumāracarita* has not been cited in any Alaṁkāra work or commentary.

This also clears the question, which some scholars have been discussing, whether the *Daśakumāracarita* is a Kathā or an Ākhyāyikā. Daṇḍin's *Kāvyādarśa* makes little of this classification and we may be sure that Daṇḍin would not have christened his prose romance by either name. The *Avantisundarī* bears the name *Kathā* and the text says: "—**कथाम्** अवन्तिसुन्दरीमा**चिख्यासुः**—" P. 17, T.S.S. But perhaps here Kathā is used in a non-technical sense. The traditional and accepted characteristics of an Ākhyāyikā are not lacking in the *Avantisundarī*. The work closely resembles Bāṇa's *Harṣacarita*, has introductory verses on poets and speaks of the poet's own history. As seen in the current version of the *Daśakumāracarita*, its divisions are called Ucchvāsas and there are also Āryā verses. Thus Daṇḍin's *Avantisundarī*, answering to the description of both Kathā and the Ākhyāyikā, might not have been definitely called by either name, and this would be in keeping with the author's view in the *Kāvyādarśa*: तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता । I. 28.

The Third Work of Daṇḍin—" Daṇḍi-dvisandhāna "

It is in discovering the third work of Daṇḍin that Bhoja's *Śṛ. Pra.* gives us valuable help. For, from nowhere else do we learn that Daṇḍin wrote a work in full *double entendre*, द्विसन्धानकाव्य, narrating the stories of both the *Mahābhārata* and the *Rāmāyaṇa*, at the same time. It is not known whether the work was called simply दण्डिद्विसन्धान or was known by any other subject-name.

There are two references to this third work of Daṇḍin in Bhoja's *Śṛ. Pra.* In Ch. XI (Vol. II. P. 444), Bhoja is enumerating, explaining and illustrating a large number of Guṇas and Alaṁkāras of Śabda, Artha and both, in the work or Prabandha as a whole. In this section, there is a Prabandha Ubhayālaṁkāra given called *Dvisandhāna* and while illustrating it Bhoja says that double meaning or Śleṣa has three varieties, that in a sentence, in a section, and through the whole length of a poem: वाक्ये, प्रकरणे, प्रबन्धे च । It is as an illustration for the third kind that Bhoja mentions Daṇḍin's third work—a Mahākāvya—the *Daṇḍi-dvisandhāna*, along with that of Dhanañjaya. Unfortunately we have lost this *Daṇḍi-dvisandhāna*.

तृतीयस्य (द्विसन्धानप्रकारस्य उदाहरणं) यथा **दण्डिनो** धनञ्जयस्य वा **द्विसन्धानप्रबन्धौ(धो)** रामायणमहाभारतार्थावनुबध्नाति । P.444, Vol. II. *Śṛ. Pra.* Mad. MS.

At this juncture another reference to this same poem of Daṇḍin found in an earlier chapter in Bhoja's *Śṛ. Pra.* comes to our help. It is Ch. IX, where we have Bhoja's definition and illustrations of numerous 'Vākya-dharmas', one of which is the expressing of two senses by one word—Tantra, which is here described as of four kinds, of Pada, of Vākya, of Prakaraṇa and of *Prabandha*. It is to illustrate the last that Bhoja quotes from Daṇḍin's *Dvisandhāna-kāvya*.

" प्र(बन्धो) यथा—

उदारमहिमारामः प्रजानां हर्षवर्धनः ।
धर्मप्रभव इत्यासीत् ख्यातो भरतपूर्वजः ॥

रामायणमहाभारतयो**र्दण्डिद्विसन्धानमिति** । Pp. 168-9, Vol. II. *Śṛ. Pra.*

This verse is perhaps the very Maṅgala Śloka of the Vastu-nirdeśa type of Daṇḍin's *Mahākāvya* in Śleṣa. This reference also settles that two examples of Daṇḍin and Dhanañjaya are mentioned in the other context in the *Śṛ. Pra.* quoted above and in this Kāvya of Daṇḍin the two stories woven together are those of the *Mahābhārata* and the *Rāmāyaṇa*. It is also seen that Śleṣa need not always mean kleśa; such a master as Daṇḍin can write wholesale *double entendre* and yet preserve the Guṇa of Prasāda. The verse quoted by Bhoja proves this. Dharmaprabhava means Dharmaputra and is subject of the sentence for *Mahābhārata*; for the *Rāmāyaṇa*, it means 'source of Dharma' and is an attribute of Rāma in the first quarter, उदारमहिमा रामः This first quarter should be taken as one word while interpreting the *Mahābhārata*-theme: उदारमहिम्नः आरामः । Similarly the last word भरतपूर्वजः means, in connection with Rāma, Rāma who is Bharata's elder brother; a Tatpuruṣa. In connection with Dharmaputra or Yudhiṣṭhira, it should be taken as a Bahuvrīhī, Dharmaputra of whom Bharata (son of Duṣyanta) was a predecessor (pūrvaja).

Thus the three works of Daṇḍin are:

1. The *Kāvyādarśa*—An Alaṁkāra work.
2. The *Avantisundarī*—A prose romance.
3. The *Daṇḍi-dvisandhāna*—A Mahākāvya in Śleṣa, telling at the same time the stories of the *Rāmāyaṇa* as well as the *Mahābhārata*. It is Bhoja's *Śṛ. Pra.* that gives us this knowledge of the third work of Daṇḍin.

Some Quotations in the Name of Daṇḍin

i. There are some quotations in the name of Daṇḍin in the Guṇa-section in Hemacandra's commentary on his own *Kāvyānuśāsana.* These are not exactly quotations but are put as Daṇḍin's words. The views expressed in those words are drawn from the *Kāvyādarśa* and the differences between the conceptions of the various Guṇas according to Bharata, Daṇḍin, Maṅgala and Vāmana are put in the fashion of one criticising the other, thus giving rise to an absurd chronological order. I have a strong suspicion that these passages on Guṇas in Hemacandra's *Kāvyānuśāsana-vyākhyā* are taken wholesale from the Guṇa-section of the lost portion of the *Kāvyamīmāṃsā* of Rājaśekhara.

ii. Jagaddhara's Ṭīkā on the *Mālatīmādhava* contains some quotations from Daṇḍin (N. S. Edn.). On p. 1, Jagaddhara speaks of an Alaṁkāra called Ukti-poṣa; and what is more strange than this is that he quotes Daṇḍin on its nature. On p. 8 Vāmana's verse पदार्थे वाक्यवचनं etc. on Prauḍhi is ascribed to Daṇḍin. On p. 14 Daṇḍin is quoted on a topic of dramaturgy, how in a Prakaraṇa characters like Śakāra, Viṭa and Ceṭa appear. All these are wrong quotations. Jagaddhara is correct only once when, on p. 8, he quotes in the name of Daṇḍin, the verse on Guṇa Udāratā, from *Kāvyādarśa.*

iii. Mallinātha on *Raghu.* XIII. 15 quotes 'मालिन्यरेखां तु कलङ्कमाहुः' इति **दण्डी ।** By subject-matter, as well as metre, this would hardly fit in with any known work of Daṇḍin.

THE SANSKRIT VERSION OF THE BṚHATKATHĀ KNOWN TO BHOJA

We find in the *Śṛ. Pra.* Bhoja giving the following references to the *Bṛhatkathā*:

1. Bhoja gives various kinds of subjects for poems and dramas: themes from Itihāsa (Itihāsāśrayam), from Kathās (Kathāśrayam), new creations (Utpādyetivṛttam) etc. Explaining the second 'Kathāśraya', Bhoja says that for the Kāvya called *Udayanodaya,* the story of Vatsarāja told in the Kathāmukhalambha of the *Bṛhatkathā* is the source.

कथाश्रयमित्यनेन **बृहत्कथा**दिप्रतिपन्नप्रख्यातोदात्तनायकचरितविषयतामपि महाकाव्यादेः प्रबन्धस्य अभिधत्ते । यथा **बृहत्कथायाः कथामुख**चन्द्र (**लम्ब**) प्रतिपन्ने (न्न) वत्सेश्वरचरितम् **उदयनोदये** । *Śṛ. Pra.* Vol. II, p. 451.

A number of references occur in Ch. XXVIII treating of Love-messengers and their work, Dūta-karman (Vol. IV).

2. शारिका (दूती) मेधाविनी **बृहत्कथायां नन्दप्रबोधने**—

किं क्रन्दसि निराक्रान्त नन्दनो राजतस्करः ।
अमृते विषमुत्पन्नं यतो राजा ततो भयम् ॥ P. 480

. विदितमर्मरहस्या नरवाहनदत्तेन (त्तस्य) **कर्पूरिकालाभे** । P. 481
. सहाध्यायी मदिरावतीभ्राता वसुवेगस्य **मदिरावलोहे (वतीविवाहे)** । P. 481
. उपकारकसम्बन्धा मदनमञ्जरी विक्रमादित्यस्य **कलिङ्गसेनालाभे** । P. 482

6. गुरुः उपवर्षः उपकोशायाः **कथापीठे** । P. 482
7. कनीयान् गोपालकः पालकस्य **कथामुखलम्बे** । P. 482

It has been shown in another section here that Bhoja knows and quotes from a Paiśācī original of the *Bṛhatkathā.* The above references, barring the second, are all only allusions to stories in the *Bṛhatkathā.* These stories, Bhoja might have known from the above-said Paiśācī original or from a Sanskrit version of it. That Bhoja did have before him a Sanskrit version also, in Anuṣṭubh verses, is plain enough from the second reference given above. It would be interesting to find out what this Sanskrit version known to Bhoja is.

Before approaching that problem, we have to understand these references themselves, the stories alluded to in them. Firstly it must be said that Bhoja's Paiśācī version itself had the story of Vikramāditya in it, because Bhoja quotes the Paśācī extract as from Kaliṅgasenā-lābha. Kaliṅgasenā is Vikramāditya's Queen and it has to be noted that the section is not called here Viṣamaśīla-lambaka as in Kṣemendra and Somadeva but Kaliṅgasenā-lābha. Reference no. 5 given above also shows that the Lambha as a whole was called Kaliṅgasenā-lābha and that the stories of Vikramāditya which Lacote, Keith and Speyer consider as later addition, formed part of the text which Bhoja knew. Lacote relies on the greater faithfulness of the Nepalese version of Budhasvāmin's *Ślokasaṁgraha* as also on his own interpretation of the Section-name 'Lambha', and dismisses even the story of Udayana as not forming part of the original. Lambha means, according to Lacote, acquisition of some woman as wife by Naravāhanadatta. The name Lambha was wrongly extended to the later added introductory books of the Kathāmukha and the Kathāpīṭha. Lacote says: "Thus Subandhu shows . . . . that each section of the *Bṛhatkathā* contained one of the *amorous conquests* of *Naravāhanadatta.* This is another blow to the Casmerian version." He again says: "It is through a later misuse of the word that the name Lambhaka has been applied to the sections narrating the history of Udayana and that of his son's birth and also to the Introduction." Therefore Lacote takes the Kathāpīṭha and the Kathāmukha as later additions. M. N. Penzer, in his Terminal Essay in Vol. IX of the Translation of the *Kathāsaritsāgara,* "The Ocean of Story", accepts Lacote fully and summarises his conclusions. The Nepalese version represented by Budhasvāmin coming perhaps from the 8th or the 9th century is true to the original. Kashmir re-arranged the original with such additions as the stories of Vikramāditya, the Vetālas, and the *Pañcatantra.* Penzer also reconstructs the probable order of the main stories in the original and his conclusions are convincing when he says that the Śaivite background of the *Bṛhatkathā* is a Kāśmīrian handiwork, that the God of the original was Kubera who was propitiated and after whose name the hero Naravāhanadatta was named. However Kubera cannot be separated from Śiva. *Bṛhatkathā* was the literature of the merchant class. I think that, even as a Śaivite revision, a Buddhist revision too must have taken place.

But Speyer does not agree with Lacote's views. He even considers Udayana's stories as of greater importance than those of Naravāhanadatta and points out that the *Ślokasaṁgraha* of Budhasvāmin as now available may be

incomplete. Keith takes Budhasvāmin's work as available now as complete and says (p. 274, *Skt. Lit.*) that surely the original *Bṛhatkathā* contained Udayana's story, but since people knew it well, Budhasvāmin omitted it in his *Ślokasaṁgraha.* References numbers 1, 6 and 7 given above from the *Śṛ. Pra.* prove that the texts known to Bhoja, the Paiśācī original and a Sanskrit version of it, contained not only the Udayana-stories of the Kathāmukha but also the stories of Vararuci and others of the Kathāpīṭha.

We can now turn to the stories themselves alluded to in the above references. There is no difficulty in understanding the story of Udayana in general referred to in extract no. 1. Extract 3 gives a story in the section called 'Karpūrikā-lābha' in which Naravāhanadatta marries, chiefly through possession of secrets of the heroine, Karpūrikā. We can know the story from Somadeva's *K.S.S.* Taraṅga 43, Ratnaprabhā-lambaka. The secret of Karpūrikā's previous birth and life as a female swan and the cause of her contempt for men are known to Naravāhanadatta from an old woman in the city and with the help of this knowledge he secures her. The old woman is the person referred to here by Bhoja as 'विदितमर्मरहस्या'.

Reference 4 alludes to the story of the marriage between Vasuvega and Madirāvatī, in which Vasuvega's classmate and brother of Madirāvati, is the aid.

सहाध्यायी मदिरावतीभ्राता वसुवेगस्य मदिरावतीविवाहे ।

We can know the story from Somadeva who gives it in the Madirāvatī-lambhaka. Vasuvega is a Brāhman youth who has a classmate named Vijayasena who introduces his sister Madirāvatī to Vasuvega by taking him often to his house. This story is taken as the basis for Bhavabhūti's *Mālatīmādhava.* It has to be noted here that Somadeva does not mention the Brāhman youth's name, which Bhoja says is Vasuvega; Kṣemendra gives his name, but as Sadbhāva. (*Bṛ. K.M.* p. 435, śl. 10).

Reference 5 gives one Madanamañjarī as helping Vikramāditya in the section called Kaliṅgasenā-lābha. Here also, we can know the story from Somadeva's Viṣamaśīla-lambaka, Taraṅga 1 (śl. 130). Madanamañjarī is a Yakṣa damsel, wife of Maṇibhadra, the brother of Kubera. She was once rescued by Vikramāditya with the aid of his Vetāla, from the vile attempts of a Kāpālika to entice and ravish her. Out of gratitude for this help, she comes to help Vikramāditya's marriage with a Siṁhala princess named Madanalekhā, who is married through her aid by Vikramāditya in Taraṅga 3, śl. 11. The story is told by Madamañjarī herself in Taraṅga 2, to Anaṅgdeva, a man of Vikramāditya.

प्रदर्श्य मायामानीतो मयैव हि भवानिह ।
राज्ञोऽर्थे तस्य, स हि मे मान्यस्त्राता महाभयात् ॥ ii. 30

She wants to return Vikramāditya's services to herself. The occasion comes. The king of Siṁhala intends to give his daughter to Vikramāditya. Other kings plot to kill him and intercept the princess. Madanamañjarī discovered the plot and asks Anaṅgadeva to inform Vikramāditya of this and be careful. She promises to do the needful (II. 219-222). Thus this is the 'Upakāra' by which Madanamañjarī is obliged to help Vikramāditya.

Now we go to the other references which raise problems. It will be proved with evidence that Bhoja knew a Sanskrit version (and also a Paiśācī original) which differed from the known Sanskrit versions. Firstly, that besides a Paiśācī text, Bhoja knew a Sanskrit version is set beyond doubt by reference no. 2. It quotes one Sanskrit Anuṣṭubh verse in which one revelation is made and there is a general statement that the nectar has turned out to be poison and that kings are always to be feared. There is mention of one Nandana, as a royal thief— नन्दनो राजतस्कर: । The verse is said to occur in a context which is called "Nandaprabodhana" and the speaker of the verse is a female parrot, Śārikā, acting as a messenger in love. The parrot is called Medhāvinī.

शारिका (दूती) मेधाविनी **बृहत्कथायां** नन्दप्रबोधने—

किं क्रन्दसि निराक्रान्त नन्दनो राजतस्कर: ।
अमृते विषमुत्पन्नं यतो राजा ततो भयम् ॥ Vol. IV. P. 480, *Śṛ. Pra.*

It is not possible that Bhoja quotes from Somadeva who wrote after Bhoja. Equally impossible it is that Bhoja quotes from Kṣemendra. Firstly Kṣemendra wrote almost in the same time as Bhoja and, besides that, this verse is not found at all in the *Bṛ. K. M.* The *Ślokasaṁgraha* of Budhasvāmin which we may take from what Lacote says of its date as probably somewhat earlier than Bhoja, is also precluded for, I do not find this verse anywhere in it. And I have searched in vain in all these three available Sanskrit versions for a story answering to that in the above quotation. The parrot motifs have been searched in vain and the names Nanda and Nandana also. The motif of thief, and of any royal thief, has been pursued in vain. Therefore the conclusion necessitated is that Bhoja quotes from a different Sanskrit version of the *Bṛhatkathā* in which stories not found in the three versions of Budhasvāmin, Kṣemendra and Somadeva are found. Thus the suspicion of a fourth Sanskrit version comes into being.

Further, the following evidences prove that Bhoja was having before him a text which differed from the sources of Kṣemendra and Somadeva on the one hand and Budhasvāmin on the other:

1. In Madirāvatī-vivāha, the Brahman youth's name is absent from Somadeva and is given as Sadbhāva by Kṣemendra; but Bhoja gives it as Vasuvega. Vasuvega is also absent from Budhasvāmin's version.

2. There are two sections of the *Bṛhatkathā* which are known to Bhoja by a different name. In reference 3 above, Bhoja gives the section-name as "Karpūrikā-lābha". Karpūrikā' story is the final story in the Ratnaprabhā-lambaka as the section is called by Kṣemendra and Somadeva. It may be argued that by 'Karpūrikā-lābha', Bhoja does not mean the whole Lambha, but only the episode of the "attainment of Karpūrikā as wife". But this word Karpūrikā-lābha" has to be taken along with another similar word which however is a Lambha-name. It is "Kaliṅgasenā-lābha", Bhoja's name for the Viṣamaśīla-lambaka. Bhoja refers twice to the Kaliṅgasenā-lābha. The first is the help rendered by Madanamañjarī to Vikramāditya in some marriage. This marriage is not with Kaliṅgasenā herself who is already married. Kaliṅgasenā-lābha cannot therefore mean exactly 'marriage with Kaliṅgasenā'. It can only mean

the whole Lambha called after Kaliṅgasenā. It is in Vikramāditya's marriage with a Siṁhala princess that Madanamañjarī helps. Again, as has been pointed out in the section on the Paiśācī original in this book, Bhoja quotes a Paiśācī passage from the story of the gambler-pauper Geṇṭākarāla (or Ṭeṇṭā or Ṭhiṇṭhā Karāla) which has nothing to do with Kaliṅgasenā's marriage itself, but occurs as a sub-story in Madanalekhā's marriage. And this Geṇṭākarāla's story, Bhoja quotes as from Kaliṅgasenā-lābha. Thus Bhoja knows a text in which the Lambhas are differently named. Especially regarding Viṣamaśīla-lambaka, it is more consistent to call the Lambha after the heroine, as in the cases of the other books, than to name it after the hero Viṣamaśīla.

References 6 and 7 give further support to our inference of a different version of the *Bṛhatkathā*. Reference 6 tells us that Upavarṣa, the father, acts as the chief aid and accomplice in the marriage of his daughter Upakośā who becomes the wife of Vararuci. There is no such detail in the Vararuci-Upakośā marriage in Kṣemendra and Somadeva. There is no question of the presence or otherwise of this in Budhasvāmin whose work does not contain these introductory stories at all. The version known to Bhoja must have a more elaborate story of Vararuci's romantic marriage with Upakośā. Reference 7 tells us that in a love affair of Pālaka, his younger brother Gopālaka helps him. Kṣemendra and Somadeva, as also Budhasvāmin, do not know of any such story. Further this is the first time we hear that Gopālaka is younger and Pālaka, elder. As can be seen from Budhasvāmin, Kṣemendra and Somadeva, Pālaka is the younger. Even the Tamil version gives Pālaka as the younger. Neither in the Kathāmukha nor in the Suratamañjarī-lambaka is there any story of such a nature as the marriage of either Gopālaka or Pālaka, the brothers-in-law of Udayana. It must be noted that Bhoja definitely mentions the two stories as forming part of the Kathāpīṭha and the Kathāmukha.

Lastly, we are told at length the stories of how Udayana married Vāsavadattā and Padmāvatī but there is only a very brief reference to Udayana's other marriages in the *K. S. S.* Somadeva tells us in the last Taraṅga of the Kathāmukha-lambaka, Śls. 65-73, that Udayana married Viracitā and Bandhumatī. The detailed description of these two further marriages of Udayana are found in the Tamil version called the *Peruṅkadai* (Dr. Mm. V. Svaminatha Ayyar's Edn.). The Tamil version gives Viracikā for Viracitā and her marriage occurs later. The *Svapnavāsavadatta* mentions Viracikā. The first marriage after that with Padmāvatī is with one Mānanikā, the Bandhumatī of Somadeva. Surely there must have been a version of the *Bṛhatkathā* which describes all the marriages of Udayana elaborately. From Bhavabhūti and the drama *Vīṇāvāsavadatta*, we come to know that Vāsavadattā was first betrothed to King Sañjaya and that she managed to marry Udayana. This story is foreign to our known Sanskrit versions of the *Bṛhatkathā*. Similarly, in Kālidāsa's allusion to the story of the romantic marriage of Udayana and Vāsavadattā, there is mention of Udayana carrying Vāsavadattā, the elephant Nalagiri running amok, *and a golden palm-grove of Pradyota*. This last detail, the golden palm-forest, हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः, is absent from our known versions. These facts argue for another version of the *Bṛhatkathā* in Sanskrit,

a version in which the stories of the Kathāpīṭha and the Kathāmukha were given in greater detail.

Was there any other Sanskrit version of the *Bṛhatkathā*, other than the versions of Budhasvāmin, Kṣemendra and Somadeva, a version sufficiently early in date? There was such a version. It was R. Narasimhachariar who brought it to light in a Note in the *J. R. A. S.* 1913 (pp. 389-390) entitled "An old Sanskrit version of the *Bṛhatkathā*." This version was written by the Ganga King Durvinīta of the first half of the 6th century. Mr. Narasimhachariar cites two copper plates which say that King Durvinīta wrote a Sanskrit version of the *Bṛhatkathā*. He says: "In a copper-plate inscription, recently discovered by me, of the Ganga king Durvinīta which probably belongs to the first half of the 6th century, the following epithets are applied to the king:

शब्दावतारकारेण **देवभारतीनिबद्धवड्डकथेन** किरातार्जुनीये पञ्चदशसर्गटीकाकारेण दुर्विनीतनामधेयेन etc.

Another inscription (Hebbur plates; *Epi. Car.* XII. Tumkur 23) says of same king:

शब्दावतारकार(रो) **देवभारतीनिबद्धबृहत्व(क)थः** ।

It is very likely that the version known to Bhoja is Durvinīta's Sanskrit version, the version which is also believed to be the source of the Tamil version.[1]

See also *Festschrift Moriz Winternitz*, p. 242, where, on the basis of a verse quoted as Puṣpadanta's in *Nyāyamañjarī* (p. 426, Vizianagaram Skt. Ser.), it is argued that in the 8th century, Kashmir already had a Sanskrit *Bṛhatkathā*.

A Note on the Word "Lambha", the Name of the Divisions of the Bṛhatkathā

Somadeva calls the books of his version "Lambaka", which word means 'Pendent' and as a section-name, is not meaningless. The most frequently used word is however "Lambha". Daṇḍin gives "Lambha" in *K.Ā.* I. 18. Subandhu gives Lambha. In the *Śṛ. Pra.* we find both Lambha and Lamba. On p. 482 (Vol. IV) the *Śṛ. Pra.* we have कथामुखलम्बे but in the definition of *Bṛhatkathā*, we read:

लम्भाङ्किता अद्भुतार्था पिशाचभाषामयी महाविषया ।
नरवाहनदत्तादेः चरितमिव **बृहत्कथा** भवति ॥

P. 429, Vol. II. Mad. MS. *Śṛ. Pra.*

Bhoja makes the *Bṛhatkathā* a class by itself. We do not know of any other work of this nature. Bhoja seems to have in mind the possibility of similar works and hence says: नरवाहनदत्तादे**श्चरितमिव** बृहत्कथा भवति ।[2]

---

[1] See also *Mysore Arch. Report*, 1912, para 108 and Dr. Mm. V. Svaminatha Ayyar's Introduction to his Edn. of the Tamil *Bṛhatkathā*, pp. vii, fn. and xxxviii.

In the Nagpur University collection (see its catalogue, 1957, no. 2541), there is a MS. entitled *Bṛhatkathāsaṁkṣepa* which I have examined in detail. This is a brief prose version incompletely represented in this MS. The names and order of the Lambakas follow Somadeva and not Kṣemendra; but there seem to be slight variations in the names of characters in the stories, as given in this prose summary.

[2] See below.

The word "Lambha" occurs in Architecture and Painting (*Viṣṇudharmottara*) but, though in most section-names of works of literature, Kāṇḍa, Parvan, Ucchvāsa, Āśvāsa, etc., there is always a metaphor involved, the architectural and other meanings of the word Lambha do not explain it as a name of the sections of the *Bṛhatkathā*. We have however a few non-metaphorical section-names like Adhyāya and Sarga. Lambha must be one such.

Lacote discusses the meaning of this name Lambha. He considers it as the correct form and not Lamba. He points out that Brockhaus translates it into "Surge" without any authority. He himself suggests that the form Lamba may mean 'a long sequel' or 'series' but casts this away as commonplace. He then suggests that Lambha, the correct word, means "Conquest", "Lābha". "The *Bṛhatkathā* recounts the successive conquests of Naravāhanadatta. The conquests of his numerous wives, the conquest of his empire—so many conquests, so many chapters". (Pp. 162-3). On the basis of this interpretation, Lacote proceeds to the extent of dismissing all those sections to which the name Lambha in this sense cannot apply naturally. Thus are severed the Kathāmukha, the Kathāpīṭha and the Lāvāṇaka.

Dr. Keith accepts Lacote's interpretation of Lambha as plausible. "It is a plausible conjecture that the term (Lambha) applies to the victories of the hero, each section dealing with some achievement of his" (p. 277, *Skt. Lit.*), but Keith is not prepared to admit (p. 274) that the original *Bṛhatkathā* did not have Udayana's story. Lacote's opinion is that the original *Bṛhatkathā* gave barely the stories of Naravāhanadatta's various marriages. This is not proved by weightier arguments. As a matter of fact, the preliminary stories of Udayana had attracted greater attention than the stories of his son, as Sanskrit literature shows. Further, Udayana has as interesting a series of marriages as those of his son. He marries Vāsavadattā, Padmāvatī, Viracitā and Bandhumatī; and perhaps some more also. In the original version which must have dealt with all these marriages of Udayana, it is very likely there might have been some other kind of section-division and section-names, in the place of the names now seen, Kathāmukha and Lāvāṇaka, names like Vāsavadattā-lambha and so on, after the women whom Udayana marries.

Lacote's suggestion that Lambha means an "amorous conquest", "the attainment of women", is supported by Bhoja's *Śṛ. Pra.* It has been pointed out above that the *Śṛ. Pra.* gives the name "Kaliṅgesenā-lābha" for "Viṣamaśīla-lambaka" and that this name after the heroine is more consistent. Again we find Bhoja mentioning twice a composition based on the 'Caturdārikā-lambaka', whose name Bhoja gives as "Caturdārikā-lābha". Bhoja again speaks of "Karpūrikā-lābha". From these it is plain that "Lābha" is the Sanskrit form of the Prākṛt word "Lambha" and that it means "the attainment of women as wives by the hero".[1]

[1] *Cf.* the last verse of the *Setubandha* where it is recovery of the wife:

सीआलम्भेण जणिअरामब्भुअअम् ।

Jinasena, in his work on the lives of the sixty-three Jain Saints called the *Ādipurāṇa* and *Mahāpurāṇasaṁgraha*, describes his composition as the real *Bṛhatkathā*, which is just an eulogy on his own work through Śleṣālaṁkāra:

. . . . कथां धर्मानुबन्धिनीम् ।
प्रस्तुवे . . . . . . ॥
सतां संवेगजननीं निर्वेदरसबृंहणीम् ।
अद्भुतार्थामिमां दिव्यां परमार्थबृहत्कथाम् ॥
लम्भैरनेकैः सन्दृब्धां गुणाढ्यैः पूर्वसूरिभिः ।[1]

It may be seen that Jinasena uses here the word Lambha. In Jain literature the section-name Lambha seems to have been used more regularly, *e.g.*, the two works, the verse *Kṣatracūḍāmaṇi* and the prose *Gadyacintāmaṇi*, which have the section-names Sarasvatī-lambha, Govindā-lambha, Gandharvadattā-lambha and so on. The *Vāsudevahiṇḍī* of Saṅghadāsa uses the name Lambha in its sections respresenting the Jain counterpart or version of the *Bṛhatkathā*.[2]

Vādijaṅghāla on Daṇḍin I. 27 speaks of two chapters of some Kathā-work, Mandāravatī-lambha and Rati-lambha. From this we have to infer that there were other Kathās besides the *Bṛhatkathā* which had the section-name 'Lambha'. And Daṇḍin himself in *K.Ā.* I. 27 mentions Lambha as a name of the divisions of Kathā in general, and not of the *Bṛhatkathā* only.

THE ORIGINAL PAIŚĀCĪ BṚHATKATHĀ

Numerous references in both Kāvya and Alaṁkāra literature point to the fact of the existence of the original *Bṛhatkathā* written by Guṇāḍhya in the Paiśācī language and it is needless to mention them all here. In this essay on Guṇāḍhya and the *Bṛhatkathā*, F. Lacote argued that of the three existing Sanskrit versions of the Paiśācī *Bṛhatkathā*, two could be grouped together as being based on the same source and the third representing altogether another version. The first two could be characterised as the Kāshmirian version, whose authors are two Kāshmirians of the 11th and the 12th centuries, Kṣemendra and Somadeva. Their *Bṛhatkathā-mañjarī* and the *Kathāsaritsāgara* (Lacote suggests that the real name of Somadeva's Sanskrit version must be *Bṛhatkathā-saritsāgara-sāra*) are based, according to Lacote, on a common source. The other version is represented by an earlier work, the *Bṛhatkathā-Ślokasaṁgraha* by Budhasvāmin which presents, according to him, a more faithful version; it has been called the Nepalese version.

[1] See also *IHQ.*, Vol. V. Pp. 31-35, Venkatasubbiah on *The Ādipurāṇa and the Bṛhatkathā* and pp. 547-548, Kanta Prasad Jain on the same subject. From Jinasena's own words and K. P. Jain's remarks, it would appear that the source of Jinasena, namely the Gadya-kathā of Parameśvara, was also divided into Lambhas and this would agree with Daṇḍin's veiw in *K. Ā.* I. 27 explained above.

[2] See L. Alsdorf, *XIXth International Congress of Orientalists*, Rome, p. 344 ff, on a new version of the *Bṛhatkathā;* also his paper on the same *Vāsudevahiṇḍī* in *BSOS.* VIII. p. 320 ff.

The common Kāshmirian source of the two Kāshmirian translators is a Paiśācī text. Somadeva says clearly that he is faithful to the original, adding or changing only for needs of clarity and minimum poetic embellishment and that his version is the original itself, but in a different language. भाषा च भिद्यते (I. i. 10). Lacote accepts that the source of Kṣemendra and Somadeva is a Paiśācī text but he does not accept it as the original Paiśācī text of Guṇāḍhya himself. These two writers did not have knowledge of or access to Guṇāḍhya's original. So Lacote postulates a secondary Kāshmirian Paiśācī *Bṛhatkathā* as the immediate source of Kṣemendra and Somadeva. Therefore in Lacote's opinion there are: three Sanskrit versions, two Kāshmirian and one Nepalese, the former two based on the same source and the latter one based on a more faithful but as yet unfixed text; the Kāshmirian redaction of the original *Bṛhatkathā* by some Kāshmirian Prākrit poet, with a lot of additions such as the stories of Vikramāditya found in the Viṣamaśīla-lambaka, upon which are based the versions of Kṣemendra and Somadeva; and finally the original of Guṇāḍhya. Thus there were two Paiśācī texts according to Lacote, the original of Guṇāḍhya and a later inflated Kāshmirian version. J. S. Speyer accepts later interpolation and points out the Viṣamaśīla-lambaka as one such. But he does not postulate a definite Kāshmirian redaction. He says on p. 27 of his *Studies about the Kathāsaritsāgara*: "There cannot be least doubt about the existence in Kashmir in the 11th century of that vast encylopaedia of tales in the Paiśācī dialect which is acknowledged as the common source of both the *Bṛhatkathāmañjarī* and the *Kathāsaritsāgara*."

Lacote also discusses the evidences which some have taken as sufficient to prove the truth of the existence of the Guṇāḍhya-original. The chief evidence is the number of isolated Paiśācī words and what are more important, the running Paiśācī passages, few on the whole, given as illustration in his Prākṛt Grammar by Hemacandra. In Ch. III of his essay (translated by Rev. A. M. Tabard, Bangalore) Lacote gathers all these passages and says: "We have no absolute proof that those examples are borrowed from the *Bṛhatkathā*, though this has always been considered probable." (P. 149). Towards the end of this chapter he still doubts the existence of the original Guṇāḍhya, for which absolute proof is yet to come. And according to his view, Hemacandra's illustrative Paiśācī passages are taken from the secondary Paiśācī text which Lacote has postulated, the Kāshmirian, inflated Paiśācī version. He says (p. 152): "It is worthwhile noticing that it is only passages found in the Kāshmirian *Bṛhatkathā* that one is *inclined* (italics ours) to identify with the quotations of Hemacandra."

Lacote and others before him have tried to make out some situation of some story from the Paiśācī extracts in Hemacandra and they have sought for identification of the characters and the situation found in these excerpts in the labyrinth of the stories of the available Sanskrit versions of the *Bṛhatkathā*. Lacote criticises an earlier scholar's attempt and suggests his own identification in the prototype in the *Kathāsaritsāgara* of the story of Bāṇa's *Kādambarī*. But as he himself accepts, all such attempts are idle. There cannot be any doubt on the matter that the Paiśācī words and extracts in Hemacandra are from no other

source except a Paiśācī *Bṛhatkathā*.[1] For, they are in Paiśācī and the whole world of Sanskrit poets and Ālaṁkārikas knows of only one work in the Paiśācī language and that is the *Bṛhatkathā* of Guṇāḍhya. One may differ on the question of identifying the particular characters, situation and story appearing in these extracts, as also on the larger question of the identity of the exact version from which they are quoted, but there can be no doubt that the Paiśācī words and citations are from the *Bṛhatkathā*, the original or the secondary one postulated by Lacote. Hemacandra quotes these as examples for Paiśācī and Cūlikā Paiśācī.

This Cūlikā Paiśācī brings in the related question of the several varieties of the Paiśācī and the variety in which Guṇāḍhya wrote his original *Bṛhatkathā*. Lacote would ask us to suppose that the Kāshmirian recension was in both Śuddha Paiśācī and Cūlikā Paiśācī, for he attributes Hemacandra's illustration for both of them to the same Kāshmirian Paiśācī version. Here comes another difficulty in the shape of another variety of Paiśācī, viz., the Kekaya Paiśācī. It is Sir G. A. Grierson who draws our attention to this. In the *J. R. A. S.* for 1913 (p. 391) he has a note on the *Bṛhatkathā* in Mārkaṇḍeya's Prākṛt Grammar. He is of opinion that in the light of Mārkaṇḍeya's (middle 17th century) evidence, the original Paiśācī Guṇāḍhya *Bṛhatkathā* was available till such a late date as Mārkaṇḍeya's. And this Mārkaṇḍeya tells us that the *Bṛhatkathā* is in neither Śuddha Paiśācī nor Cūlikā Paiśācī but in a variety called Kekaya Paiśācī. He says that the Sanskrit "Kvacit" turns into "Kupaci" in Kekaya Paiśācī and illustrates from the *Bṛhatkathā*. "बृहत्कथायां-कुपचि पिसालं ।" Kekaya is the extreme north-west of India and perhaps the recension available there was in the local variation of the main Paiśācī. Perhaps the Nepalese version which was Budhasvāmin's source was in Nepala Paiśācī. For, the following are the countries that Lakṣmīdhara says in his *Ṣaḍbhāṣācandrikā*, are, according to old authorities (Vṛddhas), pervaded by the Paiśācī:—Pāṇḍya in the extreme south, Kuntala, a little higher up in the south, Bhoja, near Kuntala, Gāndhāra, and Kekaya in the north-western frontier and Nepal in the Himalayan region in the North as also the provinces named Bāhlika, Siṁha, Sudheṣṇa, Haiva and Kannojaka. These are not contiguous places and Paiśācī does not seem to be a provincial dialect. How can the same language be spoken in distant Pāṇḍya in the south, in Nepal in the north, and Kekaya in the north-western frontier? The question of the artificial nature of the Prākṛt called Paiśācī apart, one is tempted to postulate in the train of the Kekaya Paiśācī, Kāshmirian Paiśācī and Cūlikā Paiśācī, other Paiśācī Bṛhatkathās also for other Paiśācī regions. Pargiter has collected references in the *Mahābhārata* and the Purāṇas to show that Cūlikas were a people on the North-west.[2] Grierson is of opinion that the group of languages coming under Paiśācī belong to North-west India and Kashmir and hence is the prevalence of the *Bṛhatkathā* in Kashmir,

[1] See also below discussion on the verse quoted by Hemacandra, पनमथ पनयपकुपित etc.

[2] *JRAS*. 1912, pp. 711-4, P. C. Bagchi identifies Cūlikā, which has the variant Sūliga also, with *Sogdian*, *J. of Dept. of Letters*, Calcutta University, XXI, pp. 1-10. But H. L. Jain, *Nagpur University Journal*, VII, Dec. 1941, pp. 40-5, would take it as *Kashgar*, *Su-lig* being a well-known ancient name of that place.

according to him.[1] Speyer holds the same opinion that Paiśācī belongs to N.W. India and Kashmir and says in his *Studies about the Kathāsaritsāgara* that it is ununderstandable how the patronage and place of composition of the *Bṛhatkathā* is given in the Dakṣiṇāpatha, at the court of Sātavāhana of the city of Pratiṣṭhāna in Kuntala territory. We should not forget that in the quotation given by Lakṣmīdhara, Kuntala and Bhoja are given as two of the provinces pervaded by the Paiśācī.

To return to the main subject, hypothetical are the observations one is able to make regarding the original *Bṛhatkathā*. Even with regard to the few available Paiśācī passages quoted by Hemacandra, there is no very clear evidence to take them as quotations from the *Bṛhatkathā*. That is, Hemacandra does not quote them with the express mention of the name *Bṛhatkathā*; we can at best infer that they are in all likelihood from the *Bṛhatkathā*. Identification of the story and characters in it is next to impossible. It is when standing in such helpless state and in conditions of doubt and theorising, that Bhoja and his *Śṛ. Pra.* greet us with some definite data. In Ch. XXVIII of the *Śṛ. Pra.* devoted to Dūtas and their work, Bhoja is illustrating a number of incidents and happenings in romantic love affairs; one such condition is Arthāpaharaṇa, the forcible or cunning snatching away of ladies' clothes, jewels, etc. There is the classic instance of Kṛṣṇa and the Gopikā-vastrāpaharaṇa. But great is the debt of gratitude which is due to Bhoja from us for fortunately leaving this Gopikā-vastrāpaharaṇa and for illustrating it by a situation in a sub-story found among the innumerable stories of the *Bṛhatkathā*. It is the story of the gambler Ṭhinṭhā-karāla (Somadeva) or Ṭeṇṭā-karāla[2] (Kṣemendra) or Geṇṭā-karāla (*Śṛ. Pra.*). It is now found in the Viṣamaśīla-lambaka in the *Bṛhatkathāmañjarī* and the *Kathāsaritsāgara* and it is a sub-story in the main story of the marriage of Vikramāditya and the Siṁhala princess Madanalekhā in which the yakṣī Madanamañjarī returns a good turn done to her by the king by helping in his marriage. The story of the gambler is told by Madanamañjarī to Vikramāditya's man. In his story, Mahākāla (Śiva at the burning ghat), wishing to help this resourceful gambler-pauper, tells him one evening that in the night the Apsaras damsels of heaven come down to bathe in his tank, asks him to steal away their garments and jewels and refuse to give them back till they consent to give an young Apsaras among them, one named Kalāvatī, for his wife. The *Bṛhatkathāmanjarī* is very uninformingly abridged and hence I quote the relevant Ślokas from the *Kathāsaritsāgara*.

[1] Elsewhere (*R. G. Bhandarkar Com. Vol.* pp. 118 ff), he says that a number of so-called Paiśācī dialects were probably only local varieties of Pāli. He says also here that Pāli was influenced very much by Paiśācī. Konow explains that the Tibetan tradition that the Sthaviras among the Buddhists had their canon in Paiśācī is due to this Pāli-Paiśācī admixture.

For a more recent compendious paper on all that had been known and said about Paiśācī, see A. N. Upadhye, *ABORI*, XXI, i-ii, pp. 1-37. To the Prākṛt grammars and Alaṅkāra works, so far known as quoting Paiśācī words and passages, we may add Amaracandra's *Chandoratnāvali* (end of the 13th century A. D.) in which, in the section on Prākṛt metres, a Paiśācī verse is said to be quoted. (See Cecil Bendall, *British Museum Skt. MSS. Cat.*, p. 180).

[2] *Karpūramañjarī* (K. M. edn.) uses this expression Teṇṭā-karāla twice, pp. 17 and 22; in both the cases, the Vidūṣaka calls the Ceṭī by this name, using it as a term of abuse. Vāsudeva, the commentator, explains that the word means a *vyarthapralāpinī*.

एकदात्र महाकालतीर्थेऽत्र स्नातुमागताः ।
रात्रावप्सरसो दृष्ट्वा स देवो व्यादिदेश तम् ।।
आसां स्नातुं प्रवृत्तानां सर्वासां सुरयोषिताम् ।।
तटन्यस्तानि वासांसि लघु हृत्वा त्वमानय ।।
यावदेता न दास्यन्ति तुभ्यमेतां कलावतीम् ।
अप्सरःकन्यकां तावदासां वस्त्राणि मा मुचः ।।
एवं स भैरवेणोक्तः गत्वामरमृगीदृशाम् ।
ठिण्ठाकरालः स्नान्तीनां तासां वस्त्राण्यपाहरत् ।।
मुञ्च मुञ्चाम्बराण्यस्मान् मा स्म कार्षीर्दिगम्बराः ।
इति ब्रुवाणाश्च स ता व्याजहार हरौजसा ।।
कन्यां कलावतीमेतां यदि मह्यं प्रयच्छथ ।
तदहं वो विमोक्ष्यामि वासांस्येतानि नान्यथा ।। Śls. 109-114.

This situation is quoted by Bhoja. What is really precious to us is that Bhoja's quotation of this part of the story is in a Prākṛt, which as we shall see presently, is Paiśācī. Bhoja says:

वस्त्रविभूषणादेः बलच्छलादिभिरादानम् अर्थापहरणम् । यथा—

" **भो गंगारोल (गेण्टाकराल) पयच्छसु णो (नो) प(व)त्थानि,**
(भो गेण्टाकाराल प्रयच्छ नो वस्त्राणि),
जानि मज्जन्दि(न्दी)णं त(तु)ए व(अ)पहितानि;
(यानि मज्जन्तीनां त्वया अपहृतानि);
अम्हेहिं सग्गे गातव्वं। कथ(थं)
(अस्माभिः स्वर्गे गन्तव्यम् । कथं)
सिनान साग(ट)केसु परिहितेसु तत्थ व(ग)च्छामो?
(स्नानशाटकेषु परिहृतेषु तत्र गच्छामः)?
अव(ग)च्छमानीओ उन भआम(मो) ।
(अगच्छन्त्यः पुनः बिभीमः) ।
सतक्कतुनो सापातो पभाताअं च
(शतक्रतोः शापात् प्रभातायां च)
सव्वरिकाअं सिलभूदा(ता) इहव्वें अवचिट्ठिसामो
(शर्वरिकायां शिलाभूताः इहैव अवस्थास्यामः)

इति अपस्परोभिः (अप्सरोभिः) उक्ते **गेण्डाकरालः कलिङ्गसेनालाटे (लाभे** or **लम्भे)** प्राह—

पयच्छामि ओ पद्मानि(वत्थानि)
(प्रयच्छामि वो वस्त्राणि)
जमेदिमे(जदि मे) एक्कं अच्छरं भरिअं
(यदि मे एकाम् अप्सरसं भार्यां)
सम्पअच्छथ इति ।
(संप्रयच्छथ)

Śṛ. Pra. Vol. IV. Pp. 516-517

This is clearly in Paiśācī language; for, we find here the characteristics of the Paiśācī as found in Vararuci, Simharāja, Lakṣmīdhara and Rāmaśarman.[1] In the Paiśācī, the Skt. 'Na' is retained; it does not change into 'Ṇa' as in other Prākṛts. In chapter 10, Vararuci has the Sūtra णो नः । X. 5. The *Ṣaḍbhāṣā-candrikā* says on p. 257: नो णनोः पैशाच्याम् । E.g. रामेन. In accordance with this, we find in the passage we have reproduced from the *Śṛ. Pra.*:

प(व)त्थानि = वस्त्राणि.
जानि = यानि
व(अ)पहितानि = अपहृतानि
अगच्छमानीओ = अगच्छन्त्य:
सतक्कतुनो = शतक्रतोः
पद्धानि (वत्थानि) = वस्त्राणि.

As against this we also find two 'ṇas' in this passage: णो for नः (the Skt. नः, genitive singular of Asmat) and मज्जन्दि(न्दी)णं for मज्जन्दीनं, both of which, however, one is inclined to attribute to the scribe's carelessness. Further, Simharāja says that it is not only a negative non-changing of Skt. 'Na' into 'Ṇa' but it is also a positive changing of Skt. 'Ṇa' into 'Na'. See also Hemacandra's verse-illustration for Cūlikā Paiśācī: पनमथ for प्रणमत. In our passage also we find twice वत्थानि for वस्त्राणि.

Secondly, in X. 7, Vararuci says 'स्नस्य सनः' and Bhāmaha illustrates स्नानम् as becoming सनानम्. We find in this passage quoted by Bhoja सिनान for स्नान. The two conjunct consonants get separated, though in Bhoja's quotation there is a difference in the initial consonant which has become सि instead of being स. The इ of the first separated consonant is natural and we find in Prākṛt सिरी = श्रीः । सिलित्थं = श्लिष्टं । सिविणो = स्वप्नः । भारिया = भार्या । *Cf.* also Tamil: पिरबु = प्रभु । विरत = व्रत । किरियै = क्रिया ।

As a matter of fact, Simharāja's *Prākṛtarūpāvatāra* gives in XX (Paiśācī) Sūtra 13 'सिनानम्' for 'स्नानम्'. (P. 93, Hultzsch's edn.).

Thirdly, the ablative form of a stem ending in 'a' as 'Rāma' becomes रामातो for रामात्. The *Ṣaḍ. bhā. ca.* says: अतोङ्सेः तुतोश् । रामात् रामातो । We accordingly find here सापातो for शापात्.

Fourthly, Vararuci and Vālmīki say that in Paiśācī 'Ta' is not softened but continues to be hard. Even 'Da' becomes 'Ta': हितअकं for हृदयम्. Vararuci X. 3 says that the non-initial (Anādya) third and fourth of a consonantal Varga change into the first and the second of that Varga, वर्गाणां तु तृतीयचतुर्थयोः अयुजोः अनाद्योराद्यौ । E.g. मेखो = मेघः । राचा = राजा । गोविन्तो = गोविन्दः । सलफः = शलभः ।

This condition of Vararuci is not wholly satisfied by our Paiśācī passage. For we do not see भ changed into फ. We find पभाताअं for प्रभातायाम् instead of पफाताअं. But the Vālmīki Sūtras notice only the non-changing of 'Ta' into 'Da' as in other Prākṛts.[2] And this is satisfied by our passage. We find here:

[1] See Grierson, 'The Eastern School of Prākṛt Grammarians and Paiśāci Prākṛt', *Ashutosh Mookerjee Silver Jubilee Vol.* III. ii.

[2] *Cf.* Grierson, *Ash. Mook. Sil. Jub. Com.* Vol. III. ii. p. 121.

अपहितानि = अपहृतानि । गन्तव्वं = गन्तव्यं । परिहितेसु = परिहृतेषु । सतक्कतुनो = शतक्रतोः । सापातो = शापात् । पभाताअं = प्रभातायाम् ।

As against these instances, we have two 'Das'—मज्जन्दीनं for मज्जन्तीनाम् and भूदा for भूताः, which, as in the case of the two examples of 'ण-न' should be attributed to careless copying.

The condition of Anādya 'Da' etc. alone changing into 'Ta' etc., given by Vararuci, is cast off by Vālmīki: तामोतरो = दामोदरः. In Simharāja also the condition of 'Anādya' is absent and the phenomenon is given for Cūlikā Paiśācī. And Grierson says in his Paiśācī Languages of N.W. India that Vararuci's Paiśācī is Cūlikā Paiśācī.

In this connection a profitable examination of the Paiśācī passages quoted by Hemacandra can be made. His extracts do not show a change of the fourth of a consonantal Varga into the second. We have in them परिब्भमन्तो and we even find 'थ' the second changed into the fourth 'ध'. अध = अथ । कधं = कथम् । In another passage 'Dha' is not changed into the second; we find महाधनं and विधाए for विधये. Thus this change between the second and the fourth of a Varga seems to be 'vaikalpika'. That these changes are 'vaikalpika' is clear from the Paiśācī-passage from Udyotana's *Kuvalayamālā*. See A. Master, *BSOAS.*, XII, iii-iv, 1948, pp. 660 ff.

Thus, since leading Paiśācī characteristics present themselves in this passage, we can, beyond doubt, identify it as a Paiśācī passage.

It is also beyond doubt that it is from the *Paiśācī Bṛhatkathā* and, unlike the isolated passages and words quoted by Hemacandra, this passage has a story that is easily identified in the *Bṛhatkathā* as shown above.

Thirdly, there remains the question of deciding the exact source of this *Paiśācī Bṛhatkathā* extract, whether it can be the original of Guṇāḍhya himself. Of course critical opinion as that of Lacote and Keith (Speyer also), is that Guṇāḍhya could not have perpetrated the anachronism of writing Vikramāditya's story found now in the two Kāshmirian Sanskrit versions in the Viṣamaśīla-lambaka and that Vikrama's exploits were added in the secondary Paiśācī text of the swollen Kāshmirian *Bṛhatkathā* original. Thus Lacote, on seeing the passage now laid before the world from the *Śṛ. Pra.*, would have had no hesitation in saying that Bhoja quotes from the inflated Kāshmirian recension, which Kṣemendra and Somadeva faithfully translate into Sanskrit.

It can be said as against such a view that, even accepting the story of Vikramāditya as later addition, we can hold this passage as from Guṇāḍhya's original itself. For, Somadeva has really made some re-arrangement of the innumerable minor stories and the story of Geṇṭā-karāla or Ṭhinṭhā-karāla need not necessarily have been only in the Viṣamaśīla-lambaka, in the midst of Vikrama's stories. It might have formed part of some other Lambha, a genuine part of Guṇāḍhya's original.

The above argument apart, what we are concerned with here is the exact source of Bhoja. And Bhoja's source also has in it the stories of Vikramāditya, for, Bhoja says that this story is from 'Kaliṅgasenā-lābha' and Kaliṅgasenā is Vikramāditya's Queen. Elsewhere also Bhoja refers to a story in the section on Vikramāditya *viz.*, the help rendered to him by Madanamañjarī in his marriage

with the Siṁhala princess. Therefore Bhoja's source also had the stories of Vikramāditya. But what we have to note here is that this source is not identical with the Kāshmirian version which forms the basis for Kṣemendra and Somadeva. For, in Kṣemendra and Somadeva, the stories of Vikramāditya are in the book called Viṣamaśīla-lambaka; but Bhoja calls that part of the *Bṛhatkathā* Kaliṅgasenā-lābha (K. lambha). It cannot be explained away that Bhoja does not mean here the whole Lambha but means only the particular episode of the attainment of Kaliṅgasenā. For, the story of Geṇṭā-karāla does not appear as a sub-story in the marriage of Vikramāditya and Kaliṅgasenā but it appears in the story of Vikrama's subsequent marriage with the Siṁhala princess. Thus Bhoja's Kaliṅgasenā-lābha (-lambha) is the name of the Vikramāditya-section in the source of Bhoja. Secondly, in the gambler's story as found in the Kāshmirian version represented by Somadeva, there is no mention of a curse of Indra which would turn the Apsaras damsels into stones if they did not return to heaven before daybreak; and further Somadeva's Ṭhiṇṭhā-karāla does not request them to give one of them for his wife; Śiva has asked him to demand one Kalāvatī and he demands her at the very outset. These show that Bhoja quotes from a Paiśācī original, different from that which forms the basis of Kṣemendra and Somadeva. Perhaps Bhoja is quoting from the original of Guṇāḍhya himself and as to the existence of Guṇāḍhya's original, scholars need not be so sceptic as they are.

Regarding the obstacle of the Vikramāditya-Kaliṅgasenā story standing in our way of identifying Bhoja's source with anything but a later and interpolated, swollen recension, we have only to remark that the Vikramāditya-problem is itself not yet solved. K. P. Jayaswal has discussed this question of the identity of the Vikramāditya of the last book and also the Sātavāhana of the first book of the *Kathāsaritsāgara* and the *Bṛhatkathāmañjarī* in a long article on Śaka-Sātavāhana Problems in the *J. B. O. R. S.* 1930, pp. 279-294. His conclusions are as follows: The great renowned Vikramāditya, the first king to be called by that name, the Vikramāditya of Ujjayinī, is Gautamīputra Śātakarṇī of the Āndhra Sātavāhana line. His line at Pratiṣṭhāna in the south had its greatest personality in a grandson of his, Hāla-Sātavāhana, the author of the *Saptaśatī*, who became king about 17-21 A.D. He was also called Vikramāditya and he also defeated the Śakas in 78 A.D. He is the Kuntala Śātakarṇī referred to by Vātsyāyana and he was the son of Mahendrāditya or Mahendra Śātakarṇī. Guṇāḍhya was his court-poet. Jayaswal opines that the Sātavāhana of the Kathāpīṭha and the Viṣamaśīla-lambaka's Vikramāditya are identical. Far from being a later addition, the Viṣamaśīla-lambaka is the crown of the work singing as it does the glory of the poet Guṇāḍhya's patron, Hāla-Sātavāhana-Vikramāditya-Kuntala-Śātakarṇī, The golden age of the Sātavāhanas at Pratiṣṭhāna is between 58 B.C. and 78 A.D.

But the text itself gives little room for such identification as Jayaswal has done. The Kathāpīṭha nowhere refers to its Sātavāhana by the name Vikramāditya, a name of such renown which one must have preferred. If the Kathāpīṭha Sātavāhana is Vātsyāyana's Kuntala Śātakarṇī, we do not find in the stories of the Kathāpīṭha or the Viṣamaśīla Lambakas the chief Queen of

that King, Malayavatī, and the interesting story of how the King killed her accidentally.

Speyer says in his *Studies about the Kathāsaritsāgara* that V. Smith is of opinion that Hāla-Sātavāhana of the Āndhra-Sātavāhana dynasty which came into being about 220 B.C., ruled about 68 or 54 A.D. and that he is the patron of three works: the *Saptaśatī*, Guṇāḍhya's *Bṛhatkathā* and the *Kātantravyākaraṇa*. These three works must be placed about 60-70 A.D. Speyer does not agree with this view and he calls Smith's arguments 'one-sided' and 'specious'. He doubts the patronage of Guṇāḍhya and his *Bṛhatkathā* by Hāla in the south on the ground that, according to Grierson, Paiśācī is a north-west Indian language and that it is impossible to believe the only great work in that language to have been written at a place so distant from the home of the language. But Speyer seems to forget, as has been pointed out at the beginning, Sanskrit works give many other countries besides the north-west region, and among them the very place where Sātavāhana ruled, as the home of the Paiśācī. Rājaśekhara also says that the Vindhyan region is pervaded by Paiśācī and Grierson accepts, in view of Rājaśekhara's statement, that though the north-west is the original home, the Paiśācī spread to other parts also. See *J. R. A. S.* 1921, controversy between Konow and Grierson. This argument apart, Speyer says that Guṇāḍhya could not have composed the Kathāpīṭha, for Somadeva says in Taraṅga viii, Śloka 37 that Sātavāhana composed the Kathāpīṭha. Speyer argues with Weber in the view that the *Saptaśatī* cannot be placed before the third century A.D. According to the Kathāpīṭha itself, its Sātavāhana is coeval with the Nandas of Pāṭaliputra and it is not possible for Smith naively to fix him in the first century A.D. Speyer then argues for 300 A.D. as the date of the composition of Guṇāḍhya's *Bṛhatkathā* but from here, all his arguments are trivial and as he himself says, are based on the assumption that what we have in Somadeva's version is true of the original also. Speyer advances the "Nāgārjuna argument". That Nāgārjuna figures in one of the stories need not necessarily mean a later date for the *Bṛhatkathā*. According to the Prākṛt verse-Kathā called *Līlāvatī*, Nāgārjuna was a minister of Hāla-Sātavāhana and Guṇāḍhya might have recorded stories of his famous contemporary also in his work.

It is so difficult to say anything definitely on the Vikramāditya-problem. Still, it can be pointed out that Vikramāditya need not make scholars at once pitch upon Candragupta II Vikramāditya and pronounce anything in which the name figures as a later interpolation. It is not impossible that the Vikramāditya of the Viṣamaśīla-lambaka is the first Vikramāditya of that name, of Ujjayinī, of 57 B.C.

It is interesting to note that the Paiśācī extract given by Bhoja is in the most direct, plain, unadorned, prose style. It runs thus:

अप्सरसः—भो गेण्टाकराल! प्रयच्छ नो वस्त्राणि, यानि मज्जन्तीनां त्वया अपहृतानि । अस्माभिः स्वर्गे गन्तव्यम् । कथं स्नानशाटकेषु परिहृतेषु तत्र गच्छामः ? अगच्छन्त्यः पुनर्बिभीमः । शतक्रतुशापात् प्रभातायां च शर्वरिकायां शिलाभूता इहैव अवस्थास्यामः ।

गेण्टाकरालः—प्रयच्छामि वो वस्त्राणि, यदि मे एकामप्सरसं भार्यां प्रयच्छथ ।

When compared to this, the passages quoted by Hemacandra show a little more effort at literary beauty, though, speaking generally, they are also in a very simple and straight style. We are tempted to attribute such a non-flamboyant and extra-simple style of narrative prose to the early original of Guṇāḍhya.

The last point to be considered here is the fact that from the extract quoted by Bhoja, we are led to conclude that the original *Bṛhatkathā* is purely in prose. If Hemacandra also had quoted from it, his extracts will go to confirm it. This also agrees with a guess of Dr. Keith that Guṇāḍhya's original is in prose, a guess based upon Daṇḍin's remark that, of Gadya, the two varieties are *Kathā* and *Ākhyāyikā* (Keith, *Skt. Lit.* P. 268). The very name of Budhasvāmin's version *Bk.* Śloka-saṁgraha, resume of the *Bk.* in Sanskrit Ślokas-verses, confirms that the original *Bk.* was in prose. This is also supported by the reference to the *Bṛhatkathā* in Jinasena's *Mahāpurāṇa* or *Ādipurāṇa*. In a Note on pp. 547-8, Vol. V., *I.H.Q.*, on the *Ādipurāṇa* and the *Bṛhatkathā*, Kanta Prasad Jain points out that Jinasena bases himself on the *Gadya-kathā* of Śri Kavi Parameśvara.[1]

The Paiśācī-verse पनमथ पनय-पकुपित etc. is usually cited and discussed by scholars as quoted by Hemacandra. This verse is already cited by Bhoja as an illustration of Paiśāci, *S. K. Ā.* II. p. 124 and the *Śṛ. Pra.*, Vol. I. p. 192, same context. In the *Śṛ. Pra.* citation, which is corrupt in some places, some Paiśācī-features are however better preserved; *e.g.*, bimbam in *S.K.Ā.* and Hemacandra, is here pimpam; in gaurī, the initial is read as *ko*; in tanu-dharam, *Śṛ. Pra.* reads-taram and not thalam or dhalam; and Rudram is read as Ruttam, and not as Luddam. Scholars who had discussed the Paiśācī-samples cited in grammar works have always said that while these may be from the *Bṛhatkathā* in all likelihood, there is no clear evidence on that point. In the Patan Bhandars, as already mentioned, there is the manuscript of a commentary on *S. K. Ā.* by Āsaḍa and here the above verse, according to Muni Jinavijaya, has been expressly identified as the opening verse (maṅgala-śloka) of the *Bṛhatkathā*:[2] बृहत्कथायामादिनमस्कारोऽयम् । अत्र पैशाचीभाषा इति ।

APPENDIX

In *Indian Culture* I. ii, in an article on the *Bṛhatkathā* (pp. 209-225), C. D. Chatterjee expresses his difference from Lacote on many points.

1. On pp. 214-5, Chatterjee says in a long footnote that the versions of Kṣemendra and Somadeva are not based on the same source. He says that there were " two different recensions of the *Bṛhatkathā* in Kashmir in the 11th century, on which the *Kathāsaritsāgara* and the *Bṛhatkathāmañjari* were severally based" (P. 215).

2. Regarding the Nepalese recension, he says that there is no evidence to show that the discovery of Budhasvāmin's work in Nepal means also that it was produced in Nepal (P. 214).

3. On the subject of the Paiśācī original, he says that there were five Paiśācī versions, two in prose or one at least in prose and the rest in verse (P. 218). There might have been many stages in the swelling of the Paiśācī original of Guṇāḍhya. Sure evidence to prove five recensions in Paiśācī is yet to be had. Above all, there is absolutely no evidence to suppose, much less to affirm without doubt, as Chatterjee has done (p. 218-2) that the versions of Kṣemendra and Somadeva are based on the Paiśācī originals, viz. the third and the fourth recensions, which were in verse.

4. He accepts that the legends of Vararuci and others are later additions but disagrees with Lacote who says that they were added in Kashmir. Chatterjee suggests the Ganges plain or Malwa as their birth-place.

5. In the fourth stage of the *Bṛhatkathā*, according to Chatterjee, when the greatest expansion of the Kathāpīṭha was made and the stories of the Vetāla and the *Pañcatantra* were smuggled in, Chatterjee says, the legend of Udayana was " curtailed rather drastically " (P. 214). This means that we had a more elaborate version of Udayana's romances, as we have suggested above.

Chatterjee does not discuss at all whether the Vikramāditya-stories are later additions and if so how and at what stage they were added.

6. Lastly, Chatterjee says on p. 216, that Bāṇa refers to Haralīlā in the *Bṛhatkathā* in the eighteenth introductory stanza of his *Harṣacarita* and that this episode relating to " dalliance of Hara " to which Bāṇa refers as occurring in the *Bṛhatkathā*, was to be found in the sixth stage of the *Bṛhatkathā*. It is a fact that there is some story of Śiva and Pārvatī at the opening of the *Bṛhatkathā* which is itself planned as the former's narration to the latter, but Chatterjee is wrong in pressing Bāṇa's simile too much and in arguing that Haralīlā is to be seen in detail in the *Bṛhatkathā*. According to Chatterjee, Haralīlā was long in the fourth stage and in the fifth stage it was reduced to its present form. He quotes *KSS.* I. i. 2. and observes (p. 216, fn. 3): "It is ridiculous to suppose that Bāṇa considered a laconic description of līlā of this kind to be the cause of " vismaya " and so on. Unfortunately these remarks are due to a faulty understanding of Bāṇa's verse.

7. Lastly, in the above-mentioned article, Chatterjee starts with the observations of Dhanika in his *Avaloka* on the *Daśarūpaka*, Ch. I, last verse, in the course of which Dhanika quotes two Anuṣṭubhs allegedly from the *Bṛhatkathā* but actually found in Kṣemendra's *B. Kathāmañjarī*. Lacote, Haas, Levi and Bühler had considered these Anuṣṭubhs found in the *Avaloka* as interpolations. Chatterjee reverts to this alleged quotation in *Avaloka* and the remarks of Dhanika which precede these, and their being in all likelihood interpolations. On this question, I may refer to my note on this subject in *Indian Culture*, I. iii, pp. 491-3 (*The Bṛhatkathā, the Mudrārākṣasa, and the Avaloka of Dhanika on the Daśarūpaka*) where I have shown, by the examination of fresh manuscripts of

[1] In an article entitled 'Some Observations on the *Bṛhatkathā*' in Vol. I. No. 2 of *Indian Culture* (pp. 211 ff.), C. D. Chatterjee says that there were six recensions of the *Bṛhatkathā* in Paiśācī and that " one of the Paiśācī recensions, very probably the fifth one, was in prose, while others were in verse." In a footnote he says further: " The original of the *Bṛhatkathāmañjarī* and that of the *Kathāsaritsāgara*, viz., the third and the fourth recensions, were undoubtedly in verse." We do not think that there is any evidence to suppose a Paiśācī text in verse-form. The reasons for Chatterjee affirming four verse-Paiśācī texts are not given by him.

[2] *Bhāratīya Vidyā, Bahadur Siṅghi Smṛtigrantha*, pp. 228-230.

the *Avaloka* and the evidence of an unpublished gloss on the *Daśarūpaka* and *Avaloka*, by Bhaṭṭa Nṛsiṁha that the whole passage now passing as Dhanika's comments on *DR.* I. 68 is a later interpolation.

The Vidagdhamukhamaṇḍana

Bhoja refers to this work in Ch. III. (Vol. I. p. 232) as an illustration of a composition in verse and prose in equal proportion and it is evidently the same as the work of that name written by Dharmadāsasūri, published by the N. S. Press. The author himself has written a prose Vṛtti and a further commentary on it has been written by Jinaprabhasūri who is assigned to 1293-1309 A.D. No clue has been found till now to find Dharmadāsa's date. Bhoja's reference now settles that the *Vidagdhamukhamaṇḍana* is earlier than the 11th century A.D.

Dhanañjaya's Dvisandhāna

In Ch. IX (Vol. II, p. 444), Bhoja, as already mentioned when speaking about Daṇḍin, refers to Dhanañjaya's *Dvisandhāna* (Kāvyamālā 49). Usually, historians of Sanskrit literature (see *e.g.*, Keith, *Skt. Lit.* pp. 137, 441) place Dhanañjaya between A.D., 1123 and 1140. But Bhoja's reference to him and his poem clearly show that Dhanañjaya was earlier than the middle of the 11th century.

Bilhaṇa

Bilhaṇa left his home in Kashmir in about A.D., 1062-65 and went to different courts before he composed his historical poem *Vikramāṅkadevacarita* in *c.* 1085 A. D., in the court of Cālukya Vikramāditya VI of Kalyān. It has already been noted that in his visits to different courts, he had most probably met Bhoja too.[1] That Bhoja knew Bilhaṇa and his *Caurapañcāśikā*, the lyric poem in about fifty verses, is seen from two verses from this poem being quoted, although anonymously, in the *Śṛ. Pra.* First, in Ch. IX (Vol. II. p. 239), Bhoja quotes anonymously the verse 'अद्यापि तत्कनककुण्डलघृष्टगण्डम् etc.' which is found as verse 77 in the text called *Bilhaṇa-Kāvya*, printed in K.M. Gucchaka XIII and in which the *Caurapañcāśikā* is included; there are a few variants in the verse as quoted by Bhoja. Then again, in Ch. XXXI (Vol. IV. p. 689), Bhoja quotes anonymously the verse 'अद्यापि तत् कनकचम्पक . . गौरम् etc.', which is found as verse 73 in the printed text referred to above; here, however, there are more substantial variants in the verse as cited by Bhoja.[2]

Among works quoted by Bhoja anonymously are several well-known poems, long and short ones, and plays. Among the longer poems cited often may be mentioned the *Rāmacarita* of Abhinanda; no special interest however attaches now to Bhoja's quotations from Abhinanda, as his poem has since been printed in the GOS. (XLVI. 1930).

---

[1] Keith, *Skt. Lit.*, p. 153.

[2] See S. N. Tadpatrikar's edition of the poem, in its different recensions, Poona Ori. Ser. 86, 1946, verse 13 for the first and App. 4, verse 4 for the second verse cited by Bhoja.

PREKṢYA KĀVYAS

Two New Dramas of Viśākhadatta

Till recently, we knew Viśākhadatta as the author of a single drama only, the *Mudrārākṣasa*, a unique political play. The discovery of the *Abhinavabhāratī*, the *Śṛ. Pra.* and the *Nāṭyadarpaṇa* have now revealed to us that prince Viśākhadatta wrote a greater political drama named the *Devīcandragupta* which is a Prakaraṇa in ten acts, with the Candragupta II of the Gupta dynasty as the hero and also showed himself a master of the pure love-drama by writing a Nāṭaka on the romance of Udayana and Padmāvatī, the story of it being altogether new and probably imaginatively created. The latter drama is called *Abhisārikāvañcitaka*. While much light and extensive extracts are available regarding the *Devīcandragupta*, which is quoted by Abhinavagupta, Bhoja, and Rāmacandra and Guṇacandra, the latter is quoted once only by Bhoja and only referred to by Abhinavagupta.

The Devīcandragupta

Ch. XVIII of the *Nāṭya Śāstra* describes the various types of drama. In his commentary on the text of Bharata on the second type called Prakaraṇa, Abhinavagupta says in his *Abhi. Bhā.* that the conduct of a family woman is marked by modesty (vinaya-pradhāna) but when the drama has a courtesan as a character in it, the poet shows in that character rather unrestrained expression of love also (vinaya-rahita). Abhinavagupta is contrasting here the conduct of Kulastrī Nāyikā and Veśyā Nāyikā and illustrates the conduct of the latter by a quotation from a lost drama named *Devīcandragupta.*

यथा **देवीचन्द्रगुप्ते** वसन्तसेनाम् उद्दिश्य माधवस्य उक्तिः (माधवसेनाम् उद्दिश्य चन्द्रगुप्तस्य उक्तिः)—

आनन्दाश्रु सितेतरोत्पलरुचोराबध्नता नेत्रयोः
प्रत्यङ्गेषु वरानने पुलकिषु स्वेदं समातन्वता ।
कुर्वाणेन नितम्बयोरुपचयं सम्पूर्णयोरप्यसौ
ते (के)नाप्यस्पृशताप्यधोनिवसनग्रन्थिस्तवोच्छ्वासितः ॥[1]

Abhi. Bhā. Mad. MS. Vol. II Chap. XVIII. p. 466 (GOS. Edn. Vol. II. p. 433.)

---

[1] The text has to be corrected as shown within the brackets. Vasantasenā is the heroine in the *Mṛcchakaṭika* and Mādhava, the hero in the *Mālatīmādhava*. The characters of the *Devīcandragupta* here referred to are the courtezan Mādhavasenā and Prince Candragupta, her lover.

The incorrect text was published by A. Rangaswami Sarasvati in the *I.A.* 1923 and Altekar, Jayaswal, Bhandarkar and others have copied his mistake. Further, Sarasvati is responsible for another mistake, which also the other writers mentioned above, copied. In his article in the *I.A.* 1923 (pp. 181-4) Sarasvati said that M. Ramakrishna Kavi supplied him with four extracts from the 18th chapter of the *Śṛ. Pra.* of Bhoja. Bhoja's *Śṛ. Pra.* quotes the *Devīcandragupta* in Ch. XII. Secondly, the quotation given above is from the *Abhi. Bhā.* of Abhinavagupta and not from the *Śṛ. Pra.* And it is Abhinavagupta who quotes it in his commentary on the XVIIIth chapter of the *N.Ś.*

From this we learn that we had a Prakaraṇa called *Devīcandragupta* which is now lost.

When the peripatetic party of the Madras Govt. Oriental MSS. Library discovered Bhoja's *Śr. Pra.*, more about this *Devīcandragupta* came to light. In Ch. XII of his *Śr. Pra.*, Bhoja treats of dramaturgy and illustrates from numerous dramas many of which are lost. One of these lost dramas quoted by Bhoja is the *Devīcandragupta*. Bhoja quotes it four times, thrice to illustrate three Sandhyantaras, Sāhasa, Māyā and Ojas and once to illustrate the first Patākāsthāna.[1]

The following are the four extracts from the *Devīcandragupta* in the twelfth chapter of the *Śr. Pra.* of Bhoja:

i. P. 482. Illustration of the Sandhyantara called Sāhasa.

साहसं यथा (**देवी**) **चन्द्रगुप्ते**—स्त्रीवेषनिह्नुतः चन्द्रगुप्तः शत्रोः स्कन्धावारम् अलिपुरं गतवति-(शकपति) वधाय अगमद्[2] इति प्रयोगे दर्शितं, शकपतिमघातयदिति च वृत्तं सूचितम् ।

ii. P. 483. Illustration of the Sandhyantara called Māyā.

माया यथा **देवीचन्द्रगुप्ते** चन्द्रगुप्तस्य कृतकोन्मादः इति (इयं) मानुषी माया ।

iii. P. 484. Illustration of the Sandhyantara called Ojas.

ओजो यथा **देवीचन्द्रगुप्ते**—विदूषकः शकपतेः शिबिरमभिप्रस्थितं नायकमाह—भो कहं दाणि तुमं सुबहुआणं अमच्चाणं मज्झे एआई संचरिस्ससि? (भोः कथमिदानीं त्वं सुबहूनाम् अमात्यानां मध्ये एकाकी सञ्चरिष्यसि?)

नायकः—अहं (अलं) मूर्ख, सत्त्वमुत्सृज्य संख्यायां वहुमानो भवतः । पश्य—
सद्वंशान् पृथुवर्ष्मविक्रमबलान् दृष्ट्वाद्भुतान् दन्तिनः
हासस्येव (हासस्मेर) गुहामुखाद् अभिमुखं निष्क्रामतः पर्वतान् (तात्) ।
एकस्यापि विधूतकेसरसटाभारस्य भीता मृगाः
गन्धादेव हरेर्द्रवन्ति बहवः वीरस्य किं संख्यया ॥[3]
एतदोजसा अभिहितम् ।

iv. P. 487. Illustration of the first Patākāsthāna. This is the most important extract. There are gaps in the MS. which cannot be filled.

[1] Sarasvati, who was the first to publish these extracts, gives four extracts, one of which is wrongly said to be from the *Śr. Pra.*, but which is from the *Abhi. Bhā.* Thus he gives only three extracts from the *Śr. Pra.*

K. P. Jayaswal, who discusses the *Devīcandragupta* in the *J.B.O.R.S.* 1932 (Vol. xviii), pp. 17-36, calls the *Śr. Pra.* an "anthology". And the earlier writer on the same subject in the *J.B.O.R.S.* 1928. Vol. xiv, p. 223, Dr. Altekar, calls our work *Śṛṅgārarūpakam*!

[2] D. R. Bhandarkar (*Mālavya Commemoration Volume*, pp. 189-211) reads अगमत् as आगमत् and stops after it.

[3] This verse alone is given by D. R. Bhandarkar and the prose dialogue preceding it is not given by him. He reads सद्वंश्यान् and हासस्येव as in the MS. हासस्येव makes no sense. He also reads सटा as जटा.

" . . . . . [1] के वर्ति ना (शकपतिना?) परं कृच्छ्रम् आपतितं[2] रामगुप्तस्कन्धावारम् अनुजिघृक्षुः उपायान्तरागोचरे प्रतीकारे निशि वेतालसाधनमध्यवस्यन् कुमारचन्द्रगुप्त आत्रेयेण विदूषकेन उक्तं (क्तः):—

विदूषकः—भो सक्कं दाणि भवदा इमाए वेलाएम भंडागारिआणं सआसादो पदादो पदं वि गंतुं? [भोः शक्यमिदानीं भवता अस्यां वेलायां भाण्डागारिकाणां सकाशात् पदात् पदमपि गन्तुम्?]

नायकः (स्वगतम्)-अत्र उपायश्चिन्तनीयः ।

(प्रविश्य पटलकहस्ता चेटी)

चेटी—जअदु जअदु कुमारो । कुमार कहिं अज्जुमा (आ) . . . . अज्ज खु अज्जुआ केणापि कारणेन अअं विमणा कुमारं पेख्खामि त्ति भणंती रा(अ)उलादो णिक्कन्ता । इमं च से देवीए धुवदेवीए ससरीरपरिभुत्तं वसाहणअं पसादीकदं गह्निअ कुमारस्स समीपे अज्जुअ . . . मण्णा आगदत्थि अवत्ते अखोमि । इमम् जाव अज्जुअं अण्णेसामि ।

(निष्क्रान्ता)

विदूषकः—आ दासीए धीटे (धीए)[3] किं तव अहं भंडागारिओ? गच्छवेच्छि[4] . . . .
(इति यवनिकान्तरितः स्त्रीवेषं कृत्वा निष्क्रान्तः ।)

तदेवमन्यथा निर्गमनोपाये चिन्त्यमाने स्त्रीवेषः साधनमुपगतमिति सामान्यलक्षणानुगमात् तद्भेदः चेटीजनप्रयुक्तमेकं पताकास्थानकमिति ।

The following is the Chāyā of Ceṭī's Prākṛt speech:

" जयतु जयतु कुमारः । कुमार, कुत्र अज्जुका . . . .अद्य खलु अज्जुका केनापि कारणेन अहं विमनाः कुमारं प्रेक्षे इति भणन्ती राजकुलात् निष्क्रान्ता । इदं च तस्याः देव्याः ध्रुवदेव्याः स्वशरीरपरिभुक्तं प्रसाधनकं प्रसादीकृतं गृहीत्वा कुमारस्य समीपे अज्जुका . . . . . . यावदज्जुकाम् अन्वेषयामि । (निष्क्रान्ता ।)

The Vidūṣaka's speech which follows has also gaps and the full meaning is not clear:

आ दास्याः पुत्रि! किं तवाहं भाण्डागारिकः? गच्छ. . . . . . ।

In the same year in which Rangasvami Sarasvati published part of these extracts and discussed their bearing on history, Sylvain Levi published in the *Journal Asiatique* for Oct.-Dec. 1923 an article on the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra, since published in the GOS. Levi collected in that article all the quotations from the *Devīcandragupta* in the *Nāṭyadarpaṇa*. The *Nāṭyadarpaṇa* has seven extracts from the *Devīcandragupta*.

[1] Bhandarkar inserts in this gap the words, यथा देवीचन्द्रगुप्ते

[2] Bhandarkar reads आपादितम्.

[3] *Cf. Ratnāvali*, Act II. 5-6, Vidūṣaka addressing Ceṭī: दासीए धीए । *Nāgānanda* III. 12-13, दीसीए धीदाए । In *Subhadrādhanañjaya* (T.S.S., p. 125) this expression धीदाए (genitive) occurs and the commentary quotes the *Vaijayantī* to say that dhītā, evidently from 'duhitā', means 'daughter', -'धीता सुतायां बुद्धौ च' इति वैजयन्ती ।

[4] Dr. Bhandarkar gives this passage with his own filling-up of the gaps.

i. P. 118. The fourth reference to and quotation from the *Devīcandragupta* found in the *Nāṭyadarpaṇa* on p. 118 is in the section on Prakaraṇa and is the same as that noticed at the outset as found in the *Abhi. Bhā.*, whose MS. misreads Vasantasenā and Mādhava for Mādhavasenā and Candragupta.

तथा च वेश्यायां विनयरहितमपि चेष्टितं निबध्यते । **यथा विशाखदेवकृते देवीचन्द्रगुप्ते माधवसेनाम्** उद्दिश्य **कुमारचन्द्रगुप्तस्य** उक्तिः—

आनन्दाश्रुजलं सितोत्पलरुचोः[1] आबध्नता नेत्रयोः
प्रत्यङ्गेषु वरानने पुलकिषु स्वेदं समातन्वता ।
कुर्वाणेन नितम्बयोरुपचयं सम्पूर्णयोरप्यसौ
केनाप्यस्पृशताप्यधोनिवसनग्रन्थिः तवोच्छ्वासितः ॥

The fourth reference is given here first because, Rāmacandra reproduces it from Abhinavagupta, and more than that, it is the only reference which informs us that the author of this fascinating political drama is none else than the famous author of the political drama *Mudrārākṣasa*, Viśākhadeva. The *Nāṭyadarpaṇa* also shows by this quotation in this place that it is a Prakaraṇa. The introduction of the courtezan, Mādhavasenā, in this case, confirms it.

The first and the fifth extracts are from the same context; the latter gives more of the dialogue. But it is strange that the texts in the two citations do not agree.

ii. On P. 71. the *Nāṭyadarpaṇa* illustrates Arti:

अर्तिः खेदो व्यसनमिष्टरोधात् रोधः । यथा **देवीचन्द्रगुप्ते**—
राजा—(चन्द्रगुप्तमाह) त्वद्दुःखस्यापनेतुं सा शतांशेनापि न क्षमा ।
ध्रुवदेवी—(सूत्रधारीमाह) हञ्जे ! इयं सा ईदृशी आर्यपुत्रस्य करुणापराधीनता ।
सूत्रधारी—देवि ! पतन्ति चन्द्रमण्डलादप्युल्काः ! किमत्र कुर्मः ?
राजा—त्वय्युपारोपितप्रेम्णा त्वदर्थे यशसा सह ।
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥
ध्रुवदेवी—अहमपि जीवितं परित्यजन्ती प्रथमतरमेव त्वां परित्यजामि ।

अत्र स्त्रीवेषनिह्नुते चन्द्रगुप्ते प्रियवचनैः स्त्रीप्रत्ययाद् ध्रुवदेव्या गुरुमन्युसन्तापरूपस्य व्यसनस्य सम्प्राप्तिः ॥

iii. On P. 141 we find in illustration of Trigata the following extract which is definitely said to be from Act II of the *Devīcandragupta*. Trigata means literally the talk with three meanings; but the *Nāṭyadarpaṇa* says that 'Tri' in Trigata means only 'more than one' and hence illustrates with this dialogue having two meanings.

"तेन द्व्यर्थमपि । यथा—**देवीचन्द्रगुप्ते द्वितीयेऽङ्के** प्रकृतीनाम् **आश्वासनाय शकस्य ध्रुवदेवीसम्प्रदाने अभ्युपगते राज्ञा रामगुप्तेन अरिवधार्थं** यियासुः प्रतिपन्नध्रुवदेवीनेपथ्यः कुमारचन्द्रगुप्तः विज्ञापयन् उच्यते । यथा—

[1] The *Abhi. Bhā.* reading आनन्दाश्रु सितेतरोत्पलरुचोः seems to be better.

[1]प्रत्ति(ति)ष्ठोक्तिषु न खल्वहं त्वां परित्यक्तुमुत्सहे—
प्रत्यग्रयौवनविभूषणमङ्गमेतत् रूपश्रियं च तव यौवनयोग्यरूपम् ।
सक्तिं च मय्यनुपमामनुरुध्यमानः देवीं त्यजामि, बलवान् त्वयि मेऽनुरागः ॥
अन्यस्त्रीशङ्कया ध्रुवदेवी—[2]यदि(यतो)[3] भक्तिमपेक्षसे, ततो मां मन्दभागिनीं परित्यजसि ।
राजा—अपि च, त्यजामि देवीं तृणवत् त्वदन्तरे ।
ध्रुवदेवी—अहमपि जीवितं परित्यजन्ती आर्यपुत्रं प्रथमतरमेव परित्यक्ष्यामि ।
राजा—त्वया विना राज्यमिदं हि निष्फलम् ।
ध्रुवदेवी—ममापि साम्प्रतं निष्फलो जीवलोकः सुखपरित्यजनीयो भविष्यति ।
राजा—ऊढेति देवीं प्रति मे दयालुता ।
ध्रुवदेवी—इयमार्यपुत्र, ईदृशी दयालुता यदनपराद्धो जनः अनुगत एव परित्यज्यते ।
राजा—त्वयि स्थितं प्रेमनिबन्धनं मनः ।
ध्रुवदेवी—अत एव मन्दभागा परित्यज्ये ।
राजा—त्वय्युपारोपितप्रेम्णा त्वदर्थे यशसा सह ।
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥
ध्रुवदेवी—हञ्जे, इयं सा आर्यपुत्रस्य करुणता ।
सूत्रधारी—देवि, पतन्ति चन्द्रमण्डलादप्युल्काः ! किमत्र क्रियते ?
राजा—देवीवियोगदुःखार्तान् त्वमस्मान् रमयिष्यसि ।
ध्रुवदेवी—वियोगदुःखमपि ते अकरुणस्य अस्त्येव ।
राजा—त्वद्दुःखस्यापनेतुं सा शतांशेनापि न क्षमा । इति ।

एतत् स्त्रीवेषधारिचन्द्रगुप्तबोधनार्थमभिहितमपि विशेषणसाम्येन देव्या स्त्रीविषयं प्रतिपन्नमिति भिन्नार्थयोजकम् ।

The previous extract, *i.e.*, the first one on p. 71 of the *Nāṭyadarpaṇa*, forms the latter part of this longer quotation; but the two quotations differ in the order and position of the various speeches of the King, the Queen Dhruvadevī and her Sūtradhārī.

There are four more extracts in the *Nāṭyadarpaṇa*, one from Act IV, two from Act V and the other from an unknown part of the drama.

iv. *N.D.* P. 84, Illustration for Prārthanā:

यथा **देवीचन्द्रगुप्ते चतुर्थेऽङ्के** चन्द्रगुप्तः—प्रिये माधवसेने! त्वमिदानीं मे बन्धमाज्ञापय ।

कण्ठे किन्नरकण्ठि! बाहुलतिकापाशः समासज्यतां
हारस्ते स्तनबान्धवो मम बलाद् बध्नातु पाणिद्वयम् ।
पादौ त्वज्जघनस्थलप्रणयिनी सन्दानयेन्मेखला
पूर्वं त्वद्गुणबद्धमेव हृदयं बन्धं पुनर्नार्हति ॥

अत्र रतेः प्रार्थना ।

[1] The text is evidently corrupt here. The preceding 'Yathā' is unnecessary as an introductory word, since we have one already at the outset. Hence it may form the beginning of the King's speech. Altekar and Bhandarkar read here प्रतिष्ठोत्तिष्ठ, the basis for which is not known.

[2] I am giving only the Sanskrit Chāyā.

[3] This Bhakti would suggest that the Sakti in the third line of the verse before this should be Bhakti.

This is the only other extract in which the courtezan Mādhavasenā occurs. It is likely that the verse which Abhinavagupta quotes and which Rāmacandra also reproduces, आनन्दाश्रु etc., which is also an address to Mādhavasenā by Candragupta when the two are together and in private, enjoying each other's company, is also from this same situation in Act IV.

v. *N.D.* P. 86: This is the only extract in which we see Dhruvadevī and Candragupta on the scene. The quotation is in illustration of guessing the mood of another's heart.

क्रमो भावस्य निर्णयः । यथा **देवीचन्द्रगुप्ते** चन्द्रगुप्तः (ध्रुवदेवीं दृष्ट्वा स्वगतमाह)—इयमपि तिष्ठति, यैषा

रम्यां चारतिकारिणीं च करुणां शोकेन नीता दशां
तत्कालोपगतेन राहुशिरसा गु(लु)प्तेव चान्द्री कला ।
पत्युः क्लीबजनोचितेन चरितेनानेन पुंसस्सतः
लज्जाकोपविषादभीत्यरतिभिः क्षेत्रीकृता ताम्यति ॥

अत्र ध्रुवदेव्यभिप्रायस्य चन्द्रगुप्तेन निश्चयः ।

The remaining two extracts are the very beginning and end of Act V; they are two Dhruvā verses, suggesting the entrance and exit of Candragupta.

vi. *N.D.* p. 183-4, Illustration of Prāveśikī Dhruvā:

यथा **देवीचन्द्रगुप्ते पञ्चमाङ्के**—

एष सितकरविस्तरप्रणाशिताशेषवैरितिमिरौघः ।
निजविधिवशेन चन्द्रो गगनं ग्रहं लङ्घितुं विशति ॥

इयं स्वापायशङ्किनः कृतकोन्मत्तस्य कुमारचन्द्रगुप्तस्य चन्द्रोदयवर्णनेन प्रवेशप्रतिपादिकेति ।

It is this situation in the fifth Act where Candragupta feigns madness that Bhoja refers to as illustration for Mānuṣī māyā. See above extract ii from the *Śṛ. Pra.*

vii. *N.D.* p. 194, Illustration of Naiṣkrāmikī Dhruvā:

बहुविधकार्यविशेषमतिगूढं निह्नुते मदनात् ।
निस्सरति क्षुब्धचित्तो रक्ताक्षिप्तं मनो रिपोः ॥

इयम् उन्मत्तस्य चन्द्रगुप्तस्य मदनविकारगोपनपरस्य मनाक् शत्रुभीतस्य राजकुलगमनार्थं निष्क्रमसूचिकेति ।

The *Nāṭakalakṣaṇaratnakośa* (*NLRK*) of Sāgaranandin[1] (p. 75) makes two extracts which refer to this Act V and are to be placed at the end of the Act from which, as seen above, the *Nāṭyadarpaṇa* makes two extracts. The *NLRK* calls this act *Unmattacandragupta*. *NLRK*. p. 75:

उल्लेखः कर्तव्योपदर्शनम्, यथा **उन्मत्तचन्द्रगुप्ते**—'लोको लोचननन्दनस्य रतये चन्द्रोदये[2] सोत्सुकः ।' अत्र कृतकोन्मादं चन्द्रगुप्तः परित्यज्य कर्तव्यमाह—'भवत्वनेन जयशब्देन राजकुलगमनं साधयामि' इति ।

[1] Edn., Myles Dillon, Oxford, 1937.

[2] There is a Śleṣa here between moon and Candragupta. The edited text is corrupt here; it should read चन्द्रोदयस्योत्सुकः ।

From these extracts we come to know that the *Devīcandragupta* is a Prakaraṇa and that its author is Viśākhadeva, whom we may take as identical with the author of the *Mudrārākṣasa*. The hero of the play is Candragupta, a prince who is not yet a King, as he is addressed and referred to althrough as Kumāra and Kumāra Candragupta. The Devī who composes the name of the play along with Candragupta and is the heroine of the play is Dhruvadevī, occurring often in these extracts. It is clear that Dhruvadevī is the Queen and the wife of Rāmagupta who is referred to as Rājā in the extracts. Therefore Rāmagupta is the ruling king. From some other external evidence we come to know that Rāmagupta was the elder brother of Candragupta. One extract in the *Nāṭyadarpaṇa*, the longest and the one given as illustration for Trigata, shows us that Rāmagupta loved his brother very much and could ill-afford to lose him. Dhruvadevī has a lady friend referred to as Sūtradhārī, a character altogether new in Sanskrit drama[1]. She is not like the Paṇḍita Kauśikī of the *Mālavikāgnimitra* who is learned in the arts and talks Sanskrit, but seems to hold a similar position in the harem. The Prakaraṇa can have a non-courtezan heroine, i.e., Kulāṅganā, but she shall be a Mandagotrāṅganā, a lady not of a great family or *a lady whose character is not above reproach*. Says the *Nāṭyadarpaṇa*—

मन्दगोत्रा मन्दकुला अङ्गना नायिका यत्र । यद्वा मन्दा मन्दवृत्ता गोत्राङ्गना यत्र ।
अत एवात्र नायिकौचित्येन नायकोऽपि मन्दगोत्र एव ॥ P. 117

See also *Abhi. Bhā.* GOS. Ed. Vol. II, pp. 431-2. where Abhinavagupta has discussed this point.

It will be seen presently that the Queen Dhruvadevī, wife of the elder brother Rāmagupta, became the wife of the younger brother Candragupta and hence is a Mandavṛttā, though a Queen. And Candragupta, the hero, as will be seen presently, is the famous Gupta King and it is well known that the Guptas were not of high origin, manda-gotras.[2] The other important character we see in these extracts is a courtezan, quite in place in a Prakaraṇa. Her name is Mādhavasenā and she figures in three extracts. In two extracts, we see that Candragupta is her lover and that the two are in private, enjoying each other's company. In the fourth extract in the *Śṛ. Pra.*, which is the biggest in that work, we meet with an Ajjukā, which is the dramatic mode of address and reference to a courtesan.

अज्जुकेति भवेद्वेश्या वाच्या परिजनेन तु । *N.Ś.* XIX. 27.

Therefore the Ajjukā figuring in that extract is none else than Candragupta's love, Mādhavasenā. This is also plain from the words of the Ceṭī who comes in search of the Ajjukā to where Candragupta is, for that is the person in whose

[1] *Cf.* the somewhat obscure reference to her in *Mṛcchakaṭika* I. 55/56, where the Vidūṣaka compares Vasantasenā to this character: एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेनानाम्नी etc.

[2] See K. P. Jayaswal, *A.B.O.R.I.* XII 1930-31, p. 56.

company she can expect her. It is also known from this extract that Mādhavasenā is a friend of the Queen Dhruvadevī and is in her service. The Queen is referred to as presenting her with the garments and ornaments worn by herself. She belongs to the retinue of the King and the Queen. We are informed of three other characters of not much importance, the Vidūṣaka named Ātreya who is a friend of Candragupta, a Ceṭī of Queen Dhruvadevī and a Sūtradhārī, a companion of the Queen. On the opposite side, we are told, is a Śakapati, a Śaka chief, whom Candragupta murders. Both the *Śṛ. Pra.* and the *N.D.* have extracts bearing on this. We learn that King Rāmagupta is in camp (रामगुप्तस्कन्धावारम्) and the Śakapati also is in camp (शत्रोः स्कन्धावारम् and शकपतेः शिबिरम्). Therefore we have to take it that there has been a battle between Rāmagupta and the Śakapati. From the long extract under Trigata in the *N.D.* we learn that the Śakapati has forced a humiliating peace on Rāmagupta, the condition of peace being that Rāmagupta must surrender his Queen Dhruvadevī to the Śakapati. This extract is given by Rāmacandra as occurring in Act II and here we are told that Rāmagupta has consented to hand over his Queen to the Śaka chief to appease the Prakṛtis. The Prakṛtis may mean subjects or ministers. Since the place of action is a war-camp, there is no question of subjects here and the Prakṛtis referred to are the ministers, who meet in council and came to the conclusion that it is better to give up the Queen Dhruvadevī. The ministers must have insisted the abandoning of the Queen to the Mleccha chief, for the words प्रकृतीनाम् आश्वासनाय mean only this. In this extract from Act II we learn that Candragupta has come to say good-bye to king Rāmagupta and Candragupta is going to the enemy's camp to kill the enemy, taking the guise of Dhruvadevī who has been promised to be given to him. The third and fourth extracts in the *Śṛ. Pra.* are therefore from the part previous to this situation in Act II. They are from Act I. In both the extracts, Candragupta seems to be alone with the Vidūṣaka. The latter asks the Prince in one extract how he, all alone, dares to get into and move about in the midst of numerous ministers or generals in the camp; and Candragupta replies dashingly that valour and daring count and not numbers. He is confident that he will safely enter the enemy's camp, kill the Śaka chief and return uncaught or unhurt. In the next extract, Bhoja tells us that Rāmagupta's camp is hemmed in by the forces of the Śakapati (शकपतिना परं कृच्छ्रम् आपतितं रामगुप्तस्कन्धावारम्), that Candragupta was anxious to deliver Rāmagupta (अनुजिघृक्षुः), that he devised and devised but could think of no other means than to perform rites in the night to get the assistance of a Vetāla, vampire: उपायान्तरगोचरे प्रतीकारे निशि वेतालसाधनमध्यवस्यन् । The Vidūṣaka reminds him of the difficulty of getting out of the camp at that time, avoiding the watches. What the 'time' referred to by Ātreya by the words अस्यां वेलायां is not known. Perhaps it is dusk and the night is approaching and Candragupta thinks of midnight for Vetāla-sādhana. Candragupta has to go to some secluded place outside the camp to do Vetāla-sādhana and it may be this going out of the camp that the Vidūṣaka says is a difficult task. Candragupta realises the difficulty and is in a fix: 'We must devise some way 'अत्र उपायश्चिन्तनीयः ।' When he is in this fix, an accidental help comes. There is the Ajjukā, the courtezan (Mādhavasenā) who has left the harem or the main part of the camp where the King and Queen were staying (राजकुलान्निष्क्रान्ता), leaving word that she was rather unwell in mind and wanted to meet young Candragupta. The Queen has presented the courtezan with her own dress and ornaments and a maid of the Queen comes to where Candragupta is, with the present of the dress and ornaments of Dhruvadevī hoping to find the courtezan there. But she does not find Mādhavasenā there and goes away in search of her. Here it is not clear whether she herself leaves the Queen's dress and ornaments there or the Vidūṣaka takes them from her. The former is likely. Anyway, Candragupta accidentally comes by the Queen's dress and ornaments which flash an idea across his brain, which at once solves all problems. It gives him the means to murder the Śaka chief in safety. Candragupta resolves to dress himself up as Dhruvadevī and the young Prince was perhaps beautiful and could successfully play the part. It is likely that the whole of Acts I and II is in night which facilitated the impersonation of Candragupta as Dhruvadevī. We are told in the very first extract in the *Śṛ. Pra.* that in the drama proper it is said that Candragupta disguised himself as a woman and went to kill the Śakapati, अगमद् इति प्रयोगे दर्शितम् and that he performed that daring act (Sāhasa) successfully is suggested or left to be understood. Thus the drama opens, like the dramatist's other drama, *Mudrārākṣasa* after the end of a war. The war had taken place during day and towards the evening, the ignominious peace had been signed by Rāmagupta. Up to this, the action has taken place off the drama. The drama itself begins with Candragupta devising means to save the situation, in Act I, and Act I ends with Candragupta "becoming Dhruvadevī." He leaves for Rāmagupta's presence to give him his plan. Rāmagupta loves Candragupta very much and does not wish to part with him. At the end of the Act, we are shown Candragupta leaving his camp for the enemy's to carry out his daring plan. Between the end of Act II and the beginning of Act III, there must be a short prelude to Act III in which somebody of Rāmagupta's camp figures and informs us that prince Candragupta has done away with the Śakapati:

शकपतिमघातयद् इति च वृत्तं सूचितम् ।

There is one extract which makes Candragupta see Dhruvadevī after the scandalous peace had been accepted and sympathise with her condition. Candragupta reads her mind and says that she is writhing under feelings of utter contempt, shame, sorrow and fear, having been brought to that condition by the conduct of her impotent husband (पत्युः क्लीब * * * ताम्यति।) This is perhaps in the beginning of Act I.

There is no express mention of Act III or quotation from it in any of the treatises. In Act IV, we see a love-scene between Mādhavasenā and Candragupta. We then have three extracts bearing on the Vth Act. The *N.D.* says that in Act V Candragupta enters, most probably at the very opening (as indicated by the Prāveśikī-Dhruvā) in the state of feigned madness, कृतकोन्मत्त. Bhoja's second reference mentions this Kṛtakonmāda of Candragupta. The *N.D.* gives the reason why Candragupta feigned madness. He was himself in danger, स्वापायशङ्किनः । The next extract forms the Dhruvā of Chandragupta's exit in Act V

and the remarks of the *N.D.* mention again that Candragupta was somewhat afraid of enemies, मनाक् शत्रुभीतस्य and that he had to conceal his love also, मदनविकारगोपनपरस्य, and that he consequently adopted feigned madness as the means. Therefore the whole of the fifth Act is taken up by mad Candragupta. This is confirmed by the *NLRK.* which calls this Act *Unmatta Candragupta.* Perhaps herein, he lays plans for further action, to advance his love and to save himself from his enemies; and he had to go to the palace, for we are told that the prince's last words were on his intention to enter the palace, राजकुलगमनार्थम्. The exit-Dhruvā itself says that the enemy's heart is read (with enmity). The entrance-Dhruvā says that Candragupta had destroyed one enemy (darkness) and a fresh enemy has come up (Rāhu-graha). Who is this fresh enemy from which Candragupta is devising plans to save himself? The first bit cited in the *NLRK* shows that the citizens were on Candragupta's side and they wanted his 'rise'. From the second bit, we see that in the state of feigned madness, he had worked out his plan, and at the end of the Act, he leaves the state of feigned madness and decides to enter the palace. There are still some more questions to decide. Who is the lady referred to when it is said that Candragupta is trying to conceal his love (मदनविकारगोपनपर)? Where is Candragupta devising the plans in Act V and what is that place from where he decides to enter the palace? What is he going to do on entering the palace in act VI? If *Devīcandragupta* is a Prakaraṇa and if it is in ten acts, what are the further incidents of the plot? Six more acts remain. The killing of Śakapati by itself takes the drama only upto Act II. The drama is named *Devīcandragupta,* which means that Candraguptā marries Dhruvadevī. Does Candragupta fall in love with Dhruvadevī, his brother's wife or *vice versa* and do they eventually marry? On these points the *Abhi. Bhā.* or the *Śṛ. Pra.* or the *N.D.* or *NLRK.* does not throw any light at all.

Further, the long extract from Act II under Trigata in the *N.D.* and the part of the same passages quoted in the same work under Arti tell us that the point of the situation is that while Rāmagupta is expressing his attachment to and reluctance to part with Candragupta in female dress, Dhruvadevī, whom it has already been settled to give away as the price for peace to the Śakapati, mistakes Rāmagupta as addressing all the time another woman and feels jealous. What is the purpose of this idea of Dhruvadevī mistaking Candragupta for a woman and Rāmagupta as paying his attentions to a new lady? If Dhruvadevī knows she has to go over to the Mleccha chief, is this grief of hers due to her impotent husband wooing another woman greater than her grief at his throwing her away to the Śaka chief? The import of this passage is not clear.

At this juncture, the historians come to our help to inform us more about the *Devīcandragupta.* No lost Samskrit drama has attained greater celebrity than the *Devīcandragupta.* A wide circle of historical writers have debated its bearings on history. And in the course of their discussion, they have put on the table other evidences.

i. Bāṇa informs us in his *Harṣacarita* that, as proved by the extracts from our *Devīcandragupta,* Candragupta disguised himself as the mistress and murdered the Śaka chief who wanted to have another man's wife. Bāṇa gives the scene of action as Aripura and this we have to correct into Alipura by what Bhoja says in his first extract. The commentator on the *Harṣacarita,* Śaṅkara, gives us more information on the incident alluded to by Bāṇa. He tells us that the Śakapati is a Śakācārya, a religious as well as a secular head of the community; that he wanted the wife, Dhruvadevī, of Candragupta's brother; that Candragupta dressed himself as Dhruvadevī and along with a band of men all disguised as women, Candragupta killed the Śaka chief secretly.

Bāṅa: अरि(लि)पुरे च परकलत्रकामुकं कामिनीवेषगुप्तः चन्द्रगुप्तः शकपतिम् अशातयत् ।

Śaṅkara's commentary: शकानाम् आचार्यः शकपतिः चन्द्रगुप्तभ्रातृजायां ध्रुवदेवीं प्रार्थयमानः चन्द्रगुप्तेन ध्रुवदेवीवेषधारिणा स्त्रीवेषजनपरिवृतेन रहसि व्यापादितः ।

Vincent Smith dismissed this evidence as a 'scandalous tradition'. He says of it on p. 151 of his *Ancient India*: "A scandalous tradition, recorded by an author of the seventh century, affirmed that the King of the Śakas, while courting another man's wife, was butchered by Candragupta, concealed in his (?) minister's dress. The reader is at liberty to believe or disbelieve the tale as he pleases." The incident recorded by Bāṇa is no longer a tale and the discovery of the fragments from the *Devīcandragupta* do not allow us the liberty to disbelieve this. Collating this for the first time, with some fragments from the *Devīcandragupta,* Rangasvami Sarasvati said in the *Indian Antiquary* for 1923, pp. 181-184, that the Śaka referred to as murdered by Candragupta is the last Satrap Rudrasiṁha, *C.* 388 A.D. It is because of this daring and courage shown in his murder of the lion in its own den that Candragupta came to be called Vikramāditya and Sāhasāṅka.

Sylvain Levi who collected together the quotations from the *Devīcandragupta* found in the *N.D.* in the *Journal Asiatique* (Oct-Dec., 1923) did not believe the truth of the story in the *Devīcandragupta* that Dhruvadevī was first the wife of Candragupta's elder brother Rāmagupta.[1] The official Gupta inscriptions refer to Dhruvadevī as Candragupta's wife and it is well known that Samudragupta, the father, chose Candragupta as his successor. Thus there is no room between Samudragupta and Candragupta for a King named Rāmagupta whose name appears in neither coin nor inscription.

The third[2] contribution on the subject was by Dr. Altekar. Altekar made two contributions in the *J.B.O.R.S.,* in 1928 and 1929. In the earlier contribution he reconstructed the early Gupta history on the evidence of the *Devīcandragupta* thus: Samudragupta was succeeded by his son Rāmagupta (who perhaps had another name Śarmagupta) who was a disgracefully weak monarch. A contemporary Śaka king enforced a disgraceful peace on him, compelling him to surrender his Queen Dhruvadevī. Rāmagupta's younger brother, Candragupta, volunteered to save the honour of the family, entered the Śaka camp in

[1] See *J.B.O.R.S.,* XVIII, p. 17.

[2] Prior to this Prof. R. D. Banerji had reconstructed Gupta history on the basis of the *Devīcandragupta* in his Manindra Candra Nandi Lectures in 1924. (*The Age of the Imperial Guptas,* Benares Hindu University Publication. See below.)

the guise of Dhruvadevī and murdered the Śaka chief. By Candragupta or at his instigation, Rāmagupta also was soon murdered. Candragupta married Dhruvadevī, his elder brother's widow and became King. The whole story was so well known that Viśākhadatta dramatised it and others alluded to it.

Altekar drew our attention to the other allusions to the story, which we gather from the *Devīcandragupta* extracts. The first of course is the very well-known allusion in Bāṇa and its explanation by his commentator. The next is a verse quoted by Rājaśekhara in his *K.M.* The verse is a Cāṭu on a subsequent King and is cited as an instance of a verse having allusion to a 'historical event', Kathottha. 'Kathottha' is explained as Vṛtta-itivṛtta (GOS., *K.M.*, p. 46).

कथोत्थ: (वृत्तेतिवृत्त:, P. 46):

दत्त्वा रुद्धगति: खशाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्खण्डितसाहसो निववृते श्रीशर्मगुप्तो नृप: ।
तस्मिन्नेव हिमालये गुरुगुहाकोणक्वणात्किन्नरे
गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणै: कीर्तय: ।। P. 47, *K.M.*

In the foot-note there is another reading 'सेनगुप्त:' for Śarmagupta. Altekar adopts Senagupta and suggests that the Khaśa here is a mistake for Śaka. He identifies the Śaka king murdered by Candragupta as Rudrasena II, 348-378 A.D., of the Western Kṣatrapa dynasty. He takes Śarma- or Sena-gupta as another name for Rāmagupta. In all other respects, Altekar's interpretation of this verse seems to be wrong. He takes this verse as an address to Kumāragupta, the Kārtikeya in this verse. Firstly, the Kārtikeya in the verse may go with the other two succeeding words to make a single compound कार्तिकेयनगरस्त्रीणाम् and refer to a city which was the scene of the action alluded to here. Secondly, no poet would have lacked taste so much as to sing before a King a verse belittling one of the predecessors of his own line.

In the *Indian Antiquary* for 1933, November, Prof. V. V. Mirashi made a contribution, '*Further Light on Rāmagupta*'. In that article, he also takes this verse in the *Kāvyamīmāmsā* as an address to a King Kārtikeya. But he identifies that Kārtikeya with Mahīpāla I of Kanauj. It is certain that the verse is addressed to some king later than and other than any of the Guptas but we cannot be sure that Kārtikeya in the verse is the name of the king.

If we take the word as one 'कार्तिकेयनगरस्त्रीणाम्' it has to be taken as the place where Rāmagupta was beaten back and forced to surrender his wife, and this place is also said to be situate in the Himalayas, तस्मिन्नेव हिमालये. Nando Lal Dey says in his *Geographical Dictionary of Ancient and Medieval India* (p. 39) that Kārtikeyapura is Baijnath or Baidyanātha in the District of Kumaon (U.P., Almora Dt.). Dr. Bhandarkar agrees with this interpretation. But both Bāṇa and the *Śṛ. Pra.* give Alipura as the place where the action is laid. Prof. Mirashi says that Rāmagupta was invading the Śaka territory but was defeated and forced to consent to hand over his wife to the Śaka king and that the scene

where Rāmagupta was defeated was the Śaka's capital Alipura, in or near the Jalandhar Doab. Mirashi disagrees with Altekar's identification of the Śaka ruler whom he himself takes as the Kushan king who ruled over the Punjab and Kabul. Jayaswal agrees with the view that locates the scene of action as Alipura and he identifies it as Alival in the Kangra Dt., in the Doab between the Beas and the Jhelum, and finds in the same locality a Kartripura also to answer to Rājaśekhara's Kārtikeyanagara. That there is a contradiction on this point and Alipura in the Jalandhar Doab and Kārtikeyapura in the Almora Dt., in U.P., cannot be both the scene of the same action should not be forgotten by scholars.[1]

iii. Altekar then draws our attention to the following verse in the Sanjān copper plate of King Amoghavarṣa I, dated Śaka 795. In this verse, a poet praises King Amoghavarṣa's charity and contrasts his king with Candragupta II Vikramāditya. The verse is an instance of Vyatireka Alaṁkāra and while belittling Candragupta, the poet says: "That king of the Gupta dynasty murdered his brother and snatched his Kingdom and wife."

हत्वा भ्रातरमेव राज्यमहरद् देवीं च दीनस्तथा
लक्षं कोटिमलेखयत् किल कलौ दाता स गुप्तान्वय: ।
येनात्याजि तनु: स्वराज्यमसकृद् बाह्यार्थकै: का कथा
ह्रीस्तस्योन्नराष्ट्रकूटतिलको दातेति कीर्त्यामपि ।।

While the verse quoted in the *Kāvyamīmāmsā* corroborates part of the story of the early part of the *Devīcandragupta*, this verse enlightens us on the later part of the story of the drama. It gives us an insight into the Acts V and the following. Altekar reconstructs the course of the story of the *Devīcandragupta* thus on the basis of this verse. The Śatru figuring in Act V to escape from whom Candragupta feigns madness point to ill-feeling and suspicion on the part of Rāmagupta towards his brother Candragupta. Candragupta finally kills his elder brother. It is again this verse that gives us the relationship between Candragupta and Rāmagupta.

In his contribution in the *J.B.O.R.S.*, for 1929 (pp. 134-141), Altekar gives further evidence and answers criticisms. The main objection was raised by Prof. Dhruva of Ahmedabad. It was suggested that Rāmagupta of whom the inscriptions and coins know nothing might have been a provincial governor of the royal family and need not have been a regular Gupta monarch who preceded Candragupta. Altekar answers this criticism, accepting the fact that there were

[1] As poets usually describe fame as being sung of by divine damsels, the expression Kārtikeya-nagara-strīṇām may refer to womenfolk of the city of Kārtikeya or Kumāra, son of Śiva. Parts of Kailāsa and its neighbourhood had each its own name; Śiva's actual abode is called Jyotsnāvatī, see *Haravijaya* of Ratnākara; Himavān's Oṣadhiprastha (see *Kumārasambhava*) and Kubera's Alakā. Similarly, a locality there might have been known as the abode of Kārtikeya or Kumāra. If however Kārtikeya is separated and taken as an address to a historical King, Nagara-strīṇām may be emended as Nagaja-strīṇām or Nagarāṭstrīṇām and interpreted as the Himalayan hill-folk or the ladies of Himavān's place.

governors related to the royal family. The drama refers to Rāmagupta as Rājā and Dhruvadevī as Devī and Candragupta as Kumāra and Kumāra Candragupta. Further the Sanjan plate-verse says that Candragupta took away the kingdom from his brother and this has no meaning, especially in the verse written as it is in that context, were Rāmagupta a provincial governor under Candragupta.

iv. Altekar gives in his second article the evidence of the story of Rawwal and Barkamaris narrated in *Mujmalu-t-Tawarikh*, a work composed in the first half of the 12th century A.D.[1] The story contains an echo of the plot of the *Devīcandragupta*. Taking the suggestion from this story, Altekar says that the Prakṛtis referred to in the long extract in the *N.D.* in the words "प्रकृतीनाम् आश्वासनाय" are "subjects", "the people". He says that Rāmagupta was probably beseiged and the Śaka demanded his wife at the peril of the loot of the city. So, to please and save the citizens, the King surrendered his wife (p. 140). Altekar would rely on the Arabic story for other details also. The Arabic story saves the character of the counter-part of Candragupta. It says that originally the young brilliant prince Candragupta (Barkamaris) won a lady for himself and seeing her beauty, his elder brother (Rawwal) wanted her for himself. The younger brother gave her to Rawwal and took to the life of a scholar. Rawwal was defeated and forced to surrender his wife and when his ministers were sitting, not knowing what to do, the younger brother gave his plan. He dressed himself as the Queen and took a batch of young men in women's guise. Each of them had a dagger and, entering enemy's camp, Barkamaris murdered the enemy and his attendants murdered the ministers.

Barkamaris gains popularity and the ministers of Rawwal excite the jealousy of Rawwal. Candragupta feigns madness and one day, he comes and sits on the ground near Rawwal and the Queen, both of whom are eating sugarcane at that time. The Queen recommends that a piece of the cane be given to Barkamaris and when he is biting at the cane, the Queen throws a knife that he may cut the cane and eat it. Barkamaris stabs Rawwal with that knife.

After Altekar made these two contributions, Jayaswal wrote a long article on the *Devīcandragupta* in the *J.B.O.R.S.*, for 1932, Vol. XVIII. pp. 17-36, under the title *Candragupta II Vikramāditya and his Predecessor*. He argued that the facts revealed by the drama *Devīcandragupta* do not contradict any known fact of history. Altekar even says that the discovery makes Gupta chronology more natural. Jayaswal answers the two main objections against having a Rāmagupta between Samudragupta and Candragupta. He says that the very fact that Samudragupta chose Candragupta as his successor shows that the question of succession was not free from troubles and that there were other claimants to the throne. Secondly, Jayaswal says that there are a certain number of Gupta coins of a certain Gupta king named Kācagupta and that he would identify this Kācagupta as Rāmagupta of the *Devīcandragupta*. He even explains how Kāca may be a scribal corruption for Rāma. He adds that, although appointed as

[1] K. P. Jayaswal assigns the Arabic version of the story to *C.* 1026 A. D. and its original to *C.* 800 A. D. (*J.B.O.R.S.*, 1932).

successor by his father, Candragupta might have allowed his elder brother to succeed his father and that Rāmagupta's reign could not, on the whole, have lasted for more than two years or so. The war with the Śakas must have been about 375-380 A.D. Jayaswal gives the Arabic story of Rawwal and Barkamaris also and explains Rawwal as Rāma and Barkamaris as Vikramāditya (Candragupta). Finally, Jayaswal sees the story of Candragupta rescuing Dhruvadevī from the Mleccha in the Bharata Vākya of the *Mudrārākṣasa* itself where he adopts the reading Candragupta. पार्थिवश्चन्द्रगुप्तः । Candragupta is compared in this verse to Viṣṇu in the Varāhāvatāra, rescuing Mother Earth from Hiraṇya who carried her down into the ocean. In the 'Danta-koṭi' which is described in the verse as the 'Āśraya' for Earth, he sees a pun with the sense of a small dagger and he contributes in a further issue of the same journal a Note proving that Danta is a small weapon, a short dagger,[1] with which Candragupta stabs the Śaka chief.

Dr. S. Krishnaswamy Ayyangar's attempt to explain the data and evidence set forth above without assuming a Rāmagupta is unsatisfactory. (*Journal of Indian History*, 1927, p. 52 and *Q. J. of the Mythic Society*, XV. p. 161).

K. Shrigondekar, who edited the *N.D.* of Rāmacandra and Guṇacandra in the *G.O.S.*, says of the *Devīcandragupta* on p. 17 of his Introduction to the *N.D.*, that on the facts revealed by these citations, there is still room for controversy.

Sri Dasaratha Sarma (*J. of Indian History*, XIV, 1935, pp. 30-33) takes Karūr as the scene of action between the Śaka and the Gupta king and as Karūr is on the plains and Rājaśekhara places the scene on the Himalayas, Sri Sarma dismisses Rājaśekhara's verse as of doubtful authority.

In his article on the *Devīcandragupta* in the *Mālavya Commemoration Volume* (pp. 189-211), D. R. Bhandarkar gives a summary of what had been said before him and then offers his own remarks. The article contains an Appendix in which the relevant literary evidences are reproduced.

Bhandarkar takes "प्रकृतीनामाश्वासनाय" to mean "in order to keep his subjects *cheerful*" (pp. 192 and 196). When one understands that the Gupta capital is the far off Pāṭalīputra and that both parties, the Śaka as well as Rāmagupta, were in their military camps as is clearly stated by the extracts from the play, there is no room for the suggestion that Prakṛtis mean subjects. Jayaswal's suggestion that Prakṛti here means the council of ministers is better.

Bhandarkar's new contribution is his interpretation of the long extract in the *N.D.*, under Trigata. He reads between the lines here and suggests that the Śaka first demanded Candragupta. But the Prince was a darling of the city

[1] Jayaswal's contribution on the historical material derivable from the *Devīcandragupta* is on surer foundations than his attempt to discover a lost chapter of Gupta history in the play *Kaumudīmahotsava* (Dakṣiṇa Bhāratī Series) in an article in the *A.B.O.R.I.* He has incorporated the conclusions derived by him from the *Kaumudīmahotsava* in his book on the History of India also.

which would not suffer him to be given away. The citizens preferred Rāmagupta surrendering his Queen instead. He says that Rāmagupta "tried to dissuade his brother Kumāra Candragupta from going in the garb of Dhruvadevī to kill the enemy. This is made quite clear in the verses that follow where Rāmagupta says that he is ready to forsake Dhruvadevī and court infamy simply for the sake of Candragupta. If we read between the lines, it seems that the enemy at first wanted Rāmagupta to surrender Candragupta to him but the Gupta King refused to comply with the demand, partially in consequence of his deep love to the latter but chiefly to quiet the minds of his people to whom the surrender of Candragupta would have caused great dissatisfaction, and that it led ultimately to the compromise of the Queen being handed over to the enemy."

The reading between the lines here is inspired by the wrong interpretation of Prakṛtis in प्रकृतीनामाश्वासनाय as the people and subjects. The suggestion that the Śaka first demanded the surrender of Candragupta also takes the point out of Bāṇa's remark परकलत्रकामुकं शकपतिमशातयत्. The greater problem in this extract has not been solved at all by Bhandarkar. What dramatic purpose did the poet gain by making Dhruvadevī overhear, mistake Candragupta in the female guise for a woman, and feel jealous? The extract by itself is understandable but the remarks of the *N.D.* on it cloud the issue. It cannot be that Dhruvadevī does not know in Act II that she has been humiliatingly surrendered to the Śaka chief. The verse in which Candragupta is said to see her and read her mind says that she is overpowered by a crowd of feelings of anger, sorrow, shame and contempt for her impotent lord. This means that she knows how she has been made the price of peace. The further complication through jealousy for another woman to whom she mistakes her husband as paying attention is extremely out of place and reminds us of the proverb विक्रीते करिणि किमङ्कुशे विवादः? Without attempting to read between the lines, we can say that young Candragupta, scandalised by the peace that has been accepted and prompted by the sense of family honour, finds an effective means to murder the Śaka chief. It must be taken that the young Prince had some love for the Queen, his elder brother's wife. For, the verse which he speaks on seeing her runs रम्यां चारतिकारिणीं च etc. He dons the Queen's dress and comes to Rāmagupta to tell his plan and take leave. But Rāmagupta thought that the attempt was fraught with greatest danger to the life of Candragupta. For, any moment, Candragupta might be caught, and put to death by the enemies. He loved his brother so much and his brother was such an asset on his side that Rāmagupta thought it unwise to risk Candragupta's life for the sake of saving his own honour which was to be impaired by the surrender of his wife. Rāmagupta preferred to lose his honour and Dhruvadevī to trusting Candragupta in an adventure where he might fail and lose his life. But the young Prince assured his brother that he would succeed and return safely and went out on his adventure.

Rāmagupta must have come on an expedition against the Śakapati. Where was Candragupta then? Was he having an important post in the army? Did Rāmagupta succumb, even when Candragupta was by his side? Was the peace

accepted by Rāmagupta without Candragupta knowing it? This nobody has yet solved.

The next problem is the scene of the action. Bhoja and Bāṇa give it as Alipura and Rājaśekhara, as Kārtikeyanagara in the Himalayan region. The identity of the two places according to scholars has been given above. Jayaswal takes Alipura as situate in the Doab between the Beas and the Sutlej, in Kangra Dt. and he finds also in that place a Kartripura to answer to Rājaśekhara's Kārtikeyanagara. Bhandarkar takes the Kārtikeyapura of Rājaśekhara's verse as the scene of action, which place is located in the Almora Dt. in U.P. How can the scene be two such different and distant places? Bhandarkar ignores the Alipura mentioned by Bāṇa and Bhoja.[1]

After refuting Altekar that the verse quoted in the *K.M.*, cannot be an address to Kumāragputa, Bhandarkar says that the verse is an address to Candragupta II himself! He says that "this seems to be the natural sense of the stanza." It is really far from being the natural sense and is due to a failure to understand the connection in which Rājaśekhara quotes the verse. It must be some later non-Gupta King that is extolled in that verse.

Bhandarkar takes the Śakapati as a Śaka-ācārya, according to Śaṅkara on Bāṇa. The Śakas were ruling in Gujarat and Malwa and a Himalayan Śaka of some position can only be a Śaka-ācārya, a religious head. Dasaratha Śarma, in his Note in the *J. of Indian History* referred to above, discountenances the theory of a Śaka preceptor, because no lexicon sanctions Śaṅkara's rendering of Pati as Ācārya and no religious head would be so despicable in character as to demand another's wife. Śaṅkara's commentary really means that the Śaka in question was a religious as well as a secular head, आचार्यस्सन् पतिः or पतिस्सन् आचार्यः Though I have not yet been able to find basis for such a state of affairs amongst ancient Śakas or other non-Indian tribes, I have been able to unearth two passages, one from the *Mahābhārata* and one from the *Rāmāyaṇa*, according to which heads of the Mlecchas, ruling heads, are by idiom called Mlecchācāryas. When King Daśaratha called his Paura-jānapadas and subordinate kings to consider the installation of Rāma as crown-prince, Vālmīki says that around Daśaratha sat Kings from the East, Kings from the North, Kings from the West, *Mlecchācāryas* and those ruling over the forests and the mountains.

अथ तत्र समासीनास्तदा दशरथं नृपम् ।
प्राच्योदीच्याः प्रतीच्याश्च दाक्षिणात्याश्च भूमिपाः ।।

[1] Mirashi (*Indian Antiquary*, 1933), as said above, separates Kārtikeya in the verse quoted by Rājaśekara which he takes as an address to Mahīpāla I of the Gūrjara Pratīhāra dynasty of Kanauj. So he takes 'Nagara' as a proper name, the name of the place where the incident took place. He identifies Nagara as the capital of the Kulūta country, modern Sultanpur and corrects Alipura into Nalinapura which is found in a MS. of the *Harṣacarita*.

म्लेच्छाचार्यश्च ये चान्ये वनशैलान्तवासिनः ।
उपासाञ्चक्रिरे सर्वे ते देवा इव वासवम् ॥
Ayodhyā, 3, 23-24, Kumbhakonam Edn.[1]

While mentioning the several kings who attended the Svayamvara of Citrāṅgada in Kalinga, the Rājadharma section of the Śāntiparvan, ch. 4, sl. 8, (*M. Bhārata*, Citraśālā Press Edn.), speaks of the Mlecchācāryas who also attended.

एते चान्ये च बहवः दक्षिणां दिशमाश्रिताः ।
म्लेच्छाचार्याश्च राजानः प्राच्योदीच्यास्तथैव च ॥[2]

Thus the ruling heads of the Mlecchas (who include the Śakas) were also called by the word Ācārya, which perhaps is a translation of some Mleccha vernacular name of their chiefs.

Bhandarkar's interpretation of the long extract in the *Śṛ. Pra.* which is given as illustration for the Patākāsthāna is wrong. He does not properly understand the Ajjukā figuring in it. He says: "There he was met by a Ceṭī who came there with a dress worn by Dhruvasvāminī, *being directed to do so by some Ajjukā* of the royal family with whom Candragupta was in confidence." He has entirely missed the point here, which we have explained already.

Interpreting the Prāveśikī Dhruvā in Act V, as quoted in the *N.D.*, Bhandarkar says that Candragupta himself is the speaker of that verse. The Dhruvās of exit and entrance are sung from the Nepathya by others.

Bhandarkar then thinks that, on the rise of jealousy in Rāmagupta's mind and in the court, Candragupta goes away and hides himself in the house of the courtezan Mādhavasenā, who, Bhandarkar adds, is given as Nāyikā or heroine. Mādhavasenā is not represented as the heroine of the piece and Nāyikā is used by Abhinavagupta and Rāmacandra in the general sense of female character, of course, a female character of prominence. Dhruvadevī is the chief heroine and Mādhavasenā can only be an Upanāyikā. Then, she was not living elsewhere in the city; she is part of the harem of Dhruvadevī and is the Ajjukā figuring in Bhoja's long extract under Patākāsthāna. Bhandarkar says here that in his incognito life at this prostitute's house, Candragupta began to love her! That she loves him and he loves her from the very first Act is plain by what the Ceṭī says: अद्य खलु अज्जुका केनापि कारणेन "अहं विम नाः कुमारं प्रेक्षे" इति भणन्ती राजकुलात् निष्क्रान्ता ।[3]

[1] It is a pity the critical edn. of the *Rāmāyaṇa* from Baroda does not even record this authentic reading Mlecchācāryāḥ. But, in the *Mahābhārata*-passage cited by me next, Belvalkar has upheld my view and retained the reading Mlecchācāryāḥ. See BORI. *Mahābhārata*, Rājadharma 4, 8 and notes thereon (p. 638).

[2] Sorenson expresses wonder at this word Melcchācārya in his *M. Bhā. Index*, p. 481. This verse mentions by name South, East and North and has the word Mlecchācāryas, significantly, for those in the West.

[3] Bhandarkar says that since Candragupta was a mad man (feigned) in this situation, his verses are in Prākṛt. Firstly, Candragupta is not the speaker of the Prāveśikī and Naiṣkrāmikī Dhruvās; they are sung from behind the curtains. Secondly, Dhruvās are generally in Prākṛt.

He thus says in his interpretation of the Prāveśikī Dhruvā: "The first time he so appears (as a lunatic) is in a *Praveśa*. It is difficult to say whether this Praveśa comes off at the beginning or at the middle of that Act." (P. 199). Bhandarkar says this because of his unfamiliarity with the technicalities of Nāṭya Śāstra, such as what Prāveśikī Dhruvā means. There is no question of any prelude to Act V (Prāveśaka) here. And no Sanskrit drama ever has a Praveśa in the middle of an Act. The Praveśa in the word Prāveśikī Dhruvā means simply 'Entrance' of a character.

Bhandarkar has gone wrong in his exposition of the part played by Mādhavasenā in the play. He does not understand Abhinavagupta and Rāmacandra properly when he says that Mādhavasenā was called a Nāyikā, though a prostitute, because Candragupta's love for her was so genuine and strong. He again says (p. 199): "When in Act IV his love for Mādhavasenā has been depicted in such a way as to compel the authors of the *N.D.* to say that she was not merely a prostitute but the heroine, it does not seem likely that in the very next Act there could be any suggestion of his love for Dhruvasvāminī, . . ." He therefore thinks that the love referred to in the remarks of the *N.D.* on the Naiṣkrāmikī Dhruvā at the end of Act V, in the words मदनविकारगोपनपरस्य, is the love for Mādhavasenā! The absurdity of this view has already been pointed out. The authors of the *N.D.* feel no compulsion. The love between Candragupta and Mādhavasenā runs from the very beginning, *i.e.*, from the first Act itself. Bhandarkar makes further observations on this subject, all of which are unnecessary. He says that if Candragupta had changed his love, it is creditable neither to him, nor to Dhruvadevī nor to the poet. We must however remember that Candragupta and Dhruvadevī eventually married and the poet so ended his drama, and none felt their credit vanishing. Bhandarkar interprets the phrase मदनविकारगोपनरस्य as meaning that Candragupta wanted "to keep in abeyance" his love for Mādhavasenā and that he wanted *to forget* his love for her for a time and go to the place. Now, 'Gopana-para' hardly means 'keeping in abeyance' or 'forgetting'. Therefore it must be accepted that the love referred to in the fifth Act is the love between Candragupta and Dhruvadevī. Otherwise much of the ground for Rāmagupta's jealousy and enmity is taken away and much motif is not supplied for further action. If the poet ended by marrying Dhruvadevī and Candragupta, the accepted practice of poets demands that the course of their love should be gradually developed from stage to stage; the marriage being, according to the title, the Kārya achieved at the end of the last Sandhi of Nirvahaṇa, the seed of the love between the two, the Bija, must have been clearly laid in the opening Sandhi, the Mukha; and this is done by the poet as is seen for example in the verse रम्यां चारतिकारिणीं च etc. quoted in the *N.D.* It must not be forgotten by the historians who discuss the data that the *Devīcandragupta* was written as a love play, culminating in the marriage of Candragupta and Dhruvadevī. The political affairs lend subsidiary interest to the theme. The daring murder of the Śaka by Candragupta in the first two Acts is sown as the seed by the poet for the sprouting up of the creeper of the love between Candragupta and Dhruvadevī. Bhandarkar further says on p. 200 that perhaps Acts VI and VII are occupied by the murder of Rāmagupta and Candragupta

taking his wife and kingdom, as the Sanjān plate would suggest. Does the drama then close with the seventh Act?

Bhandarkar has much to say on the moral and social question involved in this widow-remarriage celebrated by this drama. On the question of the moral turpitude of Candragupta marrying his elder brother's wife, Bhandarkar asks us to adopt the story of the Arabic version of Rawwal and Barkamaris, according to which it was Candragupta who first chose Dhruvadevī in a Svayamvara, but on his brother's desire, he left her to Rāmagupta. When the elder was no more, the old love started again. The social problem raised by the revelation in this drama that the great monarch committed the sin of widow-remarriage himself, has been dealt with at length by Altekar who examines the Smṛti texts current and in force at that time and tries to point out the provision for widow-remarriage. Bhandarkar overdoes this part of his investigation and commits mistakes. He gives the cases in which the Smṛtis allow remarriage for a woman: the Smṛtis say that the preference is for the Brother-in-law and the Sapiṇḍas. This is a case of an impotent husband, and Klaibya of the husband is one of the grounds for marrying another. He says (p. 203): "If this is the line of reasoning which is commendable to the Smṛti, Candragupta had every right to marry Dhruvasvāminī. In fact, there is one stanza रम्यां चारतिकारिणीं etc., quoted from our drama, where the words *Klība* and *Kṣetrīkṛtā* have been used with reference to Rāmagupta and Dhruvasvāminī respectively. We are told in this verse uttered by Candragupta himself that Rāmagupta, though a man, behaved himself like a Klība or impotent man by offering to surrender his Queen to his enemy. *Dhruvasvāminī had thus become Kṣetrīkṛtā, that is, fit for being used by a stranger.* The conduct of Candragupta in marrying her was thus not at all opposed to the law laid down by the Smṛti."

In this stanza, it is just said that Rāmagupta acted in a manner becoming only a Klība क्लीबजनोचितेन चरितेन, but it is not said or hinted at that Rāmagupta was sexually impotent; Klaibya, as a ground for remarriage, is sexual impotency and not this lack of manliness and sense of honour from which alone Rāmagupta was suffering. Bhandarkar's interpretation of the word 'क्षेत्रीकृता' is violence to language. The expression in the verse is 'लज्जकोपविषादभीत्यरतिभिः **क्षेत्रीकृता** ताम्यति' and the phrase "Kṣetrīkṛta" is an idiom meaning "being subject to and filled with or over-powered." It is not used here by the poet as a technical word of the Smṛti literature. "Kṣetrīkṛta" is a favourite expression of Viśākhadatta. He says in his *Mudrārākṣasa*, VII. 5:

आत्मा यस्य च वञ्चनापरिभवक्षेत्रीकृतोऽपि प्रियः ।[1]

There need be no qualms over this widow-remarriage. There is also no reason for modern minded historians to go into raptures over the high level of the social conditions and the freedom given for widow-remarriage in the golden Gupta age. Candragupta did many things before he became a *Sāhasāṅka*. He

[1] *Cf.* also Bāṇa, *Harṣacarita*; क्षेत्रीकृतं क्षयेन । क्षेत्रीकृतः क्षोभेन । (Description of Prabhākaravardhana on his death-bed.)

donned a female guise and murdered the Śaka in his own camp; and he did away with his brother and married his wife which is another Sāhasa of his. If Smṛtis had permitted and he was justified morally in that marriage, the Sanjān plate would not have made it one of the black marks on Candragupta. As we shall see presently, there is another verse which also mentions it as a black mark on Candragupta.

Bhandarkar then takes up the identity of Rāmagupta. The absence of his name in inscriptions and coins is only negative evidence. He accepts that Rāmagupta has to be identified with the Kācagupta of the Kāca Gupta coins, whose identity is still a problem. Bhandarkar suggests that in the original drama, Candragupta's brother must have been called Kāca, the correct name, and that Rāma is a misreading. Jayaswal, on the other hand, has suggested the other way, Rāma as the correct name and Kāca, as corruption. For long, scholars were taking the Kācagupta of the coins as identical with Samudragupta himself but now writers hold him to be different. Vincent Smith says (p. 148, Footnote): "Kācha (Kacha), who struck a few gold coins, may have intervened for a few months (*i.e.*, between Candragupta I and Samudragupta), if he was distinct from Samudragupta; but the best opinion is that they were identical."

R. D. Banerji has a few remarks on Rāmagupta in his work *Prehistoric, Ancient and Hindu India.*[1] He does not identify Rāmagupta with the Kācagupta of the coins (p. 162). He says: "He (Samudragupta) had an elder brother, named Kāca, who was most probably killed during the wars of independence." He says that the Śakapati killed by Candragupta is a Scythian king, evidently of Mathura.[2] He also commits the mistake of interpreting Prakṛtis in प्रकृतीनामाश्वासनाय as subjects[3]: "The people of Pāṭalīputra (?) were panic-stricken and asked the King to send his Queen to the Scythian monarch. Later on Candragupta married the wife of his elder brother which, he says, is the first recorded widow-marriage among kings of the mediaeval period. He says of Rāmagupta that he probably succeeded his father Samudragupta. "Rāmagupta is not known to us from any other source and does not appear to have struck any coins. The actual dates of his accession and death are not known to us, but the discovery of his name fills up a long gap between the reigns of Samudragupta and Candragupta II" (p. 168).[4]

There is a further note on the subject by V. V. Mirashi in the *Indian Historical Quarterly*, Vol. X. No. i, pp. 48-53, entitled "Candragupta Vikramāditya and Govinda."

[1] In his Manindra Candra Nandi lectures (Benares Hindu University) which also contain his contribution on this subject of Rāmagupta and the *Devīcandragupta*, he says on pp. 9-10 that Kāca coins are probably memorial medals struck for Kāca, a son of Candragupta I and elder brother of Samudragupta, whose life was lost during the life-time of the father himself in the war of independence.

[2] Śakas, Khaśas, Mlecchas are loosely used to mean generally non-Hindu tribes, Anāryas.

[3] Also on p. 27 of his "Imperial Guptas", Manindra Candra Nandi Lectures.

[4] In this work, he concludes that widow remarriage prohibitions in Smṛtis came only after the 5th Cent. A. D.! (p. 29). The big extract from Act II quoted in the *N. D.* is misunderstood by him. He mistakes it as a dialogue between Rāmagupta and Dhurvadevī and that Candragupta decides later on his plan.

v. In the Sangli and Cambay plates of the Rāṣṭrakūṭa King Govinda IV, there is a verse which confirms the story of Viśākhadatta's drama, *Devīcandragupta*. The verse points out the sins of Candragupta and praises Govinda as a Vikramāditya minus his sins.

सामर्थ्ये सति निन्दता प्रविहिता नैवाग्रजे क्रूरता
बन्धुस्त्रीगमनादिभिः कुचरितैरावर्जितं नायशः ।
शौचाशौचपराङमुखं न च भिया पैशाच्यमङ्गीकृतं
त्यागेनासमसाहसैश्च भुवने यस्साहसाङ्कोऽभवत् ।।

The first line here refers to Candragupta's murder of his elder brother; the second line, his taking for his wife, his elder brother's widow. The third line is not properly interpreted by Mirashi who suggests that the Vetāla-sādhana which Candragupta proposes to do in Act I to secure the help of the Vetāla, is the Paiśācya referred to here. But this Vetāla-sādhana, as the drama says at once, he never did, as the dress and ornaments of Dhruvadevī accidentally arrive and the idea of taking her guise strikes Candragupta, obviating the need for any Vetāla's aid. This is the significance of the idea of Patākāsthāna for which the extract from the *Devīcandragupta* is cited as illustration.

तदेवमन्यथा निर्गमनोपाये चिन्त्यमाने स्त्रीवेषस्साधनमुपगतमिति * * * चेटीजन-प्रयुक्तमेकं पताकास्थानकमिति ।

The guise as Dhruvadevī is not mearly to get out of the camp and to reach the crematorium for Vetālasādhana; that the guise is for murdering the Śaka chief is said in many of the passages discussed.[1] Mirashi says that Candragupta Vikramāditya is the traditional Vikramāditya with whom stories of a Vetāla are associated. But the third line really refers to the fact that out of fear (भिया) Candragupta adopted Paiśācya. This refers to the contents of Act V of the *Devīcandragupta*, the Kṛtakonmāda or feigned lunacy referred to by the *Śṛ. Pra.* and the *N.D.*, which he had to adopt in his fear of his foes, मनाक् शत्रुभीतस्य. The mad-man's part cannot be acted successfully without becoming a veritable Piśāca and taking leave of the sense of purity and neatness, शौचाशौचपराङमुखम् ।

R. C. Mazumdar, one of the latest to express an opinion on this subject, takes a middle attitude and says that neither could the data revealed by the play be "dismissed off hand" nor accepted *in toto* and we have to wait for further evidence to solve the problem. (*New History of the Indian People*, Vol. VI. Ch. VIII, pp. 161-5; Bharatiya Vidya Bhavan's *History and Culture of the Indian People*, Vol. III, ch. 3, pp. 17-18).

The only additional material that has recently come up is the three inscriptions from Durjanapura near Besnagar onthree Jain images (EI. xxxviii. i. 1967 (1970), pp. 46-49). The only thing useful in these short epigraphs in the mention of Mahārājādhirāja Rāmagupta, which of course gives us a King of that

[1] See *J. of the Benares Hindu Univesity*, II. 1937-8, pp. 53-4, for my replies to some other doubts raised by Mirashi on my interpretation of the verse in the Sangli and Cambay plates.

name of an imperial line and historical reality to the character of that name in our play.

In conclusion, it must be stated that, as in the *Mudrārākṣasa*, in the *Devīcandragupta* also, there may be some ideas born of the poet's imagination and the two Rāṣṭrakūṭa inscription verses, हत्वा भ्रातरम् etc. and सामर्थ्ये सति etc. and Śaṅkara's comments on Bāṇa's observation might have themselves been informed only by the drama of Viśākhadeva. But the verse cited by Rājaśekhara as an example of a verse having a historical allusion (Kathottha) clearly tells us of a King, evidently our Rāmagupta, who gave up his wife Dhruvasvāminī to a Śaka and returned disgracefully.[1] This proves that Dhruvasvāminī was originally the wife of somebody other than Candragupta; and from the official inscriptions, it is known that Dhruvadevī was the wife of Candragupta.[2] A reconciliation between the two facts is possible only if we accept the broad outlines at least of the story of the drama *Devīcandragupta*, as can be reconstructed with the help of other evidences. Candragupta must have killed his elder brother and married his wife, and thus must have been a *Sāhasāṅka* for more Sāhasas than one.

The Abhisārikā-vañcitaka

In the *Mudrārākṣasa* and the *Devīcandragupta*, Viśākhadatta took up history and created two masterpieces. The former contained no element of love and was altogether devoid of women except for the wife of Candanadāsa appearing at the end. Compared to it, the *Devīcandragupta*, a Prakaraṇa, had real scope for love as an essential part of its theme but still the plot was woven with intricate political intrigue. A third drama, a Nāṭaka no doubt, Viśākhadatta wrote and this was a pure love-play, with the well-known King Udayana as the hero and his second Queen Padmāvatī, the Magadha Princess, as the heroine. The drama is called *Abhisārikā-vañcitaka*, 'the deception by an Abhisārikā'.

The drama is referred to and quoted only by two writers, Abhinavagupta and Bhoja. Abhinavagupta refers to the main theme of the play that in it, Padmāvatī loses the king's love but she contrives to attract him and win back his love, playing the guise of a huntress (Śabarī). The extract is noticed by Sri R. Ramamurthy in his Note on this play in the *J.O.R.*, Madras, II. 1928. Pp. 156-8.

Bhoja gives one verse from this play. It supplements the little knowledge we get from Abhinavagupta. From this quotation in Bhoja, we are enabled to understand why the king lost his love for Padmāvatī which she had to contrive cleverly to win back. Bhoja says that Vatsarāja, *i.e.*, Udayana, imagined that Padmāvatī killed his son and got furious. Udayana cries: "I have mistakenly sought for bathing a river full of evil crocodiles; desirous of fruit and flower, I have resorted to the branch of a poison tree; I have, praying for the jewel on its hood, followed the cruel serpent, burning with flaming poison.

[1] If Rājaśekhara's verse is also based on the play, we should have only Rāmagupta in the verse and not Senagupta or Śarmagupta.

[2] What an irony on the name *Dhruvasvāminī*!

क्रोधो यथा श्रीविशाखदेवकृते **अभिसारिकावञ्चिते** वत्सराजः सम्भावितपुत्रवधायै पद्मावत्यै क्रुद्धः तथाभ्यधात्—

प्रदुष्टोग्रग्राहां सरितमवगाढः श्रमवशाद्
उपालीनः शाखां फलकुसुमलोभाद् विषतरोः ।
फणाली(रत)नार्थी च्युतपरिचयां क्रौर्यनिरतां
विषज्वालागर्भां चिरमुरगकन्यामनुसृतः ॥ *Śr. Pra.*Vol. II. P. 484

The MS. of the *Abhi. Bhā.* gives the name *Abhisārikā-bandhitaka*, 'captured by an Abhisārikā.' It is likely that 'bandhitaka' is a corruption of 'vañcitaka.' From no other quarter is any light available regarding this play.

We have no clue to reconstruct the story of this play. I have searched in vain Budhasvāmin, Kṣemendra and Somadeva, as also the Tamil *Bṛhatkathā* to see if some such story is available in the sections on Udayana and Padmāvatī. Bhoja says that Vatsarāja imagined (Sambhāvita) that Padmāvatī killed his son, but we are not able to know which Queen's son was taken by the king as killed by Padmāvatī. In the known versions of the *Bṛhatkathā*, we hear of only one son of Udayana, Naravāhanadatta, through Vāsavadattā, the chief Queen. And Naravāhanadatta's early life is not beset with any such calamity as his step-mother Padmāvatī's supposed attempt on his life. Padmāvatī and Vāsavadattā were living in amity as sisters.

In Budhasvāmin's *Ślokasaṁgraha* IV, there is a narration of Udayana's longing for a son, more detailed than in the two other Sanskrit versions or the Tamil version. Udayana orders an universal worship of God for son and then repairs to the forest with Vāsavadattā for penances on this behalf. Padmāvatī also starts but Vāsavadattā prevents her from following them, saying that Padmāvatī is too young and fragile for penance and that her (Vāsavadattā's) son shall be Padmāvatī's also.

Perhaps Viśākhadatta drew from his own imagination for the story.[1]

The *Subhāṣitāvali* gives the following two verses of Viśākhadeva:

Śl. 1048: तत् त्रिविष्टपमाख्यातं तन्वङ्गीनां वलित्रयम् ।
येनानिमिषदृष्टित्वं नृणामप्युपजायते ॥

Śl. 1782: सेन्द्रचापैः श्रिता मेघैः निपतन्निर्झरा नगाः ।
वर्णकम्बलसंवीता बभुर्मत्तद्विपा इव ॥

In the *Sūktimuktāvali* of Jalhaṇa also, we find the former verse attributed to Viśākhadeva. (P. 272. Mad. MS., GOS. Edn. p. 186). From these two verses, from the latter especially, we are led to infer that this dramatist wrote also some Śravya-kāvya or at least some Muktakas.

[1] Dr. Keith says on the date of Viśākhadatta that "there is nothing that prevents a date in the ninth century, though the work may be earlier". P. 204, *Skt. Drama.* In his contributions on the *Devīcandragupta* in the *J. B. O.R.S.* (1928, p. 236), Dr. Altekar supports the suggestion that Viśākhadatta was a contemporary of Candragupta II (Fifth century). J. S. Speyer says in his *Studies about the Kathāsaritsāgara* that there is a common verse between the *Mudrārākṣasa* and the *Tantrākhyāyikā*, the oldest recension of the *Pañcatantra*. If the verse is a quotation from the *Mudrārākṣasa* in the other work, Speyer says, Viśākhadatta must be placed before 400 A. D. He also takes the Candragupta in the Bharatavākya of the *Mudrārākṣasa* as Candragupta I, founder of the Gupta dynasty.

Sarvānanda on *Amarakośa* (T.S.S. I. p. 155) quotes on the word Amarṣa having the form Āmarṣa also from Viśākhadatta: 'निरुद्योगं निरामर्षम्' इति विशाखदत्तः ।

Finally one more doubt, which some scholars may have, may also be disposed of. While the author of the *Mudrārākṣasa* is generally referred to as Viśākha*datta*, the author of the *Devīcandragupta* and the *Abhisārikāvañcitaka* has invariably been cited as Viśākha*deva*. This may lead some scholars to doubt the identification of the two, which we have assumed all through. In confirmation of our assumption of the identity of the two names, we may refer to the *Sūktimuktāvali* where verses from the *Mudrārākṣasa* are quoted over the name Viśākha*deva*.

RAMA PLAYS

The *Śr. Pra.* makes citations from important plays based on the *Rāmāyaṇa*, which are not extant now: *Rāmābhyudaya* of Yaśovarman, *Kṛtyārāvaṇa*, *Chalitarāma*, *Rāmānanda* and *Rāghavānanda*. It is not necessary to devote any attention to them here, as I have dealt with these and other lost Rāma-plays in my book called *Some Old Lost Rama Plays.*[1]

There is a quotation in both the *Śr. Pra.* and the *S.K.Ā.* from a *Nirdoṣa-daśaratha*: In connection with the change in the original story made by a poet for Doṣahāna, Bhoja says:

तत्र दोषहानम् अनौचित्यपरिहारेण यथा—मायाकैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापितृभ्याम् इति **निर्दोषदशरथे** । P. 642, *S. K. Ā.* and p. 410, Vol. II. *Śr. Pra.*

The Nirdoṣa-daśaratha is not the name of a drama but it is the sixth act of Rājaśekhara's *Balarāmāyaṇa* where we have what Bhoja had described above, *viz.*, Śūrpaṇakhā and another Rākṣasa taking the guise of Kaikeyī and Daśaratha and banishing Rama to the forest.

We know that some plays have names for their Acts and the Acts are separately referred to by those names.

On p. 74, Schuyler's *Bibliography of the Sanskrit Drama* counts the Nirdoṣa-daśaratha as a separate drama on the basis of S. Levi's *Le Theatre indien*, App. p. 76. It is a mistake.

Māyurāja's Udāttarāghava

Bhoja does not mention this Rāma play but anonymous quotations from it occur in the *Śr. Pra.* Till some time back, the *Udāttarāghava* was one of the lost Rāma plays but as I have since secured two MSS. of it, there is no need to bring together here and collate all the citations from this play found in the *Śr. Pra.*, *D. R. Avaloka*, etc. All these citations are dealt with in my forthcoming edition of the play in the GOS.

[1] Annamalai University, 1961

The Tāpasavatsarāja of the same author

Bhoja mentions the *Tāpasavatsarāja* of the same author Māyurāja, more than once in his *Śr. Pra.* but there is little interest in these citations now since the play has been published though very badly.[1]

Two Mahābhārata Plays

The Pārthavijaya of Trilocana

It is one of Rājaśekhara's well-known verses on poets that first informs us of a poet named Trilocana and a work of his named *Pārthavijaya*.

कर्तुं **त्रिलोचनादन्यः** न **पार्थविजयं** क्षमः ।
तदर्थः शक्यते द्रष्टुं लोचनद्वयिभिः कथम् ॥

Sūktimuktāvali, Mad. MS. p. 60, GOS. Edn. p. 45

The *Śārṅgadharapaddhati* quotes over Trilocana's name two Viśiṣṭa-kavi-praśamsās, on Bāṇa and Mayūra. Therefore, Trilocana's date falls between Bāṇa, the upper limit, and Rājaśekhara, the lower limit.

He may be identical with the logician Trilocana, the teacher of the famous Vācaspati Miśra (841 A.D.). (See *J.O.R.*, Madras, 1928, Vol. II. pp. 243-246.)

There are three references in Ch. XXI of the *Śr. Pra.* to this drama, *Pārthavijaya*. Sri R. Ramamurthy notices only two references in his Note on the *Pārthavijaya* in *J.O.R.*, Madras, referred to above. The third extract not noticed by him does not however add to our knowledge of the story of the drama. The following are the three references.

1. *Śr. Pra.* Vol. II. p. 480. Illustration of the first Sandhyantara called Sāma.

तत्र साम यथा **पार्थविजये** भगवान् वासुदेवः दौत्येन आगतः दुर्योधनमाह—
क्षीरोदादमृतद्युतिः, क्षितिभुजां वंशस्ततो भारतः
श्लाध्यः, श्लाध्यगुणश्च किञ्च बहुना यत्रोद्भवस्त्वादृशाम् ॥

इत्यादि ।

2. *Ibid.* p. 483. Illustration of the Sandhyantara called Hrī in men.

तथा पुंसो ह्रीः । यथा **पार्थविजये**—गन्धर्वैः पराजित्य बद्धस्य अर्जुनेन विक्रम्य मोचितस्य दुर्योधनस्य । तत्र हि दुर्योधनमर्जुन आह—

न चाहमस्मिन् काले पाण्डवेन आहूत इति मनसि सम्भावनीयम् । यस्माद् अभिन्नमेव आर्य-युधिष्ठिराद् महाराजमवगच्छामः । विशेषतोऽस्मिन्काले । पश्यतु महाराजः—

स्वैर्वैरे कुरुपाण्डवान्तरकृते यस्मिन् विशेषोऽस्ति नः
तस्मिन् तत् किमसाधु साधु कथमित्यार्या विजानन्ति तत् ।
यत्रैकाभिजनान्वये त्वभिभवः क्षत्रस्य तस्मिन्पुनः
भ्रातॄणां पुरतोऽभियोगसमये पञ्चोत्तरं नः शतम् ॥

[1] Edn. by H. H. Sri Yatirājasvāmin of Melkote.

दुर्योधनः—(सवैलक्ष्यम् आत्मगतम्) हृदय, शिक्षयोत्तरम् । कथमिवैनम् आलपामि ?
भ्राताहमित्यसदृशं मम दुष्कृतैस्तैः द्वेष्टा भवानिति तदत्र दशाविरुद्धम् ।
यद्यद् ब्रवीमि वचनं लघु तत्तु, तत्र कामं भवेच्छरणमप्रतिपत्तिरेव ॥

तदत्र(स्य) वैलक्ष्यमत्र लज्जानिमित्तमेव ॥

3. *Ibid.*, p. 486. Illustration of the Sandhyantara, Dūta.

दूतो यथा **पार्थविजये** भगवान् वासुदेवः दुर्योधनस्य दूतो गतः ।

From these quotations it is not possible to say more than this that the drama ends with the coronation of Yudhiṣṭhira after the war, prior to which (war), Lord Kṛṣṇa goes as ambassador with the offer of peace. Two references pertain to Kṛṣṇa's embassy. The other is a passage, fortunately big, from an earlier Act, the visit of pompous Duryodhana to the forest, which he undertook to produce a sense of humiliation in the hearts of the destitute Pāṇḍavas in exile in the forest. and the humour of Fate which turns the tables and instead humiliates Duryodhana. The incident is the capture of Duryodhana and his party by Citrasena, the king of the Gandharvas, and Arjuna's gallant rescue of Duryodhana.

After R. Ramamurthy published his Note on the *Pārthavijaya*, the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra appeared in the GOS. throwing a flood of light on our lost dramatic literature. There are four extracts from the *Pārthavijaya* in the *N.D.*, pp. 70, 76, 77 & 81. But in this particular case, of the *Pārthavijaya*, the *N.D.* has not quoted from different and distant parts of the story to enable us to form an idea of the whole play. Three of its extracts refer to the above given incident of Arjuna running to Duryodhana's succour when the king of Gandharvas surrounds and takes captive Duryodhana and his party. The three passages in these quotations in the *N.D.* precede the one quoted by Bhoja. They refer to the first raising of alarm in captive Duryodhana's camp by the Kañcukin, the Pāṇḍavas hearing this cry, Yudhiṣṭhira arguing that they must go to Duryodhana's aid, and Bhīma arguing against helping such a villain and an enemy like Duryodhana. The following are the three references.

1. P. 70. धूननं साम्नि अनादरः । यथा **पार्थविजये** चित्रसेनेन संयते दुर्योधने सति युधिष्ठिरः— वत्स भीमसेन !

अयं स कालः शूराणां खिन्नानां यत्र बन्धुषु ।
आपद्गतपरित्राणम् अपूर्वोऽनुनयक्रमः ॥

भीमसेनोऽपि दुर्योधनं प्रति युधिष्ठरस्य अनुनयमगृह्णन् आह—

कोऽयं अनेकविधापकारकारिणः कौरवानुद्दिश्य आर्यस्य आर्द्रभावः ?

Duryodhana has been taken captive and while elsewhere, the Pāṇḍavas are arguing whether to go for the rescue of Duryodhana or not, the harem of Duryodhana is being taken possession of by Citrasena. The Kañcukin at once raises an alarm that Duryodhana's Queen is being humiliated; Yudhiṣṭhira is enraged, and stopping all discussion, he takes the bow in a flutter; and even Bhīma says that this insult to women of their family by Gandharvas is too much to bear and rises to the occasion. The following is the extract.

2. Pp. 76-77: अपायदर्शनं पाप: । यथा **पार्थविजये**—

कञ्चुकी—भो भो लोकपाला:, परित्रायध्वम् !

एषा वधूर्भरतराजकुलस्य साध्वी दुर्योधनस्य महिषी प्रियसङ्गरस्य ।
विस्मृत्य पाण्डुधृतराष्ट्रपितामहादीन् गन्धर्ववीरपशुभि: परिभूयते स्म ।।

युधिष्ठिर:—(श्रुत्वा दुर्योधनान्त:पुरे महतीमपायशङ्कामाविष्कुर्वन्नाह) अयि वत्स ! स्वगोत्रपरिभवाविष्कारनिष्ठुर: शब्द: । अद्याप्यभ्रान्त एवासि । क: कोऽत्र भो: ? चापं चापम् (इति चापारोपणमभिनयन् सम्भ्रमादुत्तिष्ठति) इति ।

3. P. 77. केचित्तु स्थानेऽस्य अनुनय-अरत्योर्ग्रहनिग्रहरूपं शमनं पठन्ति ।

यथा **पार्थविजये** भीम:—

आ: क एष मयि स्थिते भरतकुलं परिभवति? अत: परं न मर्षयामि ।

4. P. 81. The last extract on this page is from Act II and belongs to a still earlier part of the story. It is a speech of Draupadī addressed to Yudhiṣṭhira.

यथा **पार्थविजये** द्वितीयेऽङ्के द्रौपदी युधिष्ठिरमुद्दिश्याह—महाराज! इमाभिरेव दिवसपरिवर्तनगणनाभि: किणीभूतपरिभवोद्वेगदु:खस्य मे हृदयस्य प्रस्मृत एव अनार्यदु:शासनेन आत्मन: केशग्रहापमानवृत्तान्त: ।

The emotion-dominated, least artificially adorned and actionful style of the poet is already evident in the big extract in Bhoja. The dramatic genius of Trilocana is further proved by the extracts in the *N.D.* The drama begins in the gambling hall in Act I, where the Pāṇḍavas are defeated, Draupadī is insulted and all of them are sent to exile. The second Act appears after a passage of time in the forest. It is a situation full of peacefulness and Draupadī says that all those days, she has forgotten the insult offered to her by the evil Duśśāsana. It is with tremendous dramatic irony that this insult to her by Duśśāsana is touched by the dramatist. It is in this same act that Duryodhana and his harem are captured by Citrasena and humiliated. In this situation, the dramatist has, with great subtlety, brought Citrasena to the point of seizing the Queen of Duryodhana. The alarm is raised by the Kañcukin and this insult to their women, to the daughter-in-law of the Bharata elders, is too much to bear for Yudhiṣṭhira, and more than to him, to Bhīma, who was still then arguing against helping Duryodhana. This on the side of the Pāṇḍavas is set to contrast with the behaviour of Duryodhana and Duśśāsana who had no repugnance in insulting Draupadī, the Pāṇḍava Queen, in open court. Great indeed must have been the beauty of the lost *Pārthavijaya* and Rājaśekhara did not perpetrate a mere verbal pun when he said of it: तदर्थ: शक्यते द्रष्टुं लोचनद्वयिभि: कथम् ।

Trilocana must also have been author of a Śravya-kāvya. Jalhaṇa's *Sūktimuktāvali* (Mad. MS. Pp. 74, 94-95. GOS. Edn. pp. 54, 67) and the *Śārṅgadharapaddhati* (Śl. 764) contain some Subhāṣita, Anyāpadeśa and Sambhogavarṇana of his. Śl. 16 in the *Kavīndravacanasamuccaya* (Bib. Ind. Edn. *Subhāṣitaratnakośa* HOS. p. 33), is a Vasantavarṇana of Trilocana and Śl. 13 (HOS. 13, 14, 20) in the same anthology is in praise of Śāstā or Buddha. The significance of the latter is not clear; perhaps it has no significance beyond a poet's natural religious catholicity or the Trilocana of the latter verse is different.

The Mukuṭatāḍita of Bāṇa

In his *S.K.Ā.* (II. 20) Bhoja says that Bāṇa is not such a master in verse as in prose.

यादृग्गद्यविधौ बाण: पद्यबन्धे न तादृश: ।

We know that besides his two prose works, Bāṇa wrote the *Caṇḍīśataka*, a century of verses in praise of Mother Goddess. But it is perhaps not on these hundred verses only that this general opinion which Bhoja records is based. Kṣemendra's *Aucityavicāracarcā* would make us suppose that Bāṇa himself wrote also a metrical version of the *Kādambarī*. While that is possible, it is no longer possible to cling to the idea that Bāṇa wrote the colourless *Pārvatīpariṇaya*, which we know Vāmana Bhaṭṭa Bāṇa of Vemabhūpāla's court wrote in the Telugu country.

We are told by Caṇḍapāla and Guṇavijayagaṇi, commentators on Trivikrama's *Nalacampū*, that, besides these works, Bāṇa wrote a drama called *Mukuṭatāḍita* and they quote a Śārdūlavikrīḍita from it, in which perhaps the chamberlain of the dead Duryodhana's court mourns over the desolate palace halls after the war. The verse is characteristic of Bāṇa in its reluctance to stop even with a chain of Upamās, containing as many as five.

Without mentioning the author's name, Bhoja mentions *Mukuṭatāpi(ḍi)ta* and quotes two verses from it. Bhīma has vowed to smash the thigh of Duryodhana where he gestured Draupadī to come and sit, to bind Draupadī's dishevelled locks and also to *kick Duryodhana's royal crown* and *shatter it to pieces.* It is this additional vow to kick and shatter Duryodhana's crown (Mukuṭatāḍana) that has given the name to the play, like the Veṇīsaṁhāra-pratijñā in the *Veṇīsaṁhāra* (which vow also figures here). Perhaps the whole play is occupied with the fight between Duryodhana and Bhīma. It begins after the regular war; after long search, Duryodhana is found hiding in a tank; the two exchange words and a Gadā-yuddha is decided upon. Bhīma has to fulfil two vows, the smashing of Duryodhana's thigh (Ūrubhaṅga) and the kicking of his crown, having fulfilled his other vows of annihilating the Kauravas, drinking blood from Duśśāsana's heart, and the tying up of Draupadī's locks. Bhoja quotes two verses spoken by Bhīma as instances of the Lakṣaṇa called Pratijñā. *Śṛ. Pra.* chapter XII. Vol. II, pp. 550-551.

यथा **मुकुटतापि(डि)ते** भीम:—

ध्वस्ता: क्षुधा(द्रा:) धार्तराष्ट्रा: समस्ता: पीतं रक्तं स्वादु दु:शासनस्य ।
पूर्णा कृष्णाकेशबन्धप्रतिज्ञा तिष्ठत्येक: कौरवस्योरुभङ्ग: ।।
ऊरू निपीड्य गदया यदि नास्य तस्य पादेन रत्नमुकुटं शकलीकरोमि ।
देहं निपीतनिजधूमविजृम्भमाणज्वालाजटालवपुषि ज्वलने जुहोमि ।।

The following is the verse quoted by the two commentators on the *Nalacampū*:

यदाह **मुकुटताडितके** बाण:—

आशा: प्रोषितदिग्गजा इव गुहा: प्रध्वस्तसिंहा इव
द्रोण्य: कृत्तमहाद्रुमा इव भुव: प्रोत्खातशैला इव ।

बिभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकष्टां दशां
जाताः क्षीणमहारथाः कुरुपतेः देवस्य शून्यास्सभाः ॥ [1]

TWO OLD VĪTHĪS

The monologue or dialogue called Vīthī with an emphasis on wit, humour and satire is, as shown by me,[2] the earliest form of popular dramatic entertainment. But early specimens of Vīthī have not come down to us and perhaps even before the tenth century the Vīthī had lost its original character and had become moulded in a different manner. It is sad to note that early examples of any other type of drama except the Nāṭaka and the Prakaraṇa are absolutely lacking. The publication of the *Caturbhāṇī* has filled the gap in respect of Bhāṇa. In regard to Vīthī, we are able to fill the gap at least with information about two examples quoted by Bhoja. Bhoja quotes in Ch. XII of his *Śṛ. Pra.* from two Vīthīs named *Mālatikā* and *Indulekhā*. The *Nāṭyadarpaṇa* quotes the same verse from the *Indulekhā* and perhaps does not owe its information to Bhoja, but had access to that work, as to many other rare dramas. Bahurūpamiśra, commentator on the *Daśarūpaka* (Madras MS.), also quotes both the Vīthīs quoted by Bhoja and seems to have had access at least to the *Mālatikā*.

Mālatikā

Bhoja quotes from this Vīthī twice. First he quotes it to illustrate the Vīthyaṅga called Udghātyaka. Vol. II. chap. XII. Pp. 470.

(यथा **मालति)कायां** वीथ्याम्——

मालतिका——को विसमो संसारे (को विषमः संसारे) को वा दुक्खे ण तीरए तरिउं (को वा दुःखे न पार्यते तरितुम्) ।

राजा——कुसुमशरः तरलाक्षि! वियोगदुःखाम्बुधिश्चैव ॥

This Āryā verse-dialogue between the heroine named Mālatikā after whom the Vīthī is named and the royal hero occurs at the head of a longer interesting dialogue between the two. Bahurūpamiśra quotes in his *D.R. Vyākhyā* (Mad. MS. R. 4188) this verse and some part of the further dialogue (pp. 26-27) as an instance of the same Udghātyaka for whose illustration Bhoja quotes the *Mālatikā* Vīthī.

यथा **मालतिकायां** वीथ्याम्——

मालतिका——को विसमो संसारे को वा दुःक्खे ण (तीरए) तरिउं ।
राजा——कुसुमशरस्तरलाक्षि वियोगदुःखाम्बुधिश्चैव ॥

मालतिका (विदूषकः)——को एसो कामो जेण तुमं पि दूयिज्जसि, किं पुटिसो आदु इत्थियेत्ति (क एष कामः येन त्वमपि दूयसे, किं पुरुषः, आहोस्वित् स्त्री इति) ।

[1] Aufrecht's *Catalogus Catalogorum* says that according to Pandit Radhakrishna's (of Lahore) MS. catalogue (Radh. 23) Bāṇa is the author of another drama named *Sarvacarita Nāṭaka*. There is no means of verifying this information.

[2] See my paper on Vṛttis, *J.O.R.*, Madras, VI. pp. 364-9.

राजा——मनोजाधीरनीडीनां (मनोजातिरनाधीना) सुखेष्वेव प्रवर्तते ।
स्नेहस्य ललितो मार्गः काम इत्यभिधीयते ॥
विदूषकः——वयस्य एव्वंपि ण आणे । (वयस्य, एवमपि न जाने ।)
राजा——इच्छाप्रभवस्सः ।
विदूषकः——किं जो जं इच्छदि सो तस्स कामोत्ति (किं यो यमिच्छति स तस्य काम इति?)
राजा——अथ किम् ।
विदूषकः——ता जाणिदं जह अहं सूदआरशालाए भोअणं इच्छामित्ति । (तत् ज्ञातं यथा अहं सूदकारशालायां भोजनमिच्छामीति ।)
राजा——तथा भवतु ।

This passage without the Āryā at the beginning is quoted in Dhanika's *Avaloka* on p. 82. The quotation is valuable in that it corrects the reading of the Anuṣṭubh in which the King defines Kāma which Bahurūpa reads as मनोजाधीरनाडीनां and which may be as Dhanika quotes it, मनोजातिरनाधीना. Perhaps the quotation in Dhanika gives us another correction also. In Bahurūpamiśra, the heroine asks the naive question who cupid is, whether a man or a woman. The *Avaloka* gives the Vidūṣaka as the author of this question and it seems proper. But the quotation calls for strong criticism as cited in the *Avaloka*. The *Avaloka* cites it as a situation in the *Vikramorvaśīya*. What can be more absurd? Bahurūpa, who commented on Dhanañjaya only and, unlike Bhaṭṭanṛsiṁha, left off Dhanika, corrected with his knowledge perhaps derived first-hand and perhaps also from the *Śṛ. Pra.* of Bhoja, and gave it as a passage from the Vīthī called *Mālatikā*.

Śāradātanaya refers to the above quoted definition by the King of the thing called Kāma as occurring in the *Vikramorvaśīya*. Perhaps he is misguided by the *Avaloka*. He says on p. 230, lines 15 and 16,

अथ विक्रमोर्वशीये राज्ञो विदूषकस्य संलापे ।
कामपदार्थप्रश्नाद् गूढार्थो लक्ष्यते नितराम् ॥

The *Avaloka* also illustrates this passage for Udghātyaka, a Vīthyaṅga and so also the *Bhāvaprakāśa*. The Editor of the *Bhā. Pra.* in the GOS. has, in the Notes at the end, reproduced the full passage as quoted by Dhanika on p. 321. He has added a question mark, since it must be plain to anybody that the *Vikramorvaśīya* does not have this passage. It is not known how such a writer as Dhanika erred. Thinking that the name *Vikramorvaśīya* may be a mistake for the correct name or that somebody might have interpolated it, I examined three palm-leaf MSS. in the Madras Govt. Oriental MSS. Library. In them also, Dhanika gives the source as the *Vikramorvaśīya*.

ii. A second quotation from the *Mālatikā* is also available in the XIIth chapter of the *Śṛ. Pra.* It is given for illustrating the Vīthyaṅga called Nālikā.

हास्येनोपगतार्था प्रहेलिका नालिकेति विज्ञेया ।

यथा **मालतिकायां** वीथ्याम्——

सिअकुसुमहासिणि जत. . . मं जा उण मुहंखमणअस्स ।
उज्जाणविए आ . . का सा दिठ्ठा मए अज्ज ॥ P. 474. Vol. II. *Śṛ. Pra.*

It is not possible to reconstruct this shattered Āryā. We can only see in it the words सितकुसुमहासिनि and का सा दृष्टा मया अद्य । Most likely, when Viśvanātha mentions a *Mālavikā*, he is giving our *Mālatikā*, known to him only vaguely, by report, and by a distorted name. (*S.D.* VI. 263/264).

We are not able to know more of this old Vīthī. It is simple and its humour refreshing when we compare it with that of later Prahasanas. Its author is not known.

From these extracts, we can see that this Vīthī is a light love-comedy, a miniature Nāṭikā with features of Prahasana grafted on to it.

Indulekhā

Bhoja quotes a Vīthī called *Indulekhā* in Ch. XII once, to illustrate the Vīthyaṅga called Trigata. Only one Śloka from it is available to us. Neither its author nor the nature of its plot is known. We see two characters, a King and his friend, evidently the Vidūṣaka, and a third, the heroine is also referred to in the verse.

यथा **इन्दुलेखायां** वीथ्याम्——

राजा——वयस्य! किन्नु कलहंसनादो मधुरो मधुवाचिना (पायिनां) नुत्संकरः (नु झंकारः) ।
हृदयगृहदेवतायाः तस्या नु सनूपुरं चरणम् ॥

Śāradātanaya refers to this Vīthī *Indulekhā* twice. On p. 251 he gives it as an example of the Vīthī and on p. 231, he reproduces Bhoja's illustration from it for Trigata. The correct reading of the final part of the first line मधुपायिनां नु झंकारः is supplied by Śāradātanaya. Bahurūpamiśra also reproduces this illustration from the *Indulekhā* for Trigata, but the MS. erroneously gives it as from the Vīthī *Mālatikā*. On p. 143, the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra has this same verse from the *Indulekhā* Vīthī in illustration of the same Trigata.

This Vīthī also seems to be of the same nature as *Mālatikā*, a light love-comedy featuring a king, his companion Vidūṣaka and a lady who is the object of the king's love.

Rādhāvipralambha Rāsakāṅka of Bhejjala

I. Illustrating the fifth Lāsyāṅga called Pracchedaka, Bhoja says in Ch. XII of the *Śṛ. Pra.*—

प्रच्छेदकस्स विज्ञेयः यत्र चन्द्रातपाहताः ।
स्त्रियः प्रियेषु सज्जन्ते अपि विप्रियकारिषु ॥

यथा **रासकाङ्के**——साधु रे **चन्दायण** पडुअणसु एव . . . . . .णच्चाण अक्खंतहिअअं . . . . . . तनोदीरचावनचिअ, ईदिसे चुद्धचन्दालोए वदोडमए (पदोससमए) णिद्दिट्ठसङ्केअं प्रियवयस्सं कदणु अ. . . चपलादियं वे सअंमतेण णिव्वूढं ते जह समत्थिदन्ति ।

एवं **विदूषकादेव** प्रभृ(कृ)तिभेदमवगम्य तथा कृतापराधमपि चन्द्रातपाहता प्रियमभिससार **राधा,** यत्र **पालितका** गता, इति । P. 467. Vol. II.

In this Prākṛt passage, we are able to make out the words. साधु रे चन्द्रायण, आक्रान्तहृदयम्, ईदृशे शुद्धचन्द्रलोके प्रदोषसमये निर्दिष्टसंकेतं प्रियवयस्यं, स्वयं तेन निर्व्यूढं, ते यथा समर्थितमिति ।

That besides Kṛṣṇa, his Vidūṣaka named Candrāyaṇa and the heroine Rādhā, there is another lady character in the drama called *Pālitakā* whom he employs to excite Rādhā's jealousy, is known from the end of the above given passage—'यत्र पालितका गता' ।

II. Abhinavagupta has four references to this play in his *Abhi. Bhā.* In illustration of a Sandhi of three Aṅgas, Abhinavagupta says:

1. त्रियोगः यथा **हो(भे)ज्जलविरचिते राधाविप्रलम्भरासकाङ्के** उपक्षेपेणैव हि "विअवीस्सा" (?)इत्यादि परिकरपरिन्यासकार्यगुरुभूते **पालितकोद्देशेन** विलोभननिरूपणम् ।
P. 530. Vol. II. Mad. MS. GOS. edn. Vol. III. p. 63

2. **भेज्ञने(ज्जले)न राधाविप्रलम्भाख्यः रासकाङ्कः सैन्धवभाषाबाहुल्येन**—।
P. 536. Vol. II, *ibid.* GOS. edn. Vol. III. p. 72

The *Nāṭyadarpaṇa* reproduces on p. 116 the first reference given by Abhinavagupta.

3. In his comments on *N.Ś.* I. 117, Abhinavagupta quotes a verse to show the proficiency of the poet in the art of music:

योगो योजनं तेषामेव ज्ञानादीनां कलान्तानां स्वभेदैरन्योन्यस्वभेदैः । यथा——

मेघाशङ्किकशिखण्डिताण्डवविधावाचार्यकं कल्पय-
न्निर्ह्रादो मुरजस्य मूर्च्छतितरां वेणुस्वनापूरितः ।
वीणायां कलयन् लयेन गमकानुग्राहिणीं मूर्च्छनां
कर्षत्येष च कालकुट्टितलयां रम्यश्रुतिं षाडवे ॥ GOS. edn. I. P. 42

That this is a verse from Bhejjala's play, and most probably from its prologue, is known from Abhinavagupta himself who quotes it in his commentary on Pūrvaraṅga-music, Ch. V. 17 ff.

4. एवं तावद् अन्तर्यवनिकाङ्गानाम् अदृष्टार्थं एव प्रयोगः * * * तथा च **भेज्जलनाम्ना** निजरूपक उक्तम्——'मेघाशङ्किकशिखण्डिताण्डवविधौ' इत्यादि । *Ibid.*, P. 217

In two of the references in the *Abhi. Bhā.* the name of the author is corrupt and it is from the third reference there and the *N.D.* that we know the correct name as *Bhejjala.*

Bhoja quotes the drama simply as *Rāsakāṅka*, and we find Rādhā mentioned by him as a chief character, and Pālitakā as another in it. This, when taken together with what Abhinavagupta says, makes us identify Bhoja's *Rāsakāṅka* as the *Rādhāvipralambha* of Bhejjala.

In the Prākṛt passage quoted by Bhoja, the Vidūṣaka is either soliloquising or is having an Ākāśabhāṣita, evidently to appraise Rādhā of the fact that, giving her a slip, Kṛṣṇa had gone somewhere in that enjoyable time of the moon-bathed twilight, with another woman named Pālitakā. Rādhā should naturally become cross on hearing of Kṛṣṇa's behaviour. As a Khaṇḍitā, she is expected to make

the lover run to her and beg to be excused for his misbehaviour with another. But the time was so irresistible and Rādhā could not but herself go out in search of him.

There is the word निर्दिष्टसङ्केतम् but its significance is perhaps that giving an engagement to Rādhā, Kṛṣṇa wanted to have some fun by going away with another. This would present Rādhā as a Vipralabdhā.

Abhinavagupta says that the play is mostly in the Prākṛt called Saindhava and when we take this fact with the name of the work itself, we may come to the conclusion that the main part of the piece is the depicting of the Vipralambha Śṛṅgāra of Rādhā.

Bhoja, as said above, refers to this play as simply *Rāsakāṅka*. From Abhinavagupta, we must conclude that it is the name of the type to which that drama belongs, for its proper name is *Rādhā-vipralambha*. Since we find Rādhā here, we may take it that the play had a scene in which Kṛṣṇa's Rāsa dance is presented. And perhaps this is the reason why the play is called *Rāsakāṅka*. It is in connection with the Lāsyāṅga Saindhava that Abhinavagupta says that the *Rādhā-vipralambha* is mostly in Saindhava Prākṛt. Bhoja describes two types of Uparūpakas called Rāsaka and Nāṭyarāsaka, which are more dances than drama. Abhinavagupta mentions some Uparūpaka or Geya and Nṛtya Prabandhas one of which is Rāsaka. (P. 183, GOS. *N.Ś.* Vol. I.) There again Rāsaka is only a dance and our *Rādhā-vipralambha* may thus be an one-Act play marked by Rāsa. See above pp. 543-9.

Prayogābhyudaya, a Prakaraṇa

In illustration of the Vīthyaṅga Prapañca, we find Bhoja giving on p. 476, Ch. XII. Vol. II. *Śṛ. Pra.* the following:

—स हास्यजननः प्रपञ्चस्तु । यथा **प्रयोगद्वये**—तरङ्गदतक चेति । . . . . . etc.

This is a somewhat long passage but is corrupt. The name *Prayogadvaya* given above is a corruption for *Prayogābhyudaya*. The correct name is found in the *Nāṭyadarpaṇa* which also quotes the same passage quoted by Bhoja in illustration of the same point. I shall therefore reproduce the passage from the *N.D.* (pp. 140-1, GOS) where it is better preserved.

अन्ये तु द्वयोर्लाभं विना मिथ्यारूपं हास्यं संस्तवयुक्तं प्रपञ्चत्वेन मन्यन्ते । यथा **प्रयोगाभ्युदये**—तरङ्गदत्तचेटी—अम्मो! अयं खु एसो संचारिमं उवहासपट्टणं अय्यभंडीरवो इदोय्येवागच्छदि! (अहो, अयं खल्वेष सञ्चरिष्णु उपहासपट्टनम् आर्यभाण्डीरव इत एवागच्छति!)

विदूषकः—(उपसृत्य) भोदि! सागदं ते । (भवति, स्वागतं ते ।)

चेटी—(स्वगतम्) परिहासइस्सं दाव णं । (प्रकाशम्) को दाणि एसो अम्हाणं पेसणयारओ चेडउ त्ति? (परिहसिष्यामि तावदेनम् । क इदानीमेषो अस्माकं प्रेषणकारकः चेटक इति?)

विदूषकः—अहं घडदासीणं सामिगो । (अहं घटदासीनां स्वामी ।)

चेटी—किं चेडउ त्ति भणिदे कुविदो तुमं? (किं चेटक इति भणिते कुपितस्त्वम्?)

विदूषकः—को दाणि विसेसो घडदासीणं कुंभदासीणं च? (क इदानीं विशेषः घटदासीनां कुम्भदासीनां च?)

चेटी—मा कुप्प, भट्टउत्तो त्ति भणिस्सं । (मा कुप्य, 'भट्टपुत्रः' इति भणिष्यामि ।)

विदूषकः—भोदी, तुवं पि मा कुप्प, अज्ज्ञा इति भणिस्सं । (भवति! त्वमपि मा कुप्य, 'आर्या' इति भणिष्यामि ।

चेटी—अहो भट्टउत्तस्य गदी[1]! (अहो भट्टपुत्रस्य गतिः!)

विदूषकः—'अहो अदिरूआ अज्जया' इति । ('अहो अतिरूपा आर्या' इति ।)

The passage however sheds no light on the story of the drama. We see a name Taraṅgadattaka, perhaps a chief character, the merchant hero of the play. It is plain that the drama is a Prakaraṇa. The name of the drama is not such as to enable us to infer the central theme of the plot.

The author of this Prakaraṇa and his date are not known.

Vikrāntaśūdraka

After the glorious Purāṇic Kings, King Udayana, King Śūdraka and King Vikramāditya (and in a smaller measure, King Bhoja also) attained almost the status of Purāṇic personalities; and numberless romances and stories sprang around their names. King Śūdraka is the author of the *Mṛcchakaṭika* Prakaraṇa and the *Padmaprābhṛtaka* Bhāṇa. He is Siṁhuka, the first Āndhrabhṛtya ruler according to some scholars. Śūdraka figures in the stories of the *Bṛhatkathā*, in the *Kadambarī* and the *Daśakumāracarita*. From the *Śṛ. Pra.* we come to know of a *Śūdrakakathā* of Pañcaśikha, as also another *Śūdrakakathā*. According to the *Avantisundarī*, there was a Tamil (Draviḍa) *Śūdrakacarita* by the architect Lalitālaya, which shows how celebrated Śūdraka became. It is from one of Sanskrit works on Śūdraka that the verse ending with the words शूद्रकोऽग्निं प्रविष्टः has probably strayed into the prologue of the *Mṛcchakaṭika*.

Bhoja mentions another work, "Śūdraka's exploits", a drama. He refers to this play, *Vikrānta-śūdraka,* twice. First he refers to an important part of the story and quotes a verse from it.

i. Illustration of Doṣa-hāna, p. 411. Vol. II. *Śṛ. Pra.*, ; p. 643, *S.K.Ā.*—

नीचाक्षः स्वामिकार्यं साधयामीति प्रभुभक्त्या निरपराधामपि प्रेयसीं दग्ध्वा (हित्वा in *S.K.Ā.* wrong) स्वामिकार्यापेक्षया अहमेव एतावन्ति दिनानि जीवितः, अद्य तु कृतस्वामिकार्यः तामेव अनुगच्छामीति शिवगणः शूद्रकनिर्मितां (निमित्तं in *S.K.Ā.* wrong) मायामयीं चितां प्रियासमक्षं प्रविवेश, सापि तत्प्रेमापदानदर्शनापह्नुतप्रियव्यलीका तद्वियोगकातरा तत्रैव आत्मानं प्रचिक्षेपेति **विश्रा(क्रा)न्तशूद्रके** ।

From this passage we learn that Śūdraka had a companion Śivagaṇa or Nīcākṣa, of unparalleled devotion to his lord. An occasion came for him to serve Śūdraka by burning his own wife. The work for his master was done and then, he thought he might as well throw himself into fire and follow his dead wife. Śivagaṇa enters the fire but Śūdraka had conjured up there a magic fire that does not burn him. Śivagaṇa's wife had after all not been burnt, for that was also perhaps Śūdraka's magic. She sees with her own eyes the love of her lord who is

---

[1] The Editor has suggested the emendation मदी-मतिः । गदी (गतिः) is correct. For, when he was called Bhaṭṭaputra, he began to *walk* in a grand manner and the Ceṭī laughed at his pedantic *gait.*

prepared to follow her through death and falls into the fire with him. But the magical fire does not burn them.

This love of Śivagaṇa and his wife is given as illustration for Kaṣāyarāga in Ch. XXXVI of the *Śṛ. Pra.* and a verse spoken by Śivagaṇa is quoted by Bhoja.

तामसस्यैव कषायराग(गः) । यथा **विक्रान्तशूद्रके** शिवगणस्य--

सा वक्षःपरिवर्तनैकललिता विश्वासभूमिः प्रिया
बाला निष्करुणेन मूढमनसा दग्धा वराकी मया ।
. . . . . . ता न तु पुनः स्त्रीदाहदोषो महान्
जातं सच्चरितैषिणो बत मम म्लेच्छस्य यत्नोचितम् ॥

P. 912. Vol. IV. *Śṛ. Pra.*

Pullasaka Rūpaka

Elsewhere unheard of and by itself unintelligible, is the name *Pullasaka Rūpaka*, a drama which Bhoja quotes in illustration of Trigata, the Vīthyaṅga, in Ch. XII of the *Śṛ. Pra.* The portion quoted is the Prākṛt speech of a Ceṭī of the court and is not intelligible.

यदि वा--यत्रानुदात्तवचनं त्रिधा विभक्तं प्रयोगे तु ।
हास्यरससंप्रयुक्तं तत् त्रिगतं नाम विज्ञेयम् ॥

यथा **पुल्लसके** रूपके--"तरलं हि भट्टा तुंहएअं अवत्थं सोऊण चिन्ता अआमाउलहराओ आगदेहिं सिधत्थवरेण्णो . . . . . सुरुष च मालइआए मालं सअंवरत्थेण विरइअं गहिऊण एस देवी इह एव्व आयदेत्ति ।

The following words could be made out of the above Prākṛt passage:

भर्तः! तवैवमवस्थां श्रुत्वा, मालतिकाया मालां स्वयंवरत्नेन विरचितां ग्रहीतुं एषा देवी इहैव आगतेति ।

There is no other reference from which anything more could be known of this play.

The Hariścandracarita

In Ch. XXVIII of the *Śṛ. Pra.*, Bhoja refers to Viśvāmitra and his pupil Gālava and the ransom of Hariścandra's Queen.

शिष्यो गालवः कुशिकसूनोः माधवीनिष्क्रयणे ।

The story of Hariścandra is very well known and is found in the *Mārkaṇḍeya Purāṇa*. But Bhoja here does not refer to the story as such for, the name *Mādhavī* is unheard of in the mythological version; nor do we find in the Purāṇic account the pupil Gālava. Therefore Bhoja here refers to some poet's composition on Hariścandra's story. Perhaps Bhoja refers here to the *Hariścandracarita* which he quotes at the end of his work, in the last chapter. He gives there Hariścandra's love for his Queen as the type called Kāmpilya rāga of a Sāttvika hero. In illustration of it, Bhoja quotes a verse from a very poignant situation in the *Hariścandracarita*, the King's own auction of the Queen.

यथा **हरिश्चन्द्रचरिते** विश्वामित्रमोचनाय दारविक्रयिणो हरिश्चन्द्रस्य--

हे धन्याः श्रृणुतावधत्त धनिनस्सेयं मया प्रेयसी
मत्पाणिग्रहदूषणादिति दशां याता जगत्पावनी ।
दुर्वृत्तेन दुरन्तपातकशतध्वस्तेहितः पौरुषे (?)
स्वामी त्वैकसभा ◡ - ◡ सुदती विक्रीयते क्रीयताम् ॥

This *Hariścandracarita* is evidently a drama. The verse shows the high dramatic quality of the work, the language being unburdened by rhetoric and straight and filled with pure emotion.

The verse quoted by Bhoja does not occur in the *Caṇḍakauśika* and hence we have here a lost drama called *Hariścandracarita.*

In his *Alaṅkārasarvasva*, Ruyyaka quotes under Śleṣa a verse सद्यः कौशिक etc. (TSS. edn. pp. 109-110) which he mentions as from the *Hariścandracarita*, and adds in the gloss thereon that in the description of dawn in the verse, the coming theme of King Hariścandra leaving, under pressure from Viśvāmitra, his kingdom and going to Banaras, together with Rohitāśva his son and Auśīnarī his Queen, is hinted at. In Vidyācakravarttin's commentary on Ruyyaka, this *Hariścandracarita* is specified as a Nāṭaka. However, the *Hariścandracarita* quoted by Ruyyaka, where the Queen is named Auśīnarī, may be different from the play of that name quoted by Bhoja where the Queen is called Mādhavī.

A Drama on the Story of Yayāti

Despite the beauty of the story of Yayāti, Śarmiṣṭhā, Devayānī and their sons, we have not got many poems and dramas on their story. One drama has now been known to have existed and the evidence comes from a verse quoted in Ch. XII of the *Śṛ. Pra.*, a verse in which King Yayāti goes to the tryst to meet Śarmiṣṭhā, with a heart filled with anticipatory joy. The Vidūṣaka is accompanying him and he points out that the prospect is not absolutely cloudless and that there is Devayānī (daughter of Śukrācārya) to spoil everything. Three lines are said by the King and the Vidūṣaka completes the verse with the fourth line in Sanskrit. It must not however be supposed from this that the Vidūṣaka in this drama speaks in Sanskrit. He has temporarily adopted Sanskrit according to the convention ' Samskṛtam āśritya ' found in the dramas.

राजा--

प्राप्तासौ वृषपर्वणः प्रियसुता सङ्केतषण्डं सखे
वृष्टिस्सेयमनम्बुदामृतमयी गात्राणि मे सिञ्चति ।
किं जानासि विनोदयिष्यति मनस्सन्तापमेषा च मे
विदूषकः--दुर्वात्येव विनोदयिष्यति[1] न (भो):[2] तां देवयानी यदि ॥

P. 479. Vol. II. *Śṛ. Pra.*

(1. variant निवर्तयिष्यति. 2. नभः on p. 218. Vol. III)

Is it in this drama on Yayāti that the oft quoted verse क्वाकार्यं शशलक्ष्मणः क्व च कुलम् etc., taken by many as a verse in Act IV of Kālidāsa's *Vikramorvaśīya* and

now found also in that place in that work, is to be really found? The *Kāvyakaumudī* on the *Kāvyaprakāśa* identifies it as a verse from *Yayāticarita*. This is not yet supported by further evidence and the *Kāvyakaumudī* is not a greater authority than Bhoja, Rāmacandra and others. Secondly, it cannot be a verse belonging to the Yayāti-drama known to Bhoja; for, on p. 508 of his *S.K.Ā.*, Bhoja too quotes क्वाकार्यम् etc., as a verse portraying the Unmāda of Purūravas, the hero of the *Vikramorvaśīya*.

Some other commentators take the verse as from a Yayāti-play called *Anuśaya-devayānī*, probably the name of an Act therein. Śrīdhara is one of these commentators. See p. 97 of his commentary on the *Kāvyaprakāśa*.

Bommagaṇṭi Appayācārya, in his commentary on the *Amarakośa* (p. 181, Adyar Library edn.) quotes from a *Yayāticaritanāṭaka*: 'इदं किल तस्याश्चारजनसञ्चारं चारागारम्' इति **ययातिचरितनाटके** प्रयोगश्च ।

The Svapnavāsavadatta

Illustrating the Sandhyantara Svapna, Bhoja says in Ch. XII of the *Śṛ. Pra.*:

(स्वप्नो यथा **स्वप्न**)**वासवदत्ते** पद्मावतीम् अस्वस्थां दृष्ट्वा (द्रष्टुं or श्रुत्वा) राजा समुद्रगृहकं गतः । पद्मावतीरहितं च तदवलोक्य तस्या एव शयने सुष्वाप । वासवदत्तां च स्वप्नवदस्वप्ने ददर्श, स्वप्नायमानश्च वासवदत्तमाबभाषे ।

स्वप्नशब्देन चेह स्वापो वा स्वप्नदर्शनं वा स्वप्नायितं वा विवक्षितम् । सर्वत्र इदमेव उदाहरणम्, सर्वेषां सम्भवात् । P. 486, Vol. II.

Sleep, seeing in a dream and talking in a dream are all illustrated by a situation in the *Svapnavāsavadatta* in which the King goes to see Padmāvatī who is reported to be unwell, sees her bed empty, falls asleep on it, has a dream in which he sees Vāsavadattā and talks to her in his dream. It was not a mere dream-vision of Vāsavadattā; she was present there in body also when he talked to her (अस्वप्ने ददर्श).

This reference to the *Svapnavāsavadatta* was published by the late Mm. T. Ganapati Sastri in a Note in the *J.R.A.S.* 1924. p. 669, to prove the genuineness of his *Svapnavāsavadatta*. This has been one of the chief evidences in the case for Bhāsa and Keith, perhaps the only writer who accepted completely all that Ganapati Sastri said, says in his *Skt. Lit.*: "The *Śṛ. Pra.*, of Bhoja in the 11th century attests the currency of a drama in essentials as regards substance in accord with Act V of the *Svapnavāsavadatta*." (Preface p. xiv)

Perhaps there is no other problem in Sanskrit Literature on which so much has been written as the one relating to Bhāsa. What is known beyond any doubt is that Kālidāsa had a predecessor named Bhāsa of great renown as a dramatist, that he wrote a number of plays (भासनाटकचक्रेऽपि), that one of them, the *Svapnavāsavadatta* was easily the best, and that probably, already in Rājaśekhara's time all of them except the *Svapnavāsavadatta* were lost or at least as good as lost. The *Svapnavāsavadatta* is easily the best of the thirteen published from Trivandrum and the knowledge that the *Svapnavāsavadatta* is a play of Bhāsa

has led to the ascription of the similar twelve other plays to the same author. It is clear that the *Svapnavāsavadatta* of Bhāsa of the T.S.S., is not wholly spurious; and it is also clear that it is an abridged version of the original of Bhāsa, since this is the only conclusion we can arrive at in the face of quotations from it in Alaṁkāra and Nāṭya works which are partly available in and partly absent from the present published text.

Mm. Ganapati Sastri himself has found a place for the *N.D.*'s citation from this play, 'पादाक्रान्तानि पुष्पाणि' in his *Svapnavāsavadatta*. Prof. K. H. Dhruva and F. W. Thomas (*J.R.A.S.*) have striven to set the Locana's स्वञ्चितपक्ष्मकवाटम् in the dream scene in Act V. But the very central incident of Udayana seeing the Viśeṣaka on Padmāvatī's face and inferring from it that Vāsavadattā was alive, specifically referred to by Śāradātanaya is absent from the T.S.S. text. Sāgaranandin attests the authenticity of the opening Act, although what he quotes is not in complete agreement with the T.S.S. text. Śāradātanaya also proves that the drama began as it does now in T.S.S. edn., when he gives the Nyāsa in the Mukhasandhi, as Yaugandharāyaṇa snatching the Queen from the King and placing her in the custody of Māgadhikā (Padmāvatī). *Bhā. Pra.*, p. 239. Abhinavagupta seems to contradict the beginning of the drama here when he says that the *Svapnavāsavadatta* illustrates Artha Śṛṅgāra in Padmāvatī's marriage and Kāma Śṛṅgāra in Udayana's marriage with Vāsavadattā. तृतीयः स्वप्नवासवदत्ते तस्यैव **वासवदत्तापरिणयः** । Perhaps we have to explain, literally, the phrase Vāsavadattā-pariṇaya as love for Vāsavadattā, or as referring to the marriage which has taken place but which is all the same in the background, and to which the play comes back in Nirvahaṇa. Abhinavagupta has in mind probably the arrival of the pictures of Udayana and Vāsavadattā, drawn for their marriage, in the last Act. The original and fuller version of the *Svapnavāsavadatta* need not therefore have begun with Vāsavadattā's marriage itself, nor embraced the theme of the *Pratijñā-yaugandharāyaṇa* also.

ADDITIONAL NOTES

P. 166, line 7, More of this distinction is to be had in the chapter on Bhoja and Nāṭya Śāstra.

" line 4 from below, *Vākyaśeṣa.*

The *Arthaśāstra* of Kauṭalya gives in the last chapter Vākyaśeṣa as one of the Tantrayuktis. It is illustrated by a case of Upamā in which the Upamāna is missing but the Upameya and the Samānadharma—as in 'Chinnapakṣa iva'—are present. The Upamāna of 'bird' is understood and this is Vākyaśeṣa. Vāmana gives the same idea of Vākyaśeṣa when he says in *K. A. Sū. Vṛ.* I. ii. 6: रीतिर्नामेयमात्मा काव्यस्य । शरीरस्येवेति वाक्यशेषः । There is no Vākya-apūrṇatā, incompleteness of the sentence in these cases.

P. 441, lines 15-20. Bhoja's illustrative verse अहो अहो नमो मह्यं etc.

This anonymous verse may be compared with the following verse quoted by Sṛṣṭidhara in his commentary on the *Bhāṣāvṛtti* of Puruṣottama under I. 1. 15, as from the *Jāmbavatīvijaya* (*Jāmbavatī-pariṇaya* or *Pātālavijaya*) remembered as a poem by Pāṇini:

अहो अहो नमो मह्यं यदुद्धृत्य सुमध्यया ।
उल्लास्य नयने दीर्घे साकाङ्क्षमहमीक्षितः ।।

इति **जाम्बवतीविजये** जाम्बवतीदर्शनोत्तरं श्रीकृष्णस्योक्तिः । Bib. Ind. edn. p. 46.

P. 531, Under *Prasthāna.*

On the term Apasāra discussed and explained here, see also the *Kuṭṭanīmata,* verse 87.

Pp. 591-2, 603-4, on varieties of *Kathā.*

The *Kuvalayamālā,* which combines the features of different types of Kathā, is given as a *Saṁkīrṇakathā.*

Pp. 603-4, 805-6, 809: The Prākṛt Parikathā *Śūdraka Kathā.* On the language of this story-book being Apabhraṁśa, See H. C. Bhayani, *J. of the Ori. Inst.*, Baroda, XVIII, iv. (1969) pp. 315-7.

P. 604, Khaṇḍakathā:

The *Madhumathanavijaya,* a Prākṛt poem mentioned by Ānandavardhana, is identified as a Khaṇḍakathā by Śrīdhara on the *Kāvyaprakāsa,* p. 121.

P. 608, P. 17, *Tārāgaṇa* as an example of *Kośa.*

On this work as a Prākṛt anthology of about 172 Gāthās by Bappa Bhaṭṭi, see A. N. Upadhye, 'Bappa Bhaṭṭi and His Tārāgaṇa', *Sambodhi,* III. iv. pp. 67-72.

P. 611, Minor compositions:

See also *Proceed. AIOC.*, Banaras, Vol. II, pp. 303-4, the *Vāṅmayaviveka* of Cintāmaṇi Miśra of Orissa, for a new classification of Cāṭu and Viruda Prabandhas and some new types of these.

Pp. 627-8, Love Festivals.

When dealing with Kāla (Time), Bhoja has occasion to speak in the *Śṛ. Pra.* of these seasonal festivals.

अष्टमीचन्द्रकेन्द्रोत्सवयक्षरात्रिकुन्दचतुर्थीसुवन्तकमदनत्रयोदश्यादिरूपो विप्रकीर्णः । स हि विशिष्टमष्टम्यादिकालमेवावधिमपेक्षमाणः कामिभिर्निर्वर्त्यते । समस्तेष्वपि देशेषु विप्रकीर्ण इव दृश्यत इति । यथा-

अष्टमीचन्द्रके कुन्दचतुर्थ्यां सुवसन्तके ।
स्मरः स्मरार्चाशक्रार्चायक्षरात्रिषु वर्धते ॥ See p. 233, my edn.

And a little later again:

नियतरूपापायं यथा- कौमुद्या यक्षरात्रिः पक्षे . . . । *Ib.* p. 248.

P. 645, Bhoja's Similes, item III, on the relation of words and the sentence.

This series of three similes of painting, drinks, and a melody (*Rāga*) and their ingredients is adapted from the *Nyāyamañjarī* (p. 372) where Jayanta uses these three similes to bring out the separateness of the constituent words and the resultant sentence.

P. 673, To the later Alaṁkāra works noticed here as referring to Bhoja and *Śṛ. Pra.* and adopting or criticising Bhoja's views, *add*:

Sāyana's *Alaṁkārasudhānidhi*, which has been analysed in detail in *ABORI.*, Golden Jubilee Vol. XLVII-XLIX, 1968, expresses its disagreement with Bhoja's view of Śṛṅgāra as the only Rasa and summarises in an Āryā Bhoja's verse with this idea:

भोजः श्रृङ्गारमेकमेव **श्रृ. प्रकाशे** प्रत्यपादयदित्याह्-

वटयक्षवचःसदृशी हास्यादिषु हास्यमुन्नयता सतम् (?) ।
रसमेव(माह) महाराजः श्रृङ्गारं रसिकभावश्रृङ्गगतम् ॥

एतदनुचितमिति etc.

This refers to *Śṛ. Pra.* I, introductory verse 7, वीराद्भुतादिषु * * * वटयक्षवदाविभाति

Pp. 675-7, *Bhoja and Some Commentaries on Poems and Plays*:

Appayya Dīkṣita, in his commentary on the *Yādavābhyudaya* Mahākāvya of Vedānta Deśika quotes Bhoja and his *Śṛ. Pra.* often. In some places, the *Śṛ. Pra.* is mentioned as *Śabda Prakāśikā* which may be either a wrong reading for *Śṛ. Pra.* or may signify the preliminary chapters devoted to *Śabda*. The question gets a little complicated when we note that Bommagaṇṭi Appayācārya, in his commentary on the *Amarakośa* (Adyar edn.), quotes Bhoja's lexicon as *Śabdaprakāśa* (p. 343).

Except one, all the references in the *YA.* commentary are to grammatical and lexicographical matters. On p. 700 above, I have mentioned one of these relating to 'Ana' as a negative particle and Appayya Dīkṣita's quotation from the *Śṛ. Pra.* on this (*YA.* VI. 96). See p. 25 of my edn. of *Śṛ. Pra.*

There are eleven citations from Bhojarāja and *Śṛ. Pra.* in this commentary. The sole citation pertaining to a topic of poetics is on *YA.* X. 3, where Appayya quotes the well-known verse in the beginning of the *Śṛ. Pra.* on Śṛṅgāra as the only Rasa, श्रृङ्गारवीरकरुणाद्भुत etc. Appayya quotes this not to support or refute Bhoja's theory but simply to say that although according to Bhoja, Śṛṅgāra is an Uttama Rasa, Vedānta Deśika's word here 'Rasottamau' (X. 3) refers only to Vīra and Adbhuta which are mutually friendly Rasas; Śṛṅgāra, although Uttama, has its Mitra-Rasa in Hāsya which is not Uttama.

The other references to *Śṛ. Pra.* are:

YA. II. 8, on *Iva* etc. as Vākya-pūraṇa. See p. 29 of my edn.

YA. II. 11, on *Tat-tādṛśa* being one word according to Bhoja. This reference is yet to be traced in the *Śṛ. Pra.*

YA. XIV. 79, XVII. 80, on *Iva* as a Vākyālaṁkāra. See p. 29 of my edn.

YA. XVI. 123, on Apakarṣa as one of the meanings of the negative particle *Nañ*. This is yet to be traced in the *Śṛ. Pra.*

YA. XVIII. 16, on expressions like *Nimnonnata* being Samānādhikaraṇa Samāsa. To be traced in the *Śṛ. Pra.*

YA. XVIII. 54, on Apekṣābhāva as one of the meanings of *Nañ*; to be traced.

YA. XVIII. 65, on words like Raghu meaning both a member of Raghu's line and the country ruled by them and Bhoja's approval of both meanings. To be traced.

YA. XX. 50, on Utkarṣa also as a meaning of *Nañ*. To be traced.

Hemādri in his commentary on the *Raghuvaṁśa* (X. 67, R.P. Dwivedi's edn., Patna, 1973) quotes anonymously Bhoja's definition, explanation and illustration of four kinds of *Saṁjñā* (Name):

कर्मव्यति(व)हारे हेतु(:) संज्ञा । सा चतुर्धा-आन्वर्थिकी, पारिभाषिकी, नैमित्तिकी, यादृच्छिकीति ।

This is from Ch. XXV of the *Śṛ. Pra.* The same illustrations given by Bhoja are reproduced by Hemādri.

In Mallinātha's commentary on *Kumārasambhava* II. 65, Bhojarāja's definition of the Dīpaka Alaṁkāra is quoted but it is not found either in the *S.K.Ā.* or *Śṛ. Pra.* On *Raghuvaṁśa* XII. 19, Mallinātha quotes Bhoja on the grammatical point involved in expressions like 'Dṛḍha-bhaktiḥ' and 'Bhavānī-bhaktiḥ'. This must be a reference to Bhoja's grammatical work *S.K.Ā.* VI. 2. 46, and his commentary thereon. Another is an Anuṣṭubh (VII. 82) regarding the Ādeśa *Āha* for *Brū* in some forms and this too may be from Bhoja's *S.K.Ā.*, grammar.

On pp. 676-7, I have drawn attention to two Bhoja-references in the commentaries of Nārāyaṇa and Aruṇagirinātha on the *Kumārasambhava*, VI-VIII (T.S.S.). Nārāyaṇa quotes Bhoja sixteen times. Of these quotations, two relate to poetics; one is on 'Prodvīkṣaṇa' (VIII. 29) already mentioned; and the other is an Anuṣṭubh giving the various

meanings of Vipralambha, Adānam ca pratiśrutya etc. Aruṇagiri's commentary also has this quotation. This is *S. K. Ā.* V. 57. For the corresponding portion in the *Śṛ. Pra.*, see above p. 641. All the other quotations in Nārāyaṇa's commentary on *KS.* are from Bhoja's *Kośa* (Lexicon) which remains to be recovered.

P. 692, Bhoja and the *Agnipurāṇa*.

My showing here that Bhoja is the source of the *Agni* and not *vice versa* receives support from Dr. R. C. Hazra himself who has since shown that the current *Agni* is spurious. *J. of the Ori. Inst.*, Baroda, V, 1955-6, pp. 411-6.

Pp. 698-701, Bhoja and the Lexicographers.

Keśvasvāmin quotes Bhoja on the word 'Bhā':

क्लीबं भं भा तु भासि स्त्री भोजराजेन संस्कृता ।

Nānārthārṇavasaṁkṣepa, TSS. I. p. 9, śl. 16.

Pp. 698-701, Bhoja and the commentaries on *Amarakośa*:

Bommagaṇṭi Appayācārya's commentary on *Amara* (noticed by me in *IHQ*. XIX. 1943), pp. 73-8, edn., Adyar Library Series, has five citations from Bhoja.

i. *Amara* III. 9, p. 14 Adyar edn. on the derivation of the word 'Utsuka': भोजराजस्तु 'उदित्युद्योगमाचष्टे स्वित्याधिक्यमभीप्सिते । तदस्यास्तीति मत्वर्थे कनि: स्यादुत्सुको यत: ।।' इति ।

ii. *Ib.*, p. 351: तथा च व्रतव्रातव्रतत्याद्यर्थं व्रतिधातुरुन्नेय इति श्रीभोजराज: ।

iii. *Amara* III. 3. 86, *ib*. p. 343: तथा च शब्दप्रकाशे भोजराज:- बहुव्रीहावुत्तर: स्याद् अर्थशब्दो निवृत्तिवाक्' । इति ।

iv. *Ib.*, p. 529: 'की' इति निपात: कुत्सितार्थोऽस्तीति भोजदेवेनोक्तमिति सुबोधिनीकार: ।

This is not in *Śṛ. Pra.* at the place where Nipātas having Kutsārtha are given with illustrations (Ch. I. pp. 22-3, my edn.).

v. *Amara* III. 4. II., *ib.*, p. 625: अत्र सुभूतिचन्द्र:- अनशब्दोऽपि निषेधे, यथा अनोपमा ते बुद्धि: इति शृङ्गारप्रकाश इति ।

This is quoted by Sarvānanda on *Amara* and Appayya Dīkṣita on *Yādavābhyudaya*, as pointed out on p. 700.

All the above citations refer to Bhoja's lexicographical work which appears to have not only listed words but also explained them etymologically.

There is one more reference, a noteworthy one, in Bommagaṇṭi's commentary which says that Alaṁkāra Śāstra ends with Bhoja; on the word Vṛttānta, pp. 311-2: निवृ(वृं)त्तोऽन्त: विच्छेदोऽत्रेति वृत्तान्त: । अलङ्कारशास्त्रवृत्तान्तो भोजराज(जे;)पर्यवसित इति ।

Pp. 701-2, Bhoja and some Works of Grammar:

In a commentary on the *Siddhāntakaumudī* of Bhaṭṭoji by Śaṅkara of Kerala (Mad. Ms. R. 4349), Bhoja is mentioned as giving in his *Śṛ. Pra.* the word Dvandva as an Avyaya:

द्वन्द्वमव्ययमित्याह शृङ्गारे भोजभूपति: ।

The reference is to Ch. I. of the *Śṛ. Pra.* p. 19 of my edn.

P. 706, *Śāstraic Discussions in the Śṛ. Pra.*

Vol. I. Before item I, on Samāsa and its varieties, the following two discussions are to be added; The very first discussion, a short one, is on the Upasargas (pp. 34-5 of my edn.); Upasargas are classified into Vācakas, Dyotakas, Viśeṣakas etc.; Bhoja discusses here the question, whether Viśeṣakas are not Vācakas, answers in the negative and justifies them as a separate class.

,, After item 2, add: In Ch. II on *Bhāva* as denoted by 'tvādi', Bhoja quotes a verse of the *Saṁgrahakāra*, शब्दे तां जातिं etc. (P. 80 of my edn.).

P. 727, *Padācāryas*.

Before 1 *Vyāḍi*, add: YĀSKA & HIS NIRUKTA. Bhoja mentions the Niruktakāra thrice and quotes anonymously and uses his work at several places. The largest amount of material he derives from the *Nirukta* is on the Nipātas and Upasargas, together with their illustrations, in Ch. I. of the *Śṛ. Pra.* Besides, without mentioning Yāska or the *Nirukta*, Bhoja quotes Yāska's definition of Bhāva (pp. 70, 297, of my edn; *Nirukta* I. 9, 11), twice of Kriyā (pp. 213, 218 of my edn., *Nirukta* XI. 1. 11), twice (pp. 296, 415 of my edn.) of Ākhyāta, Nāman and Upasarga from the *Nirukta* I. I. 9. and 3. 3. and once on Vācakatva and Dyotakatva (p. 297 of my edn., *Nirukta* I. 3. 3, 4,; I. 4. 21).

P. 734, *Vākyācāryas*

Add: Bhoja quotes Jaimini's Sūtra II. 1. 46 with Jaimini's name. See p. 411 of my edn.

P. 746, ll. 11-17, Citation of Vindhyavāsin in the *Abhinavabhāratī*.

There is a second citation by Abihinavagupta in the *Abhinavabhāratī* on *NŚ*. XX 11. 88 (GOS Vol. III, pp 183-4) where, in explaining *Manas* and its relation to *Bhāvas*, the Vaiśeṣika view is first given and then the Sāmkhya view; and in the latter, the difference between the interpretations of Vindhyavāsin and Īśvarakṛṣṇa is mentioned.

P. 750, lines 1-3. This quotation from Vātsyāyana's *Kāma Sūtras* is made by Bhoja more than once.

P. 756, lines 20-1 *Sītānveṣaṇīya*. Bhoja mentions this work and its subject-matter, along with the well-known *Kirātārjunīya*. The presumption is that it is a Mahākāvya but Bhoja makes no quotation from it with its name. Elsewhere there are references to the *Sītānveṣaṇīya Kāvya*. Puruṣottama in his *Bhāṣāvṛtti* (Varendra edn. p. 263, Tara Publications, Varanasi, 1971, p. 238) mentions under IV. 3. 88: सीतान्वेषणीयं काव्यम्. It is thus one of our lost *Rāmāyaṇa* Mahākāvyas.

Pp. 771-6, Bhartṛmeṇṭha's *Hayagrīvavadha*:

A valuable glimpse into a part of the story of this Mahākāvya is given to us in the *Kalpalatāviveka* (p. 78, Ahmedabad edn., 1968). When

explaining the Rasa-doṣa called Virasa, meaning the introduction of an opposed Rasa (Viruddha Rasa), the *Kalpalatā* had given as illustration a situation from the *Hayagrīvavadha*. Hayagrīva had sent his son to fetch Narakāsura for a festival which was going on. On reaching Naraka's place, the son learnt that Naraka had been killed by Hari and that out of sorrow, Naraka's daughter had left for the forests for penance. Hayagrīva's son went to her to console her in her bereavement but on seeing her, he was affected by love, described her beauty and said that for a beautiful young woman like her, enjoyment, not penance, is the proper thing. And the *KL. Viveka* quotes from the *HV.* the verse with the last mentioned idea.

विरस इति विरुद्धो रस इत्यर्थः । प्रबन्धेभ्य इति । तद्यथा **हयग्रीववधे** । तत्र किल हयग्रीवेण पुत्रो नरकासुरानयनाय महोत्सवे प्रवृत्ते प्रेषितः । स च तत्स्थानं गत्वा हरिहतं च नरकं जनेभ्यः श्रुत्वा तत्सुतां च पितृदुःखाद् वनगतां बुद्ध्वा समाश्वासनार्थं तस्या एव सकाशमगमत् । एवमत्र करुणे रसे प्रकृते शृङ्गारो वर्णितः । तथा हि- स तां तपस्यन्तीं दृष्ट्वैव विषमशरशितशरशतनिकररुजा विवशीकृतहृदय इदमुवाच-

‘ नववयसि रतोत्सवक्षमायास्तव तनुगात्रि तपो हि नानुरूपम् ।
वद कुसुमरजोभिरापगानां पृथुजघने यदि सेतवः क्रियन्ते ॥ ’

P. 794, *Hariprabodha* yamaka-kāvya:

Of the verses cited from it by Sarvānanda in his *Ṭīkāsarvasva*, those marked ii, iii, and iv (in part) are cited also in Rāyamakuṭamaṇi's commentary on the *Amarakośa* I. pp. 102, 272, 284, Calcutta Skt. College edn.

On *Amara* III. 217, on the word Abhīṣu, Sarvānanda mentions *Hariprabodha*-yamaka as using the word with the palatal, without citing the verse. But in the commentary of Liṅgaya Sūri on this word (Adyar edn. p. 538-9), the full verse is given:

लक्ष्म्या निषेव्यमाणं रत्यर्थमभीशुचामरैः सह सन्तम् ।
हरिमनमत् कौस्तुभजैरत्यर्थमभिशुचामरैः सहसं तम् ॥

इति **हरिप्रबोधयमकाद्** अभीशुरिति तालव्यान्तोऽपि स्यात् ।

P. 836, Para 5, on the soft and hard, as well as aspirate and non-aspirate consonants in Paiśācī.

Sarvānanda, in his *Ṭīkāsarvasa* on *Amara* (TSS. III. p. 24) mentions ‘ ḍ ’ becoming ‘ ṭ ’ in Paiśācī.

‘ **टिण्डीरपिण्डपरिमण्डित** ’ इत्यादिप्रयोगो **बृहत्कथायाम्** । **पैशाचिके** हि टवर्गस्यैव टकारादेशो भवति ।

In the text in TSS, the first ‘ Ṭa ’ in ‘ Ṭiṇḍīra ’ is correctly printed but not the rest. The line should actually read: टिण्टीरपिण्टपरिमण्टित.

On p. 832, I have discussed Lacote's hypothesis on a second inflated Kashmirian Paiśācī text of *Bṛhatkathā*. On p. 840, I have shown that the Paiśācī original of Bhoja is a prose text. Now the quotation by Sarvānanda given above is obviously in verse (Vasantatilakā) and from this, it may be presumed that the secondary Paiśācī version proposed by Lacote was in verse.

P. 842, Among poets quoted anonymously by Bhoja is his own court poet Dhanapāla, author of the *Tilakamañjarī*. The verse श्रुत्वायं सहसागतं etc. quoted by Bhoja in Ch. IX of the *Śṛ. Pra.* (my edn. of the text, p. 530) is *Tilakamañjarī*, KM. 85, p. 5, śl. 46.

P. 680: Śrīdhara in his commentary on the *Kāvyaprakāśa*, ch. IV. p. 64, edn. noted above, refers to Bhoja's theory of Abhimāna as the one basic Rasa, and all others, including Vyabhicārins, as Rasas by courtesy, because of this Abhimāna.—इत्यादौ चिन्तादयोऽपि तथा प्रकाश्यन्ते, तद्वरमभिमानापरनामा भवत्वेक एव शृङ्गारात्मको रसः, तदुपाधिकश्चायमनियमेन व्याभिचारिसाधारण एव रस यवहारः प्रतीयतामिति । Śrīdhara rejects this theory.

CORRECTIONS

Page	Line	Read
5	6, fn. 1	Bhoja-inscription
17	11	उपाध्याद्यर्थं°
	7 from below	वाक्यार्थत्वम्
	6 ,,	°हेतुकम्
	5 ,,	विशेष्या:
	2 ,,	°द्यतोऽर्थः
20	26	pp. 76-84
31	5	प्रपञ्च°
56	16	Pratiṣedha
68	9	does not speak
69	1	discusses
	22	the one
72	23	These
75	26	°त्यौचित्यादि°
76	10	अभिनयेभ्यश्च
77	16	Āhārya
	24	constructed
	2, fn. 1	commentary on
78	8 from below	another
79	13	obstacle
137	13	Sādṛśya
	27	although
138	16	वक्रोक्तिः
142	11	Vyāpāra
	2 from below	विषये
	,,	वक्तुम्
145	last line, fn. 1	°व्यपदेशनिरूपित:
151	24	position
153	18	°व्यञ्जकयो:
	34	Abhidhīyamāna
155	24	struck
156	31	*Dhva. Ā.*
168	16	°मित्युक्ते
171	2	तथा हि (यथा) निवृत्ते

Page	Line	Read
	19	तह् जग्गेसु
	3, fn. 2	*read* here the chāyā on p. 172, ll. 1, 2
	2, fn. 3	Gāthā 491
172	3	निवसनं
	4	*delete* Number 1 at the end of the verse
	10	*read* धनाशा
	2, fn. 2	recension
173	4	पृष्ठे २१
	9	पिट्टेइ
	17	अर्थध्वनिः
174	2	अनुनादयन् निरू°
	14	अनुनादमिव
	26	उपलभ्यन्ते तत्र (तथेह) च
191	8 from below	mentioned
198	34	deity
200	5 from below	शरीरारम्भा
201	11	कुरुते
209	26	Mukhyārtha-
227	8, 9, last para	*Read* 'Asambaddha is Vāmana's Ekārtha'. *Delete* the words 'of the second variety' and the Sanskrit quotation.
247	18	माधुर्यम्, औदार्यम्
262	12	विचित्रैश्च
263	5	°अद्भुत°
305	29	तत्साधनो°
314	15	category
318	2 from below	°वचनताशील°
368	10 from below	1959, 1961
369	5	Śabdālaṁkāra
376	28	ubhayālaṁkāra
391	fn. 4	°प्राधान्ये
393	6 from below	Prabandhā°
,,	2 ,,	दुष्करसमसंस्कृतादि°
394	5	°नुषञ्जनं द्विसन्धानं
420	2 from below	रूढाहङ्कारता

Page	Line	Read
421	2	प्रौढाहङ्कारता
,,	30	deceive
495	10	°द्वेषप्रयत्ना:
496	15	तद्विदीर्ण°
499	4	कअमण्णु
501	2 from below	विशदकरुणै:
517	last line	विषयम्
531	8 from below	result
532	2, fn. 1	Paddhatikā
	,, ,,	°tālaśca
551	24	writer[2]
	2, fn. 2	correspondences
Page	Line	Read
566	15	ललितैरिति
571	3 from below	1. Five kinds of theme or plot
572	4-6	*delete* 7 ,, Vṛttis and *read* 8 and 9 as 7 and 8
576	2	*read* °कुशलै:
582	16	निर्वृत्तिः
592	last line	प्रवह्लिका
602	1, fn. 4	*Aitareya*
605	28	सोच्छ्वासा
609	5 from below	°प्रघट्टकोपनिबद्धानां
635	3	ought
643	9	*Jayamaṅgalā*
654	9 from below	°भिनन्दति
661	12	*Illustration*
677	20	शृङ्गारवीर°
680	20	उपनिषदाचार्येण
695	23	Rasārṇavālaṅkāra
703	2, Ch. heading	Discussions
708	24	मद (मन्द)-
711	1	Discussion
712	2 from below	तेषां
717	5 from below	स्वरूपज्योतिर्
724	9	ब्राह्मणा
728	4	verse
	5	शब्दमेवार्थजातौ

Page	Line	Read
741	9 from below	°नुपलब्ध्यादय:
743	22	verse
775	9 from below	Śārṅgadhara
784	27	passages
790	1 fn. 2	Hemacandra's (IV. 27)
		Antargalita or Antaragalita
793	16	एकमेव
800	7 from below	मण्डितगण्डया
809	14	योऽपभ्रंश°
	25	Apabhraṁśa
812	8	Varṣacarita
825	13	Paiśācī
855	20	°तस्योन्नतिराष्ट्र°
864	2 from below	epigraphs is
866	4 ,, ,,	Śl. 1728

BIBLIOGRAPHY

BOOKS—ENGLISH

(with abbreviations)

Age of the Imperial Guptas, The, Banerji, R. D., Banaras Hindu University, 1933.

Ancient and Hindu India, Smith, Vincent A. Being Part I of the Oxford History of India, Clarendon Press, Oxford, 1920.

Ancient Sanskrit Literature, A History of, Max Muller, F. Edinburgh, 1860.

Ashutosh Mookerjee Silver Jubilee Volumes, III. Orientalia, pts. 1, ii, iii, Calcutta University 1922, 1925, 1927.

Atharvaveda, The, Bloomfield M. Grundriss, Strassburg, 1899.

Beiträge zur indischen Erotik, Schmidt, Richard, 1911. III Edn., Berlin, 1922.

Bibliography of the Sanskrit Drama, Schuyler, Montgomery Jr., A. M. The Columbia University Press, New York, 1906.

Catalogue of the Sanskrit MSS. in the British Museum, Bendall, C. London, 1902.

Catalogue of the Sanskrit MSS. in the Library of the India Office, Eggeling, J. London.

Catalogus Catalogorum, (Cat. Cat.) Aufrecht, Th. Leipzig Part I. 1891; Part II 1896; Part III, 1903.

'Comic Element in Sanskrit Literature,' Raghavan, V. (To be published).

Commemorative Essays presented to Sir R. G. Bhandarkar, Bhandarkar Oriental Research Institute, Poona. 1917.

Comparative Grammar of the Prakrit Language, Pischel. R. English Translation, Delhi, 1965 (2nd).

'Comparative Study of Sanskrit Alaṁkāra Śāstra and Western Literary Criticism,' Raghavan, V. (To be published).

Comprehensive History of India, A. (The Indian History Congress and the Bharatiya Itihas Parishad). Orient Longmans, Vol. II. 325 B.C.—300 A.D., 1957.

Descriptive Catalogue of Manuscripts in the Jain Bhandars at Pattan, A. Oriental Institute, Baroda, 1937.

Dramatic Criticism, Spingarn (See Dramatic Criticism and Theatre, Section III in part I of the collection, Creative Criticism and other essays by the author). Oxford University Press, 1931.

Entretiens, Diderot.
(Entretiens sur le Fils Naturel, quoted by Spingarn).

Escape from the Primitive, The, Carncross, Horace, M. D. New York—London, 1926.

Festvials, Sports and Pastimes, Raghavan, V., B. J. Institute, Ahmedabad.

Festschrift Moriz Winternitz. Leipzig, 1933.

Function of Poetry in Drama, The, An Essay, Abercrombie L. Twentieth Century Essays, First Series, World Classics, Oxford University Press.

Geographical Dictionary of Ancient and Mediaeval India, The, Nundo Lal Dey. Calcutta, 1899.
Haeberlin's Anthology, Kāvyasaṁgraha, Haeberlin, J. Calcutta, 1847.
Hernani, Victor Hugo.
History and the Culture of the Indian People, eds., Majumdar R. C., and others. Bharatiya Vidya Bhavan, Bombay.
History of India (150 A.D., to 350 A.D.), Jayaswal, K. P. Lahore, 1933.
History of Indian Literature, A, Winternitz M. (HIL) (English Translation), University of Calcutta, Vol. I 1927, Vol. II, 1933.
History of Sanskrit Poetics
—(Introduction to Sāhityadarpaṇa) Kane P. V. 3rd revised edn., Bombay, 1951.
—De, S. K. 1st edn., 2 parts, Calcutta 1923, 1925. 2nd revised edn., under one cover, Calcutta, 1960.
Indian Studies in honour of Charles Rockwell Lanman. Harvard University Press, Cambridge, 1929.
Inscriptions of Northern India, A list of the, Bhandarkar, D. R. Appendix to Epi. Ind. XIX ff.
Introduction to the Candralekhā Saṭṭaka, Upadhye, A. N. Bharatiya Vidya Bhavan, 1945.
Introduction to Kaccāyana's grammar of Pali Language, An, d'Alwis. Colombo, 1863.
Introduction to the Sāhityadarpaṇa, Kane P. V. See above History of Sanskrit Poetics.
Kadambakula, The (A history of Ancient and Mediaeval Karnataka), Moraes, G. M. Bombay, 1931.
Le Théatre indien, Levi, S. Paris, 1890.
Index to the Names of the Mahābhārata, An, Sorenson S. London, 1904.
Malaviya Commemoration Volume, Banaras Hindu University, 1932.
Maṇimekhalai in its Historical Setting, Krishnaswami Iyengar, S. 1928.
Meaning of Culture, The. John Cowper Powys. London, 1936.
Naiṣadhīyacarita, The, Transl. with Notes, Appendices etc., by Handiqui, K. K. 1st edn., Motilal Banarsidass, Lahore, 1934; 2nd edn., Poona, 1956.
New Catalogus Catalogorum, Raghavan, V. University of Madras,
New History of the Indian People, The, Majumdar R. C., The Vakataka Gupta Age, Vol. VI, ed. by Majumdar, R. C. and Altekar, A. S. Motilal Banarsidass, Lahore, 1946.
North-West Provinces MSS. Catalogue, A, of Sanskrit MSS. in the Private Libraries of. Banaras, Allahabad, 1874 ff.
Notes of a Study of the Preliminary Chapters of the Mahābhārata, Venkatachellam Iyer, V. Madras, 1922.
Number of Rasas, The, Raghavan, V. Adyar Library, Adyar, 1940, 1967, 1975.
Ocean of Story, The. Being C. H. Tawney's translation of Somadeva's Kathāsaritsāgara ed., with introduction, fresh explanatory notes and terminal essay, by N. M. Penzer. 10 volumes, London.
Olympie, Notes to Tragedy of, by Voltaire. (Quoted by Spingarn).

Our Changing Human Nature, Schmalhausen, Samuel D. New York, 1929.
Piśāca Languages of N. W. India, The, Grierson, G. A. Asiatic Society Monographs viii, London, 1906.
Personality, Greenbie, M. B. London, 1933.
Poetry of George Wither, The. 2 volumes, London, 1902.
Prehistoric, Ancient and Hindu India, Banerji, R. D. Blackie & Son (India) Limited, 1934.
Present Position of Vedic Recitation and Vedic Śākhās, The, Raghavan, V. The Veda Dharma Paripālana Sabhā, Kumbhakonam, 1962.
Primer of Indian Logic, Kuppuswami Sastri S. K. S. R. Institute, Madras, 1961. 3rd edn., Psycho-analysis Today, Its scope and function, ed., Lorand, Sandor. London, 1933.
Report on the results of the search for Sanskrit MSS. in Gujrat during 1871-72, Bühler, G. Surat, 1872.
Ṛgveda Brāhmaṇas, transl., Keith, A. B. Harvard Oriental Series XXV, 1920.
Rhetoric, Aristotle.
Ṛtu in Sanskrit Literature, Raghavan, V., LBS Rashtriya Samskrita Vidyapitha, New Delhi, 1972.
Sanskrit Drama, The, in its Origin, Development, Theory and Practice, Keith, A. B. Oxford, 1924.
Sanskrit Literature, A History of, Keith, A. B. (Skt. Lit.). Oxford, 1928.
Science of Emotions, Bhagavan Das. The Theosophical Publishing House, Madras, 1900, 1908, 1924, 1953.
Siddhabhāratī, V. V. R. I., Hoshiarpur.
Sigmund Freud, Wittels.
Sister Songs, Thompson, Francis.
Six Systems of Indian Philosophy, Max Muller, F. Longman's Green & Co., 1928.
Some Concepts of the Alaṁkāra Śāstra, Studies on, Raghavan, V. The Adyar Library, Adyar, 1942, 1973.
Some Old Lost Rama Plays, Raghavan, V. Annamalai University, 1961.
Studies about the Kathāsaritsāgara, Speyer, J. S. Amsterdam, 1908.
Systems of Sanskrit Grammar (Sys. of Skt. Gram.), Belvalkar S. K., Poona, 1915.
Technical Elements of Style in Literature, Some, Stevenson, R. L. In Longman's Magazine for Dec. 1884 and Contemporary Review, 1885.
(Some Aspects of Literary Criticism in Sanskrit or) Theories of Rasa and Dhvani, Sankaran, A. University of Madras, 1929.
Vaidik Vāṅmay kā Itihās, (A History of Vedic Literature), Bhagavad Datta. Lahore, 1927, 1931, 1935.
Vedic Index of Names and Subjects, Macdonell and Keith. 2 volumes, London, 1912.
Vicar of Wakefield, Goldsmith.

Allahabad University Studies, Allahabad.
All-India Oriental Conference, Proceedings and Transactions of, Poona.
Annals of the Bhandarkar Oriental Research Institute, Poona, (ABORI.).

Annals of Oriental Research, University of Madras, Madras.
Annual Reports of the Mysore Archaeological Department, Mysore.
Art and Letters, Royal India, Pakistan and Ceylon Society, London.
Bhāratīya Vidyā, Bharatiya Vidya Bhavan, Bombay.
Bulletin of the Sangeet Natak Akademi, New Delhi.
Bulletin of the School of Oriental and African Studies, London (BSOAS.).
Epigraphia Indica, Calcutta (Epi. Ind.).
Epigraphia Carnatica, Bangalore (Epi. Kar.).
The Hindu, Madras (Literary supplement).
The Indian Antiquary, Bombay (IA., Ind. Ant.).
Indian Culture, Calcutta.
Indian Historical Quarterly, Calcutta (IHQ.).
Indian Linguistics, Poona-6.
International Congress of Orientalists, Transactions of.
Journal of the American Oriental Society (JAOS.), New Haven, Connecticut, U.S.A.
Journal Asiatique, Paris.
Journal of the Banaras Hindu University, Banaras.
Journal of the Bihar and Orissa Research Society, Patna (JBORS.).
Journal of the Bombay Branch of the Royal Asiatic Society, Bombay (JBBRAS).
Journal of Indian History, Madras (Now from Trivandrum).
Journal of the Department of Letters, Calcutta University, Calcutta.
Journal of Nagpur University, Nagpur.
Journal of the Oriental Institute, M. S. University of Baroda, Baroda.
Journal of Oriental Research, (JOR.), Madras.
Journal of the Pali Texts Society, London.
Journal of the Royal Asiatic Society, London (JRAS).
Journal of the Tanjore Sarasvati Mahal Library, Tanjore.
Journal of the Travancore (now Kerala) University MSS. Library, Trivandrum.
Quarterly Journal of the Mythic Society, Bangalore.
Ṛtam, Akhila Bharatiya Skt. Parisad, Lucknow.
Sambodhi, Journal of the L. D. Institute of Indology, Ahmedabad.
Tirumalai Sri Venkatesvara, Tirupati.
Vidyā, Journal of Gujarat University, Ahmedabad.
Zeitschrift der Deutschen Morgenländischen Gesellschaft (ZDMG). Leipzig, (Now from Wiesbaden).

SANSKRIT WORKS

IN MANUSCRIPT (with abbreviations)

Abhinavabhāratī (Abhi. Bhā.) by Abhinavagupta. (Commentary on the Nāṭya Śāstra). Since printed.	Government Oriental MSS. Library, Madras.	R. 2478. R. 2774. R. 2785
Amarakośavyākhyā. Anonymous.	Government Oriental MSS. Liberary, Madras.	R. 3356

Amarakośavyākhyā-Padacandrikā of Rāyamakuṭa. Under publication now.	(1) Government Oriental MSS. Library, Madras. (2) Adyar Library, Madras.	R. 3452 38. I. 4
Amarakośavyākhyā by Vidyāvinoda Nārāyaṇa.	Government Oriental MSS. Library, Madras.	R. 3645
Arthaśāstravyākhyā-Jayamaṅgalā by Bhikṣuprabhamati (?) Since published.	Do.	R. 5208
Arthaśātravyākhyā-Pratipadapañcikā by Bhaṭṭasvāmin. Also published.	Do.	D. 3873
Alaṁkārasaṁgraha of Amṛtānanda Yogin. Since published.	Do.	D. 12795 R. 2126 (b). R. 2186
Alaṁkārasarvasvavyākhyā Sañjīvanī by Vidyācakravartin. Since published, Meharchand Lacchmandas, Delhi, 1965	Do.	D. 12799
Alaṁkārasudhānidhi of Sāyaṇa	MSS. in Oriental Institute, Mysore.	
Udāttarāghava of Māyurāja	MSS. with V. Raghavan.	
Karpūramañjarīvyākhyā by Kṛṣasūri.	Government Oriental MSS. Library, Madras.	D. 12510
Kavikāmadhenu	Kerala Uni. MSS. Library, Trivandrum, (L. 1398A)	
Kavicintāmaṇi	Goverment Oriental MSS. Library, Madras.	R. 2925
Kāvyādarśavyākhyā of Keśava Bhaṭṭāraka.	Kerala University MSS. Library, T. 27 (Curator's Office Descriptive Catalogue, Vol. VII, No. 1176)	
Kāvyālaṁkārasārasaṁgrahavyākhyā (K.A.S.S.Vyā.) by Tilaka (Udbhaṭālaṁkāra-vivṛti).	Government Oriental MSS. Library, Madras.	R. 3098
Gāthāsaptaśatī with an anonymous Commentary.	Do.	R. 23
Camatkāracandrikā of Viśveśvara. Since published, Meharchand Lacchmandas, Delhi, 1972	Government Oriental MSS. Library, Madras.	R. 2679
Jānāśrayī Chandoviciti.	Do.	R. 5043
Jānakīharaṇa of Kumāradāsa. Since published.	Do.	R. 2935
Daśarūpaka (D.R.) of Dhanañjaya and Avaloka (D.R.A.) of Dhanika.	Do.	D. 12887-91
Daśarūpakavyākhyā of Bahurūpamiśra (D. R. Vyā.).	Government Oriental MSS. Library, Madras.	R. 3670. R. 4188
Daśarūpakavyākhyā Laghuṭīkā by Bhaṭṭa Nṛsiṁha.	Do.	R. 2412

Dhvanigāthāpañcikā by Ratnākara.	Bhandarkar Oriental Research Institute, Poona. 253 of 1875-76; transcript, Government Oriental MSS. Library, Madras. R. 5670
Dhvanyālokalocana by Abhinavagupta.	Durbar (Bir) Library, Kathmandu.
'Nāṭakādilakṣaṇa'.	Government Oriental MSS. Library, Madras. R. 5171 (b)
Bṛhatkathāsaṃkṣepa.	Nagpur University Library, No. 2541; see its Catalogue of Sanskrit MSS. p. 263, No 1268
Bharatabhāṣya of Nānyadeva.	Bhandarkar Oriental Research Institute, Poona, 111 of 1869-70; transcript, Government Oriental MSS. Library, Madras. R. 5598
Bhāṇḍīrabhāṣābhūṣana of Puruṣottama.	Sarasvati Mahal Library, Tanjore, Nos. 5948-9 of the new Catalogue.
Bhāṇḍīrabhāṣāvyākaraṇa by Viśveśvara or Vāgīśvara.	Do. Nos. 5944-7
Bhujabalanibandha of Bhoja.	Government Oriental MSS. Library, Madras. R. 3078
Mānasollāsa (or Abhilaṣitārthacintāmaṇi) of Someśvara. Since published.	Bhandarkar Oriental Research Institute, Poona, 115 and 116 of 1873-74.
Mālatīmādhavavyākhyā by Pūrṇasarasvatī.	Government Oriental MSS. Library Madras. R. 3071
Meghadūtavyākhyā by Divākara.	India Office Library, London. No. 3780.
Raghuvaṁśavyākhyā by Nārāyaṇa.	Government Oriental MSS. Library, Madras. D. 15871. R. 4361.
Rasakalikā of Rudra Bhaṭṭa.	Government Oriental MSS. Library, Madras. R. 2241. R. 3274.
Rasasudhānidhi of Soṇṭhi Mārabhaṭṭa.	Do. R. 3210
Rasārṇavālaṁkāra of Prakāśavarṣa.	Do. R. 3761
Lakṣābharaṇa on Mahābhārata.	Do. D. 1966
Śivapurāṇa.	Do. D. 2363
Śuddhānandaprakāśa.	Tamil-Sanskrit Nāṭya MS. with V. Raghavan.
Śṛṅgāraprakāśa of Bhoja (Śṛ. Pra.).	Government Oriental MSS. Library, Madras. 4 volumes R. 3252 (vol. II with a duplicate, R. 3785). Also MSS. collected by V. Raghavan from different places in Kerala for his edn. of it in HOS.
Śṛṅgārasāra of Veṅkaṭanārāyaṇa Dikṣita.	Do. D. 12958-9
Saṅgītakaumudī.	Do. R. 4163
Saṅgītanārāyaṇa of King Nārāyaṇa.	Do. R. 3234. R. 4212

Saṅgītarāja of Kumbhakarṇa (fragment).	Bhandarkar Oriental Research Institute, Poona, 365 of 1873-80.
Saṅgītasaraṇi.	Government Oriental MSS. Library, Madras. R. 3298.
Saṅgītasudhākara of Haripāladeva.	Do. R. 779. R. 3082
Sarasvatīkaṇṭhābharaṇavyākhyā. (S.K.A.Vyā.) by Bhaṭṭa Nṛsiṁha.	Do. R. 2499
Sāhityakalpadruma of Rājaśekhara.	Do. R. 2126 (a)
Sāhityamīmāṁsā.	(1) Government Oriental MSS. Library, Madras. R. 5599; transcript from the original in (2) below. (2) Sarasvati Mahal Library, Tanjore, No. 5313 of the new Descriptive Catalogue.
Sāhityasāra.	Government Oriental MSS. Library, Madras. R. 2432.
Siddhāntakaumudī-vyākhyā by Śaṅkara	Government Oriental MSS. Library, Madras. R. 4349.
Sūktimuktāvali of Jalhaṇa. Since published.	Do. D. 12140

SANSKRIT WORKS

IN PRINT (with abbreviations)

Agnipurāṇa, (AP.) Anandasrama Sanskrit Series 41, Poona. 1900.

Anuyogadvārasūtra with Hemacandra's Sanskrit commentary (C)., Āgamodaya Samiti Series, Bombay, 1924.

Apabhraṁśakāvyatrayī, Gaekwad's Oriental Series (GOS., Gaek. Edn.) 37, 1927.

Abhijñānaśākuntala (Śākuntala) of Kālidāsa. with C. of Rāghava Bhaṭṭa-—C. Śākuntalacarcā. TSS. 195. 1961.

Abhidhāvṛttimātṛkā of Mukulabhaṭṭa, Nirnaya Sagar Press Edition (NS. Edn.) Bombay, 1916.

Abhinavabhāratī of Abhinavagupta (Commentary (C.) on the Nāṭya Śāstra), GOS. Vol I 1st edn. 1926, 2nd edn. 1956. Vol. II 1934, Vol. III 1954.

Abhilaṣitārthacintāmaṇi (Mānasollāsa) of Someśvara, (i) GOS. 28, 84, 138. 3 Volumes, 1925, 1939, 1961; (ii) Vol. I (Chs. 1-3), Mysore Oriental Library Series 69, 1926.

Amarakośa of Amarasiṁha,

—C. Ṭīkāsarvasva of Sarvānanda, Trivandrum Sanskrit Series, 38, 43, 51, 52, 1914, 1915, 1917.

—C. by Kṣīrasvāmin, (i) TSS. (ii) Poona Oriental Series 43, 1913.

—C. by Bhānuji, NS. Press, Bombay 1889, 2nd edn. 1895. 4th edn.

—C. Padacandrikā by Rāyamakuṭa. Calcutta Sanskrit College, 2 Vols. 1966, 1973.

—C. by Bommagaṇṭi Appayācārya, Adyar Library Series, 1977.

—C. by Liṅgaya Sūri, Adyar Library Series, 1977.

Amaruśataka of Amaruka, Kāvyamālā (KM) 18, 1889.
Arthaśāstra of Kauṭalya,
(i) Government Oriental Library Series 37, Mysore, 1909.
(ii) with T. Ganapati Sastri's C., TSS. 79, 80, 82. 1925.
(iii) with Mādhava Yajvan's C., Nayacandrikā, Panjab Sanskrit Series 4, Lahore 1923, 1924.
(iv) with Bhaṭṭasvāmin's C. *JBORS.*, Patna 1925, 1926.
(v) with C. Ṭippaṇaka by Yogghama, Singhi Jain Series, Bharatiya Vidya Bhavan, Bombay.
(vi) with C. Jayamaṅgalā of Bhikṣuprabhamati, JOR. Madras.
—English Translation, R. Shama Sastri, Govt. Ori. Library Series, Mysore 37, pt. II. 1915.
Alaṁkārakaustubha of Kavikarṇapūragosvāmin, Varendra Research Society, Rajshahi, 1926.
Alaṁkārakaustubha of Viśveśvara with his own C., KM. 66, 1898.
Alaṁkāramahodadhi of Narendraprabhasūrī, GOS. 95, 1942.
Alaṁkāraśekhara of Keśavamiśra, Kasi Sanskrit Series (KSS.) 56, 1927.
Alaṁkārasaṁgraha of Amṛtānandayogin, Adyar Library Series 70, 1949; also Sri Venkateswara Oriental Institute, Tirupati.
Alaṁkārasarvasva of Ruyyaka (AS.) (i) with Jayaratha's C., KM. 35, 1939; (ii) with Samudrabandha's C., TSS. 40, 1926; (iii) with Vidyācakarvartin's C., Mehar Chand Lachhman Das, Delhi, 1963.
Avantisundarī (Kathā) of Daṇḍin, (i) Dakshinabharati Series, 1924 (a small fragment); (ii) TSS. 172, 1954 (a large fragment).
Avantisundarīkathāsāra,
(i) Dakshinabharati Series, 1924.
(ii) Revised, fuller text, Kuppuswami Sastri Research Institute (KSRI.), Madras, 1957.
Aṣṭādhyāyī of Pāṇini with Vārttikas of Kātyāyana etc.
Āryādviśatī or Lalitāstavaratna of Durvāsas, KM. Gucchaka X; also Vani Vilas Press, Srirangam, Stotra Booklets.
Aucityavicāracarcā (Au. V.C.) of Kṣemendra, KM. Gucchaka 1.
Uṇādi Sūtras (i) with C. of Śvetavanavāsin, University of Madras, Madras 1933; (ii) with commentary of Ujjvaladatta, Calcutta 1873; (iii) Daśapādī text with Vṛtti, Banaras 1943; see below.
Uttararāmacarita of Bhavabhūti (URC.) with C. of Virarāghava. NS. Press, 1925.
Udayasundarīkathā of Soḍḍhala, GOS. 11, 1920.
Ubhayābhisārikā of Vararuci, in Caturbhāṇī, Dakshinabharati Series, 1922.
Ṛgveda (Ṛv.)
Ṛgveda Brāhmaṇas, English Translation, A.B. Keith, Harvard Oriental Series, (HOS.) 25, 1920.
Ṛgveda Sarvānukramaṇī with Notes from the Vṛtti of Ṣaḍguruśiṣyā. Macdonell, A. A. Oxford, 1886.
Ekāvalī of Vidyādhara, with C. of Mallinātha, Bombay Sanskrit Series, (BSS.) 63, 1903.
Aitareya Brāhmaṇa. (Aita. Br.)

Kathākośa (Bṛhatkathākośa), Singhi Jain Series 24, Bharatiya Vidya Bhavan Bombay, 1943.
Kathāsaritsāgara of Somadeva, NS. Press, 1903.
Kandarpacūḍāmaṇi of Vīrabhadra, Gujarati News Press, Bombay, 1924.
Karpūramañjarī of Rājaśekhara with C. of Vāsudeva, (i) KM. 4, 1900: (ii) text, HOS. 1901.
Kalpalatāviveka, L.D. Bharatiya Samskriti Vidyamandira, Ahmedabad 9, 1968.
Kavikaṇṭhābharaṇa of Kṣemendra, KM. Gucchaka 4.
Kavidarpaṇa ed. by H.D. Velankar, *ABORI.* XVI. i-ii.
Kavīndrakarṇābharaṇa of Viśveśvara, KM. Gucchaka 8.
Kavīndravacanasamuccaya (Subhāṣitaratnakośa of Vidyākara, HOS. 42) with Introduction by F.W. Thomas, (Bibliotheca Indica), (Bib. Ind.) N.S. 1309, Calcutta, 1912.
Kādambarī of Bāṇa. with C. of Bhānucandra and Siddhacandra. N.S. Press, 1912.
—C. of Mahādeva, Notes from (In Peterson's edn. of the text)
Kādambarīkathāsāra of Abhinanda, KM. 11, 1888.
Kāmandakīya Nītisāra, TSS. 14, 1912.
Kāmasūtra (K.S.) of Vātsyāyana. KSS. 29, 1929. with C. Jayamaṅgalā (JM.)
Kāvyaprakāśa (K. Pra.) of Mammaṭa, (i) with Māṇikyacandra's C. Saṅketa, Govt. Oriental Library Series 60, Mysore 1922; (ii) with C.s. of Vidyācakravartin and Bhaṭṭa Gopāla, 2 parts, TSS. 88, 100. 1926, 1930. (iii) with the C. of Śrīdhara (Sāndhivigrahika), Calcutta Sanskrit College, 2 parts, 1959, 1961
Kāvyamīmāṁsā (K.M.) of Rājaśekhara, GOS. 1916, 1924, 1934.
Kāvyādarśa (K.Ā.) of Daṇḍin, (i) with C.s by Taruṇavācaspati and the Hṛdayaṁgamā by M. Rangacharya, Madras, 1910; (ii) with C. of Vādijaṅghāla ed. by V. Krishnamachariar, Madras, 1936.
Kāvyānuśāsana of Vāgbhaṭa, with his own C., KM. 43, 1915.
Kāvyānuśāsana of Hemacandra, with his own C. Viveka, KM. 70, 1901, ed. by Parikh and Kulkarni, Bombay. 1964.
Kāvyālaṁkāra (K.A.) of Bhāmaha, KSS. 61, 1928.
Kāvyālaṁkāra (K.A.) of Rudraṭa with the C. of Namisādhu, KM. 2, 1928.
Kāvyālaṁkārasārasaṁgraha (KASS.) of Udbhaṭa, (i) with the C. of Pratihārendurāja. BORI. Poona, 1925, (ii) with the C. of Tilaka (Vivṛti), GOS. 1931.
Kāvyālaṁkārā Sūtras and Vṛtti of Vāmana (K. A. Sū. and Vṛ.), (i) KM. 15, 1895, (ii) with C. of Tippabhūpāla, Vani Vilas Press, Srirangam, 1909.
Kāśikā with Padamañjarī and Nyāsa, Prachya Bharati Prakashan, Varanasi, (6 Vols.) 1965 ff.
Kiraṇāvali of Udayana.
Kirātārjunīya (K. A.) of Bhāravi.
Kīcakavadha of Nītivarman, Dacca University Oriental Publications Series, Dacca, 1929.
Kuṭṭanīmata of Dāmodaragupta, with C. by T. M. Tripathi, Bombay, 1924.
Kundamālā of Diṅnāga, Dakshinabharati Series, 1923.
Kumārasambhava (K. S.) of Kālidāsa with Mallinatha's C.
—with Cs. of Aruṇagirinātha and Nārayaṇa, TSS. 36.

Kuvalayānanda of Appayyadīkṣita, (i) with C. Rasikarañjanī of Gaṅgādhara Vājapeyin, Kumbhakonam, 1892, (ii) with C. Alaṅkāracandrikā by Vaidyanātha Tatsat, NS. Press, 1917.
Kuvalayamālā of Uddyotana, ed. A. N. Upadhye, Bombay 1959.
Kṛṣṇakarṇāmṛta of Līlāśuka, with C. by Pāpa Yallaya, Vani Vilas Sanskrit Series, 19, Srirangam.
Kaumudī. See Siddhāntakaumudī and also under Dhvanyāloka.
Kaumudīmahotsava, Dakshinabharati Series, 4 1929.
Kauśika Sūtra, The. See under articles.
Kauṣītakī Brāhmaṇa, Anandasrama Sanskrit Series 65, 1911.
Kṣatracūḍāmaṇi of Vādībhasiṁha, ed, T. S. Kuppuswami Sastri, Sarasvatī Vilāsa Series 2, Tanjore, 1903.
Kṣīrataraṅgiṇī (C. on Pāṇini's Dhātupāṭha) by Kṣīrasvāmin, Bruno Liebich, M and H Marcus, Breslau, 1930.
Gaṇaratnamahodadhi of Vardhamāna, with his own C., Eggeling, London, 1879, 1881.
Gadyacintāmaṇi of Vādībhasiṁha, T.S. Kuppuswami Sastri, Sarasvatī Vilāsa Series 1, Tanjore, 1902.
Gāthāsapataśatī (G.S.) of Hāla, (i), KM. 21, 1889; (ii) Das Saptaśatakam des Hāla, Weber, Leipzig 1881 (Roman Text, Translation, Variants and other Recensions).
Gītagovinda of Jayadeva with C. of Kumbhakarṇa and Śaṅkaramiśra, NS. Press, 1923.
Gauḍavaho of Vākpatirāja, Bombay Sanskrit and Prakrt Series, BORI., Poona, 1927.
Caṇḍīśataka of Bāṇa, KM. Gucchaka 4.
Caturbhāṇī, Dakshinabharati Series, 1922.
Candralekhā(saṭṭaka) of Rudradāsa, Singhi Jain Series, 6, 1945.
Candravyākaraṇa of Candragomin, Liebich, Leipzig, 1902.
Candrāloka of Jayadeva, with Vaidyanātha Pāyaguṇḍa's C., Gujarati Printing Press, Bombay, 1923.
Caraka Saṃhitā
Citramīmāmsā of Appayya Dikṣita, KM. 38, 1926.
Cāṇakyarājanīti, ed. L. Sternbach, Adyar, 1963.
Caitanyacaritāmṛta of Kṛṣṇadāsa Kavirāja, Gaudiya Matha, Calcutta, 1927.
Caurapañcāśikā of Bilhaṇa, KM. Gucchaka 13. See Bilhaṇa Kāvya.
Chandonuśāsana of Hemacandra, NS. Press, Bombay, 1912.
Chāndogyopaniṣad.
Jānakīharaṇa of Kumāradāsa. Bombay 1907; Allahabad 1966; Colombo 1967; Delhi 1977.
Tattvaprakāśa of Bhoja, TSS. 68, 1920.
Tattvabindu of Vācaspatimiśra, with Introduction by V. A. Ramaswami Sastri, Annamalai University, 1936.
Tattvasaṁgraha of Śāntarakṣita, GOS. 30, 31. 2 Vols. 1926.
Tantravārttika with Nyāyasudhā of Someśvara, Chowk. edn. 1909.
Tantrākhyāyikā (Pañcatantra), J. Hertel, HOS., 1915.

Tantropākhyāna, TSS. 132, 1938.
Tāpasavatsarāja of Anaṅgaharṣa Mātrarāja (Māyurāja), Bangalore, 1929.
Tirukkural with C. of Parimelalagar, (Tamil), Madras 1919.
Tilakamañjarī of Dhanapāla, KM. 85, 1903.
Taittirīya Āraṇyaka.
Tripurārahasya, KSS. 91, Chowkhamba, 1932.
Daśakumāracarita of Daṇḍin.
Daśapādyuṇādi-vṛtti, Princess of Wales Sarasvatī Bhavana Texts 81, 1943.
Daśarūpaka (D.R.) of Dhanañjaya with Avaloka (D.R.A.) of Dhanika, NS. edn., 1897.
Daśavaikālika with Niryukti, Devchand Lalbhai Jain Pustakoddhāra Fund Series, Bombay, 1918.
Deśīnāmamālā of Hemacandra, Pt. I, Text, University of Calcutta, Calcutta, 1931.
Daiva, with C. Puruṣakāra. TSS. 1, 1906.
Dvisandhānakāvya of Dhanañjaya, KM. 49, 1895.
Dhūrtaviṭasaṁvāda of Īśvaradatta, in Caturbhāṇī. See above.
Dhvanyāloka (Dhva. Ā) of Ānandavardhana, (i) with Locana of Abhinavagupta, KM. 25, 1928; (ii) with Locana, Kaumudī of Uttuṅgodaya and Upalocana of Kuppuswami Sastri, KSRI., Madras, 1944; (iii) KSS. 135, Banaras 1940 (See last for Locana on Ch. IV of the Dhva. Ā).
Nandīsūtra, with Malayagiri's C., Āgamodaya Samiti Series 16, Bombay, 1924.
Nalacampū or Damayantīkathā of Trivikramabhaṭṭa, NS. Press, Bombay, 1885.
Navasāhasāṅkacarita of Padmagupta, BSS. 53, 1895.
Nāgānanda of Śrīharṣa.
Nāṭakalakṣaṇaratnakośa (NLRK.) of Sāgaranandin, Text, Myles Dillon, Oxford University Press, London, 1937.
„ Translation, Notes etc., M. Dillon, M. Fowler and V. Raghavan, Transactions of the Philosophical Society, N.S. Vol. 50, pt. 9, Philadelphia, 1960.
Nāṭyadarpaṇa (N.D.) of Rāmacandra and Guṇacandra, GOS. 48, 1929.
Nāṭya Śāstra (N.S.) of Bharata,
(i) KM. 42, 1894, Revised edn. 1943.
(ii) KSS., Chowkhamba, 1929.
(iii) with Abhinavabhāratī. See Abhinavabhāratī.
Nānārthārṇavasaṁkṣepa of Keśavasvāmin Vol. I, T. S. S. 23, 1913.
Nārāyaṇīya of Nārāyaṇabhaṭṭatiri, TSS. 18, 1912.
Nirukta of Yāska with C. by Durgācārya, (i) BSS. 73, 1918; (ii) Venkateswaar Press, Bombay, 1925.
Nītiśataka of Bhartṛhari.
Nītisāra of Kāmandaka. See Kāmandakīya Nītisāra.
Nīlakaṇṭhavijayacampū of Nīlakaṇṭhadīkṣita, Bālamanoramā Series 7, Madras, 1924.
Nṛttaratnāvali of Jāya Senāpati, ed. V. Raghavan, Govt. Ori. MSS. Library, Madras, 1964 (1968).
Neminirvāṇa of Vāgbhaṭa, KM. 56, 1896.
Naiṣadhīyacarita (N.C.) of Śrīharṣa with C. of Nārāyaṇa, NS. edn., 1928.

Nyāyabindu of Dharmakīrti, KSS. 22, 1924.
Nyāyamañjarī of Jayantabhaṭṭa, Vizianagaram Sanskrit Series, Vol. 8, No. 10. 1895.
Nyāyalīlāvatī of Vallabhācārya, NS. Edn. 1915; Chowkhamba, 1927.
Nyāyaviniścayavivaraṇa of Vādirāja, 2 Vols. Mūrtidevī Jaina Granthamālā, Sanskrit work 3. 12, Bhāratīya Jñānapīṭha, Banaras 1949, 1954.
Nyāyasāra and Bhūṣaṇa of Bhāsarvajña. Ed. Yogindrananda, Varanasi, 1968.
Nyāyasūtras of Gautama (Nyā. Sū.) with Vātsyāyana's C. Bhāṣya, Chowkhamba, 1920.—Cc. Nyāyavārttika of Uddyotakara, KSS. 33, 1916.—Ccc. Nyāyavārttikatātparyaṭīkā of Vācaspatimiśra, KSS. 24, 1925.
Pañcatantra, NS. Press, 1917.
Padārthadharmasaṁgraha (Bhāṣya) (P. Dh. S.) of Praśastapāda, with Kandalī of Śrīdhara. Vizianagaram Skt. Ser. 6. Banaras 1895.
Padmaprābhṛtaka of Śūdraka, in Caturbhāṇī. See above.
Padyāvali of Rūpagosvāmin, University of Dacca, 1934.
Paryāyoktiniṣyanda. See the collection of Rāmabhadradīkṣita's Stotras, Sarasvatī Vilāsa Series 6, Tanjore, 1932.
Peruṅkatai (Bṛhatkathā, Tamil Version) ed. by MM. Dr. V. Swaminatha Iyer, Madras, 1935.
Prakaraṇapañcikā, Śālikanātha, ed. A. Subrahmanya Sastri, B.H.U., 1961.
Prakriyāsarvasva of Nārāyaṇabhaṭṭa, TSS. 106, 139, 153, 174, 1931, 1938, 1948, 1954.
Pracaṇḍapāṇḍava (Bālabhārata) of Rājaśekhara, KM. 4, 1887.
Pratāparudrīya of Vidyānātha, (P. R.) with C. Ratnāpaṇa of Kumārasvāmin, Bālamanoramā Series 3, 1914; Sanskrit Education Society, Madras, ed. by V. Raghavan, 1970.
Pratijñāyaugandharāyaṇa of Bhāsa.
Prapañcahṛdaya, TSS. 45, 1915.
Prabodhacandrodaya of Kṛṣṇamiśra, with C. of Nādiṇḍla Gopa, NS. Press, 1935.
Prabhāvakacarita of Candraprabhasūri, NS. Press, 1909.
Pramāṇavārttika of Dharmakīrti, *JBORS.* XXIV, Appendix; Bauddhabhāratī Ser., Vāranasī, 1968.
Praśastapādabhāṣya. See Padārthadharmasaṁgraha.
Prākṛtapaiṅgala of Piṅgala, KM. 41, 1894.
Prākṛtaprakāśa of Vararuci, with C. Manoramā of Bhāmaha, Chowkhamba, 1920.
Prākṛtarūpāvatāra of Siṁharāja, E. Hultzsch, Royal Asiatic Society, London, 1909.
Prākṛtalakṣaṇa of Caṇḍa, A. F. Rudolf Hoernle, Pt. I, Bib. Ind. 88. 1880.
Bālarāmāyaṇa of Rājaśekhara.
Bilhaṇakāvya, (i) KM. Gucchaka, 13; (ii) Poona Oriental Series 86, 1946.
Buddhacarita of Aśvaghoṣa, E. H. Johnston, Panjab University Oriental Publications, Lahore, 1935.
Bṛhatī of Prabhākaramiśra, Madras University, 1934.
Bṛhatkathākośa. See Kathākośa above.
Bṛhatkathāmañjarī of Kṣemendra, KM. 69, 1901.

Bṛhatkathāślokasaṁgraha of Budhasvāmin, F. Lacote, Paris, 1908.
Bṛhatsaṁhitā (Bṛ. Sam.) of Varāhamihira, with Bhaṭṭotpala's C., Vizianagaram Sanskrit Series, Vol. 10, No. 12, Banaras 1895, 1897.
Bṛhadāraṇyaka (Bṛ. Ār.) Upaniṣad.
Bṛhaddevatā of Śaunaka, A. A. Macdonell, HOS. 5, 6, 1904.
Brahmasūtras of Bādarāyaṇa.
Bhaktirasāyana (Bhagavadbhakti-) (Bha. Ras.) of Madhusūdana Sarasvatī, Achyuta Granthamālā 2, Banaras, 1928.
Bhagavadajjukīya, Anujan Achan, Jayantamangalam, 1925.
Bhagavadgītā.
Bhaṭṭikāvya with the C. Jayamaṅgalā, NS. Press, 1887.
Bharatacarita of Kṛṣṇakavi, TSS. 86, 1926.
'Bharatasiddhānta', Govt. Ori. MSS. Library, 1953.
Bhavisayattakahā of Dhanapāla, GOS. 20, 1923.
Bhāvanāviveka of Maṇḍana Miśra, Saraswati Bhavana, Varanasi, 1922.
Bhaviṣyottarapurāṇa, Venkateswara Press, Bombay, 1910.
Bhāgavatapurāṇa, Kumbhakonam Edn.
Bhāgavatamuktāphala of Bopadeva, with C. Kaivalyadīpikā of Hemādri, Calcutta Oriental Series 5, 1920, 1944.
Bhāṣāvṛtti of Puruṣottama with C. of Sṛṣṭidhara, (1) Bib. Ind. (2) Tara Publications, Varanasi 1971.
Bhāvaprakāśa (Bhā. Pra.) of Śāradātanaya (ŚT.), GOS. 45, 1930.
Maṅkhakośa with Ṭīkā. Th. Zachariae, Sources of Sanskrit Lexicography, III, A. Holder, Vienna; Bombay, 1897.
Maṇimekhalai, (Tamil) ed. by MM. Dr. V. Swaminatha Iyer, Madras, 1921.
Mattavilāsaprahasana of Mahendravikramavarman, TSS. 55, 1917.
Madālasācampū of Trivikrama, Poona, 1882.
Manusmṛti.
Mandāramaranda (M.M.) campū of Kṛṣṇakavi, KM. 52, 1895.
Mahāpurāṇa (Ādipurāṇa), (i) Syādvādagranthamālā, Indore 1917, 1919; (ii) Mūrtidevī Jaina Granthamālā, 8, 9, Bhāratīya Jñānapīṭha, Benaras, 1951.
Mahābhārata, Kumbhakonam, Citrasala Press and BORI edns.
Mahābhāṣya of Patañjali.
Mahāvīracarita of Bhavabhūti.
Mādhavīyadhātuvṛtti, KSS. 103, 1934.
Mārkaṇḍeyapurāṇa, Venkateswara Press, Bombay, 1910.
Mālatīmādhava of Bhavabhūti, ed. by P. V. Kane. (ii) with C. of Jagaddhara, NS. Press. 1900.
Mālavikāgnimitra of Kālidāsa.
Mīmāṁsāsūtras of Jaimini with Śabara's Bhāṣya, KSS. 42, Chowkhamba, 1910.
Mudrārākṣasa of Viśākhadatta.
Mūkapañcaśatī of Mūka, KM. Gucchaka 5. Also Vani Vilas Press, Srirangam, Stotra Booklets and Bālamanoramā Press, Madras.
Meghadūta of Kālidāsa.
Yādavābhyudaya of Vedānta Deśika with C. of Appayya Dīkṣita. Vani Vālas Press, Sri Rangam, 1907, 1909 and Oriental Institute, Mysore, 1945, 1950.

Yogasūtras (Y.S.) of Patañjali with Vyāsa's Bhāṣya and Cc. of Vācaspatimiśra and with Bhoja's Vṛtti, Rājamārtāṇḍa, Anandasrama Series 47, Poona, 1904.
Raghuvaṁśa of Kālidāsa with Mallinātha's C.
—with C. of Hemādri, ed. by R. P. Dvivedi, Patna, 1973.
Ratnāvalī of Śrīharṣa.
Rambhāmañjarī of Nayacandra, Bombay, 1889.
Rasagaṅgādhara (R.G.) of Jagannātha, KM. 12, 1888.
Rasataraṅgiṇī (R.T., Ras. Tar.) of Bhānudatta, Venkateswara Press, Bombay, 1914.
Rasapradīpikā of Prabhākara, Princess of Wales Saraswati Bhavana Texts 12, Benaras, 1925.
Rasamañjarī of Bhānudatta, BSS. 21, 1904.
Rasārṇavasudhākara (R.A.S.) of Siṃhabhūpāla, TSS. 50, 1916.
Rājataraṅgiṇī of Kalhaṇa, BSS. 45, 51, 54, 1892. 1894, 1896.
Rājapraśnīya with Malayagiri's C., Āgamodaya Samiti Series, 42 Bombay, 1925.
Rāmacarita of Abhinanda, GOS. 46, 1930.
Rāmāyaṇa of Vālmīkī.
Rāmāyaṇacampū of Bhoja, NS. Press, 1898.
Rudrahṛdayopaniṣad. See Śaiva Upaniṣads, Adyar Library, Adyar, Madras, 1925.
Liṅgapurāṇa, Venkateswara Press, Bombay, 1906.
Līlāvatī, A. N. Upadhye, Singhi Jain Series, 31, 1949.
Vakroktijīvita (V.J.) of Kuntaka, S. K. De, 1st edn., Calcutta 1928.
Vajjālagga, Asiatic Society of Bengal, 1914-23; Ahmedabad, 1969.
Vākyapadīya (V.P.) of Bhartṛhari, (i) with C.s of Puṇyarāja and Helārāja, Benaras 1887, 1905; (ii) with Bhartṛhari's own C., Kāṇḍa 1, Charudeva Sastri, Lahore, 1934; (iii) TSS. 116, 1935; 148, 1942.
Vāgbhaṭālaṁkāra of Vāgbhaṭa (I), NS. Press, 1895, 1915.
Vādanyāya of Dharmakīrti, Bauddhabhāratī Ser., Varanasi, 1972.
Vāyupurāṇa, Venkateswara Press, Bombay, 1895.
Vālmīkisūtras (See Trivikrama's Prākṛtavyākaraṇa).
Vikramāṅkadevacarita of Bilhaṇa. (i) BSS. 14, 1875; (ii) Princess of Wales Saraswati Bhavana Texts Series, 82, 1945.
Vikramorvaśīya of Kālidāsa (V.Ū.)
Vidagdhamukhamaṇḍana of Dharmadāsa, (i) in Kāvyasaṁgraha, III, Jivananda Vidyasagara, Calcutta, 1886; (ii) NS. Press, 1926.
Vidhiviveka of Maṇḍana Miśra, with Vācaspati Miśra's Nyāyakaṇikā, Banaras.
Viṣṇudharmottarapurāṇa, Venkateswara Press, Bombay, 1912.
Viṣṇupurāṇa, Venkateswara Press, Bombay, 1910.
Vīṇāvāsavadatta, KSRI., Madras 1931, 1963.
Vṛttajātisamuccaya of Virahāṅka, Velankar H. D., *JBRAS*. No. 5 (1929) pp. 34-94; 8 (1932) pp. 1-28.
Vṛttaratnākara of Kedārabhaṭṭa, with Nārāyaṇabhaṭṭa's C., NS. Press, 1902
Vṛttivārttika of Appayyadīkṣita, KM. 36, 1910.
Vṛndāvanakāvya(śataka), in Kāvyasaṁgraha, II, Jīvananda Vidyasagar.
Veṇīsaṁhāra of Bhaṭṭanārāyaṇa.
Vaijayantī of Yādavaprakāśa, G. Oppert, Madras, 1893.

Vaiśeṣika Sūtras.
Vyaktiviveka (V.V.) of Mahimabhaṭṭa, TSS. 5, 1909.
Śatapathabrāhmaṇa.
Śabdavyāpāravicāra of Mammaṭa, NS. Press, 1916.
Śāntivilāsa of Nīlakaṇṭhadīkṣita, Minor Works of Nīlakaṇṭhadīkṣita, Vani Vilas Press, Srirangam, 1911; also Balamanorama Press, Madras.
Śārṅgadharapaddhati of Śārṅgadhara, (Ś. P.) Peterson, BSS. 37, 1888.
Śilappatikāram, MM. Dr. V. Swaminatha Iyer, Madras, 1944.
Śivadṛṣṭi of Somānanda, Kashmir Series of Texts and Studies, No. LIV, 1934.
Śivalīlārṇava of Nīlakaṇṭhadīkṣita, Vani Vilas Press, Srirangam, 1911.
Śisupālavadha of Māgha. (Ś. V.)
Śukasaptati, R. Schmidt, Leipzig, 1893.
Śṛṅgāratilaka of Rudrabhaṭṭa (Ś. T.), KM. Gucchaka 3.
Śṛṅgāraprakāśa (Śr. Pra.). Chs., 22, 23, & 24, Sri Yadugiri Swami of Melkote, 1926.
,, —edn. by Dr. V. Raghavan, HOS. (In progress)
Śṛṅgāramañjarī of Akbar Shah, with Introduction etc., V. Raghavan, Hyderabad Archaeological Dept. Publication, 1951.
Śṛṅgāramañjarī of Bhoja, Singhi Jain Series, 30, 1959.
Śrīkaṇṭhacarita of Maṅkhaka with C. of Jonarāja, KM. 3, 1887.
Śrīguṇaratnakośa of Parāśarabhaṭṭa.
Śrautasūtra of Śāṅkhāyana, with the C. of Varadadattasuta Ānartīya, Bib. Ind. 99, Calcutta.
Ślokavārttika of Kumārila, (i) with Pārthasārathi Miśra's C., Chowkhamba, Banaras, 1898; (ii) with C. by Umveka, Madras University, 1940; (iii) with C. Śarkarikā by Bhaṭṭaputra Jayamiśra, Madras University, 194<.
Ṣaḍbhāṣācandrikā of Lakṣmīdhara, Bombay Sanskrit and Prākṛt Series 71, 1961.
Saṅgītaratnākara (S. R.) of Śārṅgadeva, with Kallinātha's C., (i) Anandasrama Series 35, Poona, 1896, 1897; (ii) with Cs. of Siṃhabhūpāla and Kallinātha, 4 Vols., Adyar Library, Adyar, 1943, 1953, 1954, 1959.
Saṅgītasamayasāra (S.S.S.) of Pārśvadeva, TSS. 87, 1925.
Saduktikarṇāmṛta of Śrīdharadasa (S.R.M.) Panjab Oriental Series 15, Lahore, 1933; Bib. Ind. edn., 1912, 1921; edn. by S. C. Banerji, Calcutta, 1965.
Samarāṅgaṇasūtradhāra of Bhoja (S.A.S.) GOS. 25, 32, 1924; 1925.
Sarasvatīkaṇṭhābharaṇa (S.K.Ā.) of Bhoja,
—Alaṁkāra, KM. 95, 1925.
—Grammar, (i) Text, Madras University, 1937; (ii) with C. of Nārāyaṇa Daṇḍanātha, TSS. 117, 127, 140, 154; 1935, 1937, 1938, 1948.
Sāṁkhyakārikā of Īśvarakṛṣṇa (Sām. K.); with C. Yuktidīpikā, Calcutta, 1938.
Sāhityadarpaṇa (S.D.) of Viśvanātha, (i) with Sanskrit Introduction by MM. Durgāprasāda Dviveda, NS. Press, 1922; (ii) with Introduction by P. V. Kane, 2nd edn., 1923, 3rd edn., 1951.
Sāhityamīmāṃsā (S.M.). TSS. 114.
Sāhityasāra of Acyutarāya, NS. Press, 1906.
Siddhāntakaumudī of Bhaṭṭojidīkṣita with C. Bālamanoramā, Balamanorama Press, Madras, 1929.
Subhadrādhanañjaya of Kulaśekharavarman, TSS. 11, 1911.

Subhadrāharaṇa of Mādhava, KM. 9, 1899.
Subhāṣitaratnakośa of Vidyākara, D. D. Kosambi and V. V. Gokhale, HOS. 42, 1957.
Subhāṣitāvali of Vallabhadeva (Sbhv.) P. Peterson, BSS. 31, 1886.
Suvṛttatilaka of Kṣemendra, KM. 2.
Suśruta Saṁhitā.
Sūktimuktāvalī of Jalhaṇa, GOS. 82. 1938.
Sūtasaṁhitā (of Skanda Purāṇa), Anandasrama Series 25, 1893, 1924-5.
Sūryaśataka of Mayūra, KM. 19, 1889.
Setubandha of Pravarasena, with C. Rāmasetu of Rāmadāsa KM. 47, 1895.
Saundaryalaharī, with the C. of Lolla Lakṣmīdhara, Government Oriental Library, Mysore, 1896.
Sphoṭasiddhi of Maṇḍana Miśra, Madras Univeristy, 1931.
Syādvādamañjarī of Malliṣeṇa, Chowkhamba Sanskrit Series, 9. 1900.
Haravijaya of Ratnākara, with Alaka's C., KM. 22, 1890.
Harivaṁśa, Citrasala Press edn., Poona, 1933.
Harivilāsa of Lolimbarāja, KM. Gucchaka 11.
Harṣacarita of Bāṇa, NS. Press, 1892; P. V. Kane's edn. 1918.
Hārāvalī (in the collection Abhidhānasaṁgraha), NS. Press, 1889.
Haimadhātupārāyaṇa (The Dhātupāṭha of Hemacandra), Sources of Sanskrit Lexicography, IV, J. Kirste, Vienna 1895-9; Bombay, 1901.

ARTICLES

Cited on page

Abhinava's Polymathy, A Note on: Raghavan, V. *J.O.R.* Madras. VIII. pp. 281-3. — 734 fn.
Abhisārikāvañcitaka—A forgotten play by Viśākhadeva: Ramamurti, R. *J.O.R.* Madras. II. pp. 156-8 — 865
The Ādipurāṇa and Bṛhatkathā: Jain, K. P. *I.H.Q.* V. pp. 547-8 — 831 fn., 840
The Ādipurāṇa and Bṛhatkathā: Venkatasubbiah, A. *I.H.Q.* V. pp. 31-5. — 831 fn.
Dr. Aiyangar on the Vakatakas: Gupte, Y.R. *J. of Indian History* V. pp. 399-408. — 770
Alaṁkara Sudhānidhi of Sāyana: Sarasvati D.C. *A.B.O.R.I.* Golden Jubilee, Vol. XLVIII-XLIX, 1968. — 884
Apabhraṁśa Metres: Velankar, H.D. *Journal of the University of Bombay*, November, 1933. p.. 157-185. — 791 fn.
Apabhraṁśa Literature: Jain, Hiralal. *Allahabad University Studies* I. part I. pp. 157-185. — 809 fn.
Āpastamba and the Bahvṛca Brāhmaṇa: Keith, A.B. *J.R.A.S.* (London) 1915, pp. 493-8. — 602 fn.
Amarakośavyākhyā of Bommagaṇṭi Appayācārya, The, Raghavan, V. *I.H.Q.* XIX. i. 1943. pp. 73-8 — 886

Cited on page

Avantisundarī, Review of the TSS. edition: Raghavan, V. *J. of the Travancore University MSS. Library* VII, end. — 822
Bahurūpamiśra's Daśarūpakavyākhyā: Raghavan, V. *J.O.R.* Madras. VIII. pp. 321-334. — 92 fn., 303, 314, 365, 392, 673
Bappa Bhaṭṭi and His Tārāgaṇa, Upadhye, A.N., *Sambodhi*, III.4, pp. 67-72, 883
Bhakti-Rasa-Śāstra of Bengal Vaiṣṇavism, The, De, S.K. *I.H.Q.* VIII. 1932. pp. 643-688. — 428
Bodhāyana and Dramiḍācārya, Two old Vedāntins presupposed by Rāmānuja: Kuppuswami Sastri, S. *A.I.O.C.*, *Madras*. 1934. pp. 465-468. — 734
Bodhāyana and Upavarṣa: Rangaswami Sarasvati, *J. of Indian History*. V. pp. 107-115. — 735
Bṛhatkathā in Mārkaṇḍeya, The: Grierson, G.A. *J.R.A.S.* (London) 1913. p. 391. — 833
Bṛhatkathā, the Mudrārākṣasa and the Avaloka of Dhanika on the Daśarūpaka, The: Raghavan, V. *Indian Culture* I. pp. 491-3. — 841
Camatkāracandrikā of Viśveśvara, The: Raghavan, V. *A.B.O.R.I.* XVI. Miscellanea, Literary Notes pp. 131-139. — 365, 673
Caturmukha, One of the Earliest Apabhraṁśa Epic poets: Bhayani H.C. *J. of the Oriental Institute*, M.S. University of Baroda VII. 3. 214-224. — 809 fn.
Chandragupta Vikramaditya and Govinda: Mirashi, V. V. *I.H.Q.* X. pp. 48-53. — 863
Chandra-Gupta II (Vikramāditya) and his Predecessor: Jayaswal, K.P. *J.B.O.R.S.* XVIII. 1932. pp. 17-36. — 844 fn., 853 fn., 856 fn.
Characteristic features of the Saṭṭaka form of Drama: Chakravarti, Chintaharan. *I.H.Q.* VII. pp. 169-73. — 525, 526fn.
Cūlikāpaiśācika Prakrit: Pargiter, F.E. *J.R.A.S.* (London) 1912. pp. 711-4. — 833 fn.
Daṇḍin and Bhāmaha: Keith, A.B., Volume of Indian Studies in honour of Charles Rockwell Lanman, pp. 167-185. — 277
Daśarūpaka, A Note on the Name: Raghavan V. *J.O.R.* Madras VII. pp. 277-90. — 74 fn., 519, 521, 556, 557, fn., 561, 572, 573,
Date of Svapnavāsavadatta, The: Thomas, F.W. *J.R.A.S.* (London) 1928. pp. 877-90. — 881
Dates of Helārāja and Kaiyaṭa, The: Raghavan V. *Ṛtam*, Prof. K. A. S. Iyer Vol., Akhila Bharathiya Skt. Parishat, Lucknow, 1975 — 731
Deux Nonveaux Traites de Dramaturgie Indienne; Levi, Sylvain. *J.Asiatique*, Paris, 1923. Oct-Dec. pp. 193-218. — 845, 853
(Devīcandragupta: Bhandarkar, D.R.) See below New Light on the Early Gupta History. — 857
Devīcandragupta, The; Raghavan, V. *J. of the Banaras Hindu University* II. pp. 23-54; 307. — 864 fn.

Cited on page

Dignāga und anderes: Frauwallner, E. Festschrift Moriz Winternitz, pp. 237-42. — 829

Discovery of the Genuine Āgneya-Purāṇa: R.D. Hazra, *J. of the Oriental Institute*, M.S. University of Baroda, V. 411-6. — 886

Eastern School of Prākṛt Grammarians and Paiśācī Prākṛt, The: Grierson, G.A. Asutosh Mookerjee Silver Jubilee Volume, III. ii. pp. 119-41. — 836 fn.

Eine neue Version der verlorenen Bṛhatkathā des Guṇāḍhya: Alsdorf, L. 19th International Congress of Orientalists (Rome) pp. 344-9. — 831 fn.

Further discussion about Rāmagupta: Altekar, A.S. *JBORS.*, XV. pp. 134-41. — 855

Further Glimpses into Gupta Literary History: Rangaswami Sarasvati. *Q. J. of the Mythic Society*, XV. pp. 268-76. (Kālidāsa p. 269, Kuntaleśvaradautya p. 272) — 770

Further Light on Rāmagupta: Mirashi, V.V. *Indian Antiquary*, 1933, pp. 201-5. — 854, 859 fn.

Guṇāḍhya Kavinī Bṛhatkathāno ādiśloka: Jinavijayaji, Muni. Babu Sri Bahadur Singhi Smṛti Granth, *Bharatīyavidyā* (Hindi and Gujarati), pp. 228-30. — 840 fn.

Historical data in the Drama Kaumudīmahotsava; Jayaswal, K.P. *A.B.O.R.I.* XII. 50-6. — 857 fn.

Home of Literary Pāli, The: Grierson, G.A. Commemorative Essays presented to Sri R. G. Bhandarkar. B.O.R.I. 1917. pp. 117-25. — 834 fn.

Introduction to Trivikrama's Prākṛt Grammar: Laddu, T.K., Transl., from the German by Ramanujaswami, P. V. *A.B.O.R.I.*, X. pp. 177-218. — 732 fn.

Jayamaṅgalā and the other commentaries on Sāṁkhyasaptati: Haradatta Sarma. *I.H.Q.*, V. 417-31. — 750

Kalāpariccheda an Obsolete Section of Daṇḍin's Kāvyādarśa, Evidence for its Existence in the 13th and 14th centuries A.C.: Katre, S.L. *J.B.B.R.A.S.*, XXVI. *N. S.* pp. 94-8. — 821 fn.

Kauśika-Sūtra of the Atharva-veda. The: with extracts from the commentaries of Dārila and Keśava: Ed. by Bloomfield, Maurice. *J.A.O.S.*, XIV. pp. i-lxviii. 1-424. — 629

Kavidarpaṇam (A Prākṛta Treatise on Metres): Velankar, H.D. *A.B.O.R.I.*, XVI. pp. 44-89. — 790

Later Saṅgīta Literature: Raghavan, V. *J. of the Music Academy*, Madras, IV. pp. 16-24; 50-84. Revised publication, *Bulletin of the Sangeet Natak Akademi*, New Delhi. XVII. p. 1-24; XVIII. pp. 1-18. — 534 fn.

Līlāvatī, Review of edn. by Dr. A.N. Upadhye: Raghavan, V. *The Hindu*, Madras, *Literary Supplement* of 6-7-1950. — 805 fn.

Cited on page

Linguistic Survey of India: The Dardic or Piśācha Languages, Grierson, G.A.: Review by Bailey, T. Graham, *J. R. A. S.* (London) 1921. pp. 461-71. — 839

Lokadharmī: Raghavan, V. *J. O. R.*, Madras. VIII. pp. 57-74. — 182, 347

Mammaṭa and Hemacandra; Gode, P. K. *J. of the Tanjore Sarasvati Mahal Library*. I. i, pp. 9-13. — 331 fn.

Music in Ancient Indian Drama: Raghavan, V.
1. *Art and Letters* (London) XXVIII. 1954. pp. 10-18.
2. *J. of the Music Academy*, Madras, XXV. pp. 79-92.
3. *Bulletin of the Sangeet Natak Akademi*, New Delhi, IV. pp. 5-12. — 362, 586 fn.

New Gupta King, A: Altekar. A. S., *J. B. O. R. S.*, XIV. pp. 223-52. — 844 fn., 866 fn.

New Light on the Early Gupta History: Bhandarkar D.R., *Malaviya Com. Vol.* pp. 189-211. — 844 fn., 857

Note on the Sanskrit Monologue-Play (Bhāṇa), A, with special reference to the Caturbhāṇī: De, S.K. *J.R.A.S.*, (London) 1926. pp. 63-90. — 559

Notes on Some Ancient South Indian Political Geographical Names: Raghavan, V. *Annals of Oriental Research*, University of Madras V. ii. Skt. Section. — 822

Nṛttapāra: Ramakrishna Kavi, M. *Tirumalai Sri Venkatesvara* I. iv. pp. 283-96. — 520 fn.

Old Sanskrit Version of the Bṛhatkathā, An: Narasimhachar, R. *J.R.A.S.*, (London) 1913. pp. 389-90. — 829

Old Vṛttikāras on the Pūrvamīmāṁsā Sūtras: Ramaswami Sastri, V. A. *I. H. Q.*, X. pp. 431-52. — 735 fn.

On the Mahābhārata Manuscripts in the Whish Collection of the Royal Asiatic Society: Winternitz, M., *J.R.A.S.*, (London) 1898. pp. 147-50.
Also his Gaṇeśa in the Mahābhārata, *ibid.* pp. 380-4, and 'The Late Dr. Bühler on the Gaṇeśa legend in the Mahābhārata', *ibid.*, pp. 631-2. — 787

'On the Uparūpakas called Ḍombikā and Ṣidgaka': Bhayani, H. C. *Vidyā* XII. I Jan. 1969. — 549 fn.

Paiśācī Language and Literature; Upadhye, A. N. *A. B. O. R. I.*, XXI. 1-37. — 834 fn.

Paiśācī Traits in the Language of the Karoṣṭhī Inscriptions from Chinese Turkistan. Jain, Hiralal. *Nagpur University Journal* Vol. VII. pp. 40-5. — 833 fn.

Pañcamahā-śabda, Raghavan, V. *Indian Linguistics*, 1958, pp. 302-10. — 797.

Prakāśavarṣa's Rasārṇavālaṁkāra; Raghavan, V. *J. O. R.*, Madras, VIII. pp. 267-76. — 191, 314, 365, 673, 695

Prākṛta Works known from Bhoja's Śṛṅgāra Prakāśa; Raghavan, V., *Siddha-Bhāratī*, V. V. R. I., Hoshiarpur, 1950, pp. 201-6. — 598 fn.

Cited on page

Problems of Śaka-Śātavāhana History; Jayaswal, K. P. *J. B. O.R. S.*, XVI. pp. 227-316. 838

Prose and the Verse type of Narrative and the Jātakas, The: Oldenberg, Hermann. *J. of the Pali Texts Society* 1910-12, pp. 19-50. 594 fn.

Rājaśekhara on the home of Paiśācī: Konow. Sten, *J. R. A. S.* (London), 1921, pp. 244-6. 839

Rasa-Cult in Chaitanya Charitāmṛta—A comparative study: Guha, Abhayakumar. Asutosh Mookerjee Silver Jubilee Volume III. pt. 3, pp. 368-88. 411

Rasavadalaṁkāra, The: Raghavan V., *Professor Hiriyanna Birth-Centenary Commemoration Vol.*, Mysore 1972 pp. 238-46 423 fn.

Relations between Guptas, Kadambas and Vākāṭakas: Heras, Rev. H. *J. B. O. R. S.*, XII. pp. 455-63. 768

Rīti and Guṇa in the Agnipurāṇa, Raghavan, V. *I.H.Q.* X. pp. 767-79. 186 fn., 188, 190, 311, 312 fn., 479 fn. 673, 692, 694

Sanskrit and Prākṛt Poetesses: Raghavan, V. *Q. J. of the Mythic Society*, Bangalore XXV. i-iii. pp. 49-74. 819

Some Observations on the Bṛhatkathā and its Alleged Relation to the Mudrārākṣasa. Chatterji, C.D., *Indian Culture*, I. ii, pp. 209-25. 840, 841

Some Sanskrit Texts on Painting: Raghavan, V. *I.H.Q.* XI, pp. 898-911. 73 fn.

South Indian Recension of the Mahābhārata, The: Winternitz, M. *Indian Antiquary*, XXVII, 67-104. 787

Studies in Gupta History: Krishnaswami Ayyangar, S. *J. of Indian History*, 1927, University Supplement to the Journal, p. 52. 857

'Śuddhānandaprakāśa': Raghavan. V. Proceedings, XVth AIOC. Bombay, 1949 pp. 320-3. 547 fn.

Sūktiratnahāra of Kāliṅgarāya Sūrya, The: Raghavan V, *J.O.R.* Madras, XIII. pp. 293-306. 679

Śūdrakakathā, About the Language of the: Bhayani, H.C., *J. of Ori. Inst.*, Baroda, XVIII. 4. pp. 315-7 809

Śulika, Cūlika and Cūlikā-Paiśācī: Bagchi, Probodh Chandra. *J. of the Dept. of Letters*, XXI. pp. 1-10. 833 fn.

Svapnavāsavadatta of Bhāsa, The: Ganapati Sastri, T., *J.R.A.S.*, (London), 1924, pp. 668-9. 880-1

Three Inscriptions of Rāmagupta: Gai, G. S., *E. I.* XXXVIII. i. 1968-70, pp. 46-8. 764-65

Two Forgotten Sanskrit Dramas: Ramamurti R., *J.O.R.* Madras. II. pp. 238-246 (Pārthavijaya, pp. 243-6). 868

Two Important MSS. Commentaries of Mahābhārata: Banerji-Sastri, A. *JBORS.*, XXVIII. App. A. pp. 217-23. 787 fn.

Udepur Prasasti of the Kings of Malva, The: Bühler, G. *Epi. Ind.* I. 1892. pp. 222-38. 5

Cited on page

Unpublished fragment of Paiśācī, An: Master, Alfred, *Bull. of the School of Oriental and African Studies* (*BSOAS.*), XII. (1948) (Barnett Volume), pp. 659-67. 837

Uparūpakas and Nṛtyaprabandhas, Raghavan, V. (Paper, Dance Seminar, Sangeet Natak Akademi, New Delhi) *Sangeet Natak* 2, Delhi, April 1966. pp. 5-25; also in *Samskrita Ranga Annual* V. Madras 1964-7. pp. 31-54. 571 fn.

Vākāṭakas and their place in the History of India, The: Krishnaswami Ayyangar, S: *A.B.O.R.I.*, V. pp. 31-54. 769

Vākāṭakas in Gupta History, The: Krishnaswami Aiyangar, S. *Q. J. of the Mythic Society* XV. pp. 153-64. 769, 857

Vāṅmayaviveka of Cintāmaṇimiśra, Review by Kar (Prof.) K., Proceedings and Transactions of the A.I.O.C., XIIth Session, Banaras Hindu University 1943-4, II. 1946, pp. 298-304. 554 fn., 883

Vārttikas, The: Subrahmanyam K. G., *J.O.R.*, Madras II, 1928, pp. 25-33. 728-29

Vāsudevahiṇḍī, The: a specimen of archaic Jain Mahārāṣṭrī, Alsdorf, L. *BSOAS.*, VIII. pp. 319-33. 831 fn.

Vedic Ākhyāna and the Indian Drama, The: Keith. A. B., *J.R.A.S.*, (London) 1911, pp. 979-1009. 594 fn.

Vindhyavāsin: Bhattacharya, B., *J. of Indian History* 1927, Vol. VI., pp. 35-49. 745

Vṛndāvana Yamaka and its author; Bhattacharya, Sivaprasad. Varendra Research Society, Rajshahi. (Paper submitted to A.I.O.C., VI). 795 fn.

Vṛttajātisamuccaya of Virahāṅka: Velankar, H. D. *J.B.B.R.A.S.*, V. 34-94, VIII. 1-28. 789 fn.

Vṛttis, The: Raghavan, V. *J.O.R.*, Madras VI. pp. 346-370, VII. pp. 33-52; 91-112. 190-5, 200, 327, 556, 572, 616, 629, 694, 697, 872.

Vyāghras and their identification, The (the new light on Vākāṭaka History): Venkatarama Iyer, A. V. *J.O.R.* Madras I. pp. 87-91. 769 fn.

Writers Quoted in the Abhinavabhāratī: Raghavan, V. *J.O.R.* Madras VI. pp. 149-170; 199-223. 84 fn., 191, 216, 527 fn., 549 fn., 560 fn., 734 fn.

Zur Handschriftenkunde (Kommentare zum Amarakośa) von Th. Aufrecht. *ZDMG.* XXVIII. pp. 103-24 (Rāyamakuṭa, 121-2). 806 fn.

INDEX

WORKS AND AUTHORS—ENGLISH

SANSKRIT—WORKS

SANSKRIT—AUTHORS

SUBJECTS